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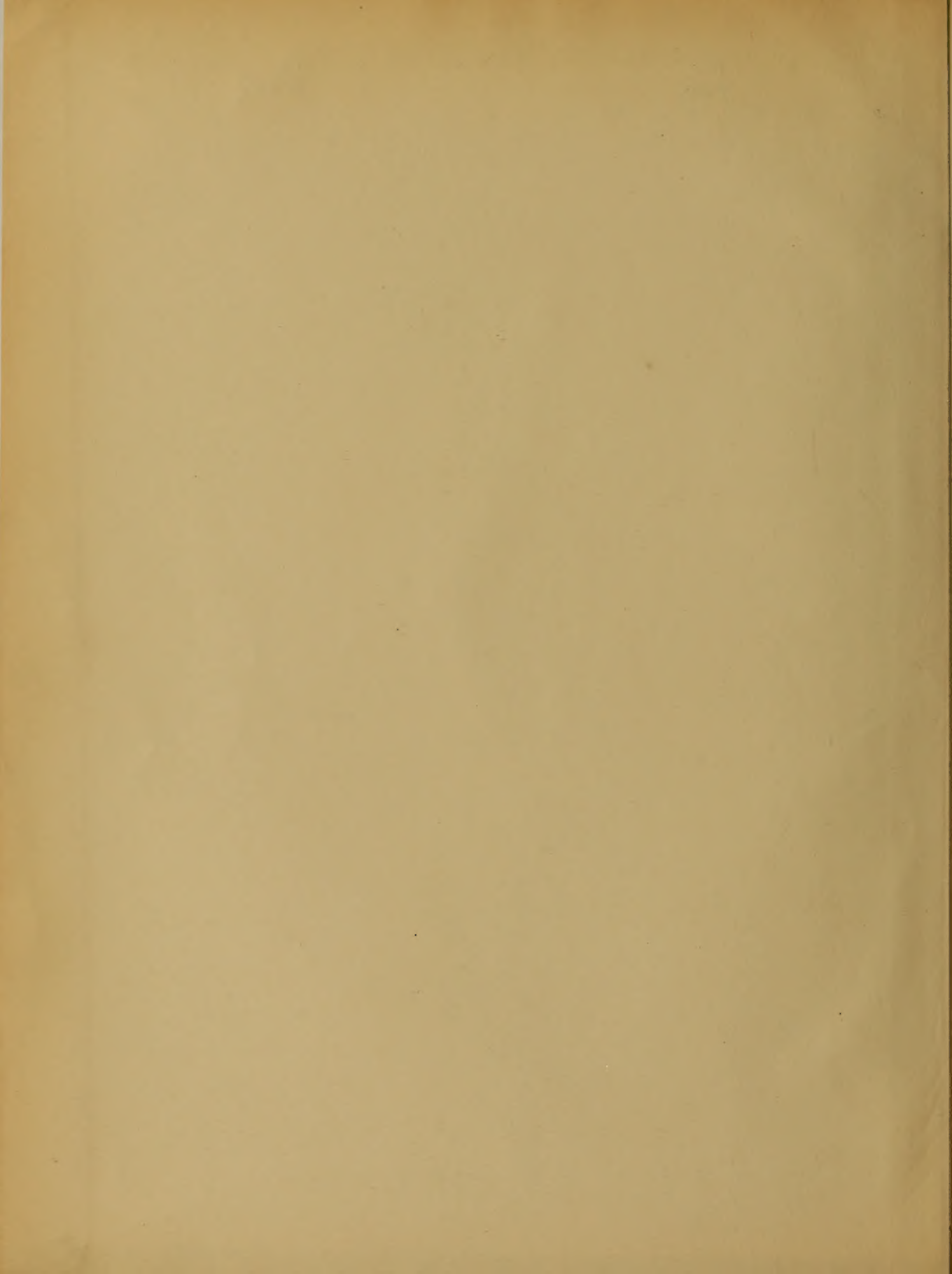
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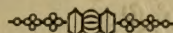
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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 12. VOL. II. [New Series.]

WEDNESDAY, JANUARY 1, 1913.

[Registered at the G.P.O. as a Newspaper.]

PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

21, NORTH AUDLEY STREET, OXFORD STREET, W.

Wires: "FADDIST, LONDON."

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SPACE.	1 Insert.	13 Inserts.	26 Inserts.	52 Inserts.
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Company Prospectuses and Parliamentary, £6 per page.

Line Rate: 1d. per word. Four insertions at price of three, prepaid.

THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

SUBSCRIPTION RATES.

British Isles and Colonies - 5s. 6d. per annum, post free.
Other Countries - 12s. 0d. per annum, post free.

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"THE CINEMA'S" NEW MOVE.

THE TRADE'S BRIGHTEST AND BEST PAPER BECOMES A WEEKLY.



FROM the moment of its inception just eleven months ago evidence has not been wanting that *THE CINEMA* fulfilled a long-felt want, and even at the risk of being accused of sounding our own praises we cannot refrain from saying that the success which has attended this journal has been phenomenal.

Our first number, issued in February last, consisted of only 34 pages; to-day we present our readers with 104 pages, our policy from the first having been that as the number of our advertising pages increased so also has the quantity of reading matter been multiplied. It was never our idea that *THE CINEMA* should become a mere advertising sheet. We recognise that we have a duty to perform, that our advertisers are worthy of consideration, and that our readers have also to be catered for in the matter of special articles, film descriptions, and the exclusive information which we alone are able to give them. As it has been in the past so it will be in the future. For every page of advertisements we receive we on our part guarantee an increase of reading matter, in order that we may maintain the reputation that *THE CINEMA* enjoys of being not only the most artistically produced paper connected with the cinema industry, but the brightest and best of the bunch.

Our December issue, with which we presented a 44-page souvenir of picture players, created quite a furore, and from members of all sections of the trade, in addition to many outside it, we have been the recipients of the heartiest of congratulations upon having given them something quite unique. The number of copies printed was treble that of any preceding issue,

but despite this fact *THE CINEMA* was out of print within a few days of publication, and many repeat orders had to be refused. The souvenir was appreciated on all hands, and is now being ordered in thousands by cinema theatre proprietors throughout the length and breadth of the land, who recognise what a splendid medium it is for creating interest in the pictures, besides which it can also be made a profit-earner.

During the year we have introduced many new features into our journal, and if imitation is the sincerest form of flattery, then we are entitled to deem ourselves highly flattered, for our new features have been copied by those who, barren of ideas of their own, promptly annex those of others without the slightest acknowledgment, though they themselves are the first to complain when any of their own pet schemes are copied. This wholesale lifting on their part compels us to refrain from disclosing the innovations we propose to introduce as time progresses, but we can assure our readers that we intend *THE CINEMA* to lead the way in cinematographic journalism.

One word we must add. In becoming a weekly newspaper we do not enter the field in any spirit of antagonism towards our contemporaries. We believe there is room enough for all, and we recognise that it is merit alone which tells. On our part no effort will be lacking to merit the support which up to the present we have received, and which we are pleased to find is increasing in every direction. To paraphrase the immortal bard, whilst in these days of competition no newspaper can command success, we intend, by each week giving our readers something better than the preceding week, to at least endeavour to deserve success.

OUR VIEW OF THINGS.

Where Were the Authorities?

What a pity it is that those who see so much evil in the Sunday cinema theatre do not keep their eyes more open to what is going on in the outside world! We have no desire to place ourselves amongst the unco guid, but we must confess to having been somewhat astounded on Sunday last when we found a fair in full progress at Camberwell Green. A roundabout, with its attendant organ, a shooting gallery, coconut shies, quoit-throwing for cigarettes, and all the fun of the fair were going on merrily, and were patronised by people of all ages and classes. The noise made was such as could be heard for some distance, yet no one interfered. And this in a borough in which the local Councillors have passed resolutions condemning Sunday picture shows! We fail to understand why it should be derogatory to the Sabbath to show moving pictures on Sunday whilst such a gathering as that which we have mentioned is allowed with impunity. Verily, there is no accounting for tastes.

Cinema Redivivus.

Evidently there is one manager in London who makes a point of filing *THE CINEMA*, and putting to

good use the information it imparts. During the Yuletide season we observed outside his theatre the following notice:—"Let us take charge of your children while you attend to your shopping." Judging from the good business he did, many must have followed his advice. May we point out that this notice may be used with advantage not only during the season of festivities, but throughout the year, for somehow or other women always seem to have some shopping to do.

An Example Worth Following.

In our last issue we drew attention to a resolution passed by the Brighton Town Council in regard to Sunday opening of cinema theatres which we described as illegal and illogical. Our contention was borne out by counsel, who advised the powers that be that they had exceeded their duty. Having had the error of their ways pointed out to them, the members of the Brighton Town Council did the best thing possible. They set their house in order by rescinding their former resolution, and then passed another giving an unrestricted seven days' licence. When will the Middlesex County Council and other local authorities come to their senses and do likewise?

THE CINEMA INDUSTRY IN 1912.

A REVIEW OF THE PAST YEAR.



IN business as well as in private life there are periods when it is well to hark back and take a peep into the past, and the close of a year is one of the occasions. Oftentimes these researches are not of the most pleasant kind, but in looking back over what has happened in regard to the industry with which THE CINEMA is interested, we are happy to think that the year 1912 has been one of unexampled prosperity in every section of the trade. The film-producer has devoted his energies to the turning out of subjects on a much higher plane than previously, and he has succeeded in raising the standard of the film to a point a long way nearer the goal for which he has ever striven. The renter, on his part, has ably backed up the producer by demanding pictures of a higher order than was his wont in the earlier days, whilst the exhibitor—the prey of the cynic and fanatic, and the target of the local authority—has catered for his patrons in such a manner as to raise the tone of the cinema and to prove in the majority of cases that so far as censorship is concerned no outside interference is needed.

Without question, the most important matter which cropped up during the past year was also the most controversial. We refer, of course, to the proposal that was made to adopt the American method of leasing instead of selling films. When this question first came into prominence we stated that we should have something to say upon the matter at a later stage, and we devoted considerable space to the publication of expressions of opinion by those likely to be affected if any change were made. Happily, the wisest counsels have prevailed, and we are, indeed, pleased to find that the closing days of 1912 brought peace where war had been feared. The open market is undoubtedly best for all concerned, and we congratulate the Kinematograph Manufacturers' Association upon having decided that the old conditions shall continue.

The appointment of the film censor stands out prominently as one of the chief changes made during the past year, and although in many quarters censorship has been advocated, we ourselves do not look upon the institution of the office of censor as an unmixed blessing. The days when exhibitors of a certain type dared to run the risk of showing even suggestive pictures no longer exist, the police and the public exercise a watchful vigilance over the cinema, besides which the class of person who makes his living as a picture theatre proprietor has steadily improved, until to-day the number of men who would show anything in the most remote degree offensive to public morality can be counted on one's two hands. It is to be feared that with censorship there will be too great a tendency to make the cinema an adjunct to education pure and simple, and if ever the day arrives when educational and travel pictures, with but a sprinkling of wishy-washy censored dramas comprise the bill of fare of the electric theatre, then its demise is but a question of time.

The year 1912 will also be notable as having seen a further development in the direction of more lengthy films. Whereas the preceeding year had seen the birth of the 3,000 ft. subject which was looked upon as

temerity by many, the year which has just closed has witnessed the production of subjects extending even to 12,000 ft.; indeed, the point now to be considered is where will it end. It requires but little foresight to prophesy the time when we shall be given films consisting of a single subject which will provide three or even four hours' entertainment. For our part, we opine to the belief that 3,000 ft. is quite sufficient for any single story. It is the variety of the programme presented that has made the picture theatre so popular with all classes.

We have said that 1912 was a year of progress; certainly it has been in regard to the type of theatre. Not only have we had more lavish cinemas proper, such as the New Gallery, the Shaftesbury Avenue Pavilion, and the like, but places which might have been considered as beyond the reach of the moving picture showmen, such as the London Opera House, Covent Garden Theatre, and the Albert Hall, have gone over, if only for a time, to pictures. All of this must be for the benefit of the industry, for to the places we have mentioned will undoubtedly be attracted many who even in these days have never previously entered a cinema.

Combination has also been in the air, and we find the exhibitor, who, after all, is the mainstay of the business, has brought himself into line with the manufacturer and the renter, for the showmen of the British Isles, through the formation of an Exhibition Association, now present a solid phalanx against interference on the part of those who seem so desirous of assailing them—the local authorities and religious fanatics throughout the country.

The question of Sunday opening has been much debated, and those who have attempted to coerce the London County Council into depriving the worker of the metropolis opportunities for a rational Sunday have received a serious rebuff. The attempts by the proprietors of the legitimate theatre, as well as those of the Church, have proved unsuccessful, but it is to be feared that the enemy has only been repulsed and not entirely vanquished. There is therefore need for watchful vigilance in the future, and steps should certainly be taken to see to it that in the next County Council elections all over the country only candidates who are in favour of pictures on Sunday shall receive the support both of exhibitors and their patrons. Proprietors of the electric theatres possess a unique advantage in this matter. Not only can they educate their audiences and influence them to vote against the Stigginses and Chadbands, but they can lend their halls to the candidates who favour their own policy, besides giving prominence to the vital question by means of hints and announcements thrown upon the screen.

In wishing every section of the industry unexampled prosperity during 1913, we would urge them all to be up and doing. To be forewarned is to be forearmed. To be prepared is half the battle, and if they will unite and work wholeheartedly for the benefit of the trade in general they will have done much towards securing benefit for themselves.

FIRE! FIRE! FIRE!

THE FIRE FIG

For Release, Sunday, Feb. 10

**IT'S A REAL
WINNER.**

BOOK THIS TO-DAY—IT'S GREAT



SELIG POLY

E. H. MONTAGU

12, GERRARD STREET

Telephone : 5156 Gerrard.

HTER'S LOVE

Approx. Length 1,005 feet.

This is the kind of picture that will make your audience open their eyes.

They will talk about it for days and wonder how it was done.

A whole row of shops ablaze, not just smoke, but real flames towering up to the sky.

See the firemen cut off by the falling staircase.

The villain pinned to the ground by fallen wreckage.

See the hero to the rescue.

NOTHING EVER LIKE THIS.

SCOPE COMPANY,

Sole Agent,

LONDON, W.



Telegrams: "Polyscope, Westrand, London."

THE NEED FOR A CINEMATOGRAPH EXHIBITION.

A PLEA FOR UNITED SUPPORT.

"That after due deliberation the Association of Kinematograph Manufacturers, Limited, disapproves of the proposed International Kinematograph Exhibition (1913), and cannot permit the use of its name in any connection whatsoever with the said scheme propounded by Mr. E. Schofield."



WHAT the reasons were which induced the Kinematograph Manufacturers' Association to arrive at the decision recorded above we know not, for, as our readers are doubtless aware, that body sits with closed doors and refuses to allow the representatives of the trade Press to be present at its deliberations.

We are not, however, for the moment concerned in discovering the why and the wherefore for this momentous decision. What we desire to do is to point out the desirability of every effort being made to secure the consummation of the project initiated by Mr. Schofield, and in the short space at our disposal to draw attention to the need for such an exhibition at the present moment.

The present idea of utilising Olympia or some other suitable building for the purposes of a cinematograph exhibition is by no means a new one. We have in mind two or three previous attempts to inaugurate such a gathering, which failed ignominiously, partly because they were conceived in a spirit of partisanship accompanied by a mercenary motive and a desire for self-aggrandisement, and partly because the conditions which then prevailed in the cinematograph industry did not warrant the holding of such a show.

To-day these conditions have altered materially: whereas but a year or so since the number of firms dealing exclusively in films and cinema accessories ran but into tens, to-day the number is legion. Again, it is but a short space of time since Cecil Court was all too large to accommodate the members of the trade. Now the industry has grown to such proportions that Cecil Court, Charing Cross Road, Shaftesbury Avenue, Gerrard Street, Wardour Street, Rupert Street, Long Acre, Westminster Bridge Road, Gray's Inn Road, Farringdon Road, and many other thoroughfares in the Metropolis itself, to say nothing of its suburbs, together with the large provincial cities and towns, contain representatives of the all-conquering cinematograph business. Not only have London firms opened branches further afield, but new concerns have sprung up in all directions. The British Isles, too, is dotted from end to end with cinema theatres, the owners of which in many instances are either too busily occupied or have neither the time nor the opportunity for periodical visits to London, and have to rely for the knowledge they gain of what is doing in the cinema world upon the columns of the trade Press.

This class of person especially might be expected to look upon an exhibition contained in some central build-

ing and lasting for a week as a boon and a blessing, for it would have afforded them a chance of seeing gathered together under one roof everything appertaining to their business. As things at present exist, if they come to London for a day, or even for a weekend, they can at the most only pay a flying visit to the premises of some half-dozen firms, at each of which there is so much to see that is interesting that one's time is quickly exhausted. Besides, there is the danger of missing much that is good.

On the other hand, if the idea promulgated by Mr. Schofield fructifies, there will be no need for time to be wasted in getting from one business house to the other. The manufacturers would show only their best, and besides the opportunity afforded for a careful inspection of apparatus, seating, and accessories, exhibitors would be enabled to get into personal contact with those with whom they deal, to say nothing of the value of such a gathering for the interchange of ideas, the holding of conferences, and other matters which must inevitably make for the benefit of all.

It is to be feared that if the resolution passed by the K.M.A. is carried out in its literal sense, no exhibition will be held, a thing which cannot be too greatly deplored. If, however, the resolution only means that the promoters are debarred from advertising the show as being under the auspices of the association, the effect may not be so harmful, as the probability is that many of the leading firms would still be found occupying stands.

The Exhibitors' Association, recognising the advantage to be derived from such an exhibition, has given the project its whole-hearted support. It would be a thousand pities if the action of the K.M.A. killed the idea. The eyes of America, aye, even of the whole world, are upon London in this matter. Even at this early date American exhibitors had decided to send delegates to the London exhibition to gain ideas and instruction to assist them in the holding of their own projected show. There was every prospect that the London exhibition would have been of an international character in every sense of the word. It would also have enjoyed the unique distinction of being the first international exhibition devoted solely to cinematography ever held. We sincerely trust, therefore, that if dissension has arisen from some cause or another, the breach which it has created may not be too extensive to be bridged over, and we unreservedly put forward a plea for united action, which shall result in Olympia not only being filled with exhibits thoroughly representative of all sections of the trade, but being also visited by every exhibitor in this country, together with many of the countless thousands for whom the cinema theatre caters.

"Twixt War and the Girl," the greatest money getter of all times.—WALTURDAW.

Those that have shown "Twixt War and the Girl" laugh at the Opposition missing it.—WALTURDAW.

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

A Happy and Prosperous New Year to All.



My mail bag during the last week or so has contained many expressions of good will from members of the trade, than whom I know of none who adhere more to the old-time custom of sending out greetings at Yuletide. In addition, I have received from my old friend Mr. E. H. Montagu, of the Selig Company, a handsome cigar case, from Mr. E. Reed, of the Urban Trading Company, a charming little pocket case, from the Hepworth Company, a useful paperweight and ash tray combined, containing portraits of the Tilly Girls, and from *The Film Service* an exquisitely designed calendar for office use, all of which I greatly appreciate.

* * * *

I was glad to see such a representative gathering at the Pavilion, when the Shaftesbury Feature Film Company presented "Sister Beatrix." This is indeed a film, and I venture to predict for Mr. Spring, who is to tour the provinces with it, as warm a reception as was accorded the picture in London.

* * * *

Many leaders of the industry took advantage of the Christmas vacation to take a brief respite from duty in London, transferring their energies further afield. Mr. E. H. Montagu and Mr. Edmondson visited gay Paris, combining business with pleasure, and the latter subsequently sailed for America on business bent.

* * * *

My felicitations to Mr. Winik upon having achieved quite a record with the Milano masterpiece, "Dante's Inferno." This picture has now been running for 16 weeks at the Theatre De Luxe in the Strand. In these days what would not some theatrical managers give for such a run for their productions?

* * * *

The Kinematograph Trading Company achieved a splendid record on Christmas Day. Despite the abnormal Christmas traffic over 200 packages of films were despatched, and only two of their numerous customers were disappointed by non-receipt of films ordered. I should also add that the blame in these instances was not due to the Kinematograph Trading Company, "lost or delayed in transit" being the culprit.

* * * *

Messrs. Cricks and Martin, of Lion's Head fame, are issuing a striking new blackboard series of posters. These are of an absolutely unique description, the firm in question possessing a monopoly. They both compel attention and fascinate, and are a striking testimony to the enterprise of this English firm.

* * * *

Whilst upon posters allow me to take off my hat to the Hepworth Company, or should I not say to that department of it presided over by Mr. Walters? Many of my acquaintances

have gone absolutely crazy over the splendid portrait pictures of Miss Ivy Close, and the others emanating from Denman-street. When I was at Holloway the other day Miss Fuller, of the Parkhurst Theatre, told me that so beautiful did she consider the poster I have named that she intended framing it for exhibition in her theatre portrait gallery. I am betraying no confidences when I also mention that several copies have been purloined to adorn the walls of male admirers.

* * * *

For attractiveness the method adopted by the Vitagraph Company of providing a stock poster with a border containing photographs of their stock company with a vacant space in the centre, which enables any poster to be exhibited thereon, wants a lot of beating. Mr. Smith tells me that there has been an unprecedented demand for this advertising matter, which is only what I should have expected. Those who have not yet had a supply would do well to secure one.

* * * *

Mr. Finning, the astute director of *The Film Service*, has secured the exclusive rights for the film trade of another series of Beautiful Heads. The issue will extend over twelve months, and the subject is "The Daughter of the Stars." Those who remember the previous series will doubtless be clamouring for the present series.

* * * *

I understand from the New Century Film Service, Limited, that they have taken over the whole of the premises in which their London offices have so far been situated, and that the whole building is being decorated and furnished with a view to the more comfortable handling of the very increased business which this branch is now doing. I wish success to Mr. Dixon and his merry band, and should like to take this opportunity of urging my readers to send for a copy of the company's new catalogue, which is a handy and useful book which should find a place on every manager's office table.

When you have finished with this
copy hand it to a friend. By so
doing you not only help us but
help yourself.

Release Jan. 15, 1913.

Red Man's Conscience

TWO REEL FEATURE.

THE TALK OF THE TOWN.

Length Approx. 2,080 feet.

Price £34 13s. 4d.

Code—Xred.

ATTRACTIVE
POSTERS.

WINNERS.

Code—Mystex.

Length Approx.
2,190 feet.

Price £36 10s.

URBANORA

TO ALL LOVERS OF THIS
FAMOUS SERIES, DON'T MISS

NAT PINKERTON

(No. 22)

IN THE

**Mystery of
7 o'clock Express**

Release Jan. 29, 1913.

THE CHARLES URBAN TRADING CO., Ltd.,

89-91, WARDOUR STREET, SHAFTESBURY AVENUE, W.

Telegrams: "Bioscope, London."

Telephone: 3118 Central.

AN AFTERNOON AT THE SELIG SHOWROOM.

A FEW FACTS ABOUT THE COMPANY'S EUROPEAN REPRESENTATIVE.



FEW facts about the European representative of the Selig Polyscope Co. may not be out of place, not because the genial E. H. Montagu is not already sufficiently well known from John o' Groats to Land's End, and we had almost added from London to Timbuctoo, but because we know of no one connected with the moving picture industry in whom greater interest is taken.

Mr. Montagu is possessed of a striking personality—the moment you come into contact with him you realise that he is the ideal representative of a great business concern. The warmth of the welcome he always accords you is only eclipsed by its genuineness. He has the happy knack of making you feel perfectly at home directly you set foot inside his suite of offices at Film House.

But it is not only the geniality of "Monty," as his personal friends are allowed to call him, which has made him one of the most successful handlers of films this side of the herring pond. That has undoubtedly done much. The fact that he conducts his business with an honesty of purpose has done more. The buyer, the renter, and the exhibitor all recognise the fact that they can pin their faith to Mr. Montagu's word. If he says a film is good, it is good, and, what is more, he never specially invites anyone to view a picture unless it is something out of the ordinary.

What some others would regard as excellent he looks upon as merely mediocre. He has become so used to viewing good things that unless a picture has more than ordinary merit in it he opines to the belief that it belongs to the common or garden variety.

Nor do we wonder at this, for although we have spent many afternoons in the various showrooms where films are projected in this country, it is our opinion that it would be difficult to witness in the course of a couple of hours a selection of pictures of better quality, more admirably produced or of a cleaner type, than those which it was our privilege to view on a recent visit. These included:—"The Smouldering Spark," a story of hidden grit, released February 9,

length 1,490 ft.; "Foiling the Fire Fiends," released February 6, length 988 ft.; "Old Songs and Old Memories," released February 9, length 872 ft.; "Between Love and the Law," released February 6, 1,004 ft.; "The Lost Inheritance," released February 6, length 988 ft.

This gives but a faint idea of the wide variety of the Selig picture, but it is typical of an afternoon's display at the Film House. As each picture unfolded before our gaze we were struck with the attention paid by the producer to even the most minute detail. Inaccuracies there were none; faults we could not discover; here was perfection as near as was possible to attain it.

Having said so much about the pictures, we cannot do better than close with a few biographical details about the man.

It was in the year 1902 that Mr. Montagu went to New York from London, just to have a look at the country. He was a lawyer by profession, and member of a prosperous firm of solicitors, but the law did not appeal to E. H., so he sold his interests and went to America, where he joined the film exchange business of Herbert Miles in January, 1903. He continued with Miles until 1905, when he became associated with Pathé Frères as manager of the Chicago office of that concern, then first installed. Those were days when Pathé supplied about all the films used in the United States, and the quantity handled through the Chicago office was enormous. Monty's English training, which had developed to the highest degree his well-known quality of good-natured insistency, enabled him to handle that great business with minimum loss, which, in those days, made the film business almost extra hazardous. About 1910 a shake-up in the Pathé establishment took Monty to the New York office, where he handled the publicity end of the business. His good work in booming the Pathé American pictures brought that product into general favour. He remained with Pathé's until Mr. Selig, recognising his sterling qualities and pushful methods, secured his services as representative in foreign countries.

Perhaps you have not realised how much better treatment you get if it is known you are a reader of *The Cinema*. Take our tip and mention this paper whenever you communicate with our advertisers.

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Novel Advertising.

A smart method of advertising their novelty films was adopted by the Clarendon Film Co. A few days before Christmas a well-got-up brochure appeared, bearing the inscription, "Buy Yourself Something for Christmas." Upon opening same one found the synopsis of two films, entitled, "Kindly Remove Your Hat," or "She Didn't Mind," and "Kindly Make Room for Others," or "Waiting for You." We congratulate Mr. Challis upon another proof of his astuteness.

A Narrow Escape.

Miss Kathleyn Williams, of the Selig Polyscope Co., last week underwent a thrilling experience while acting in a marine picture under the direction of Colin Campbell, at Los Angeles. During the action of the scene Miss Williams was lashed to a spar, and set adrift in the surf near Santa Monica. Miss Williams cannot swim a stroke, and the spar accidentally became disconnected from the rescue party, and was carried rapidly out to sea. The life guards were hastily summoned, and the actress was brought to shore unconscious. Upon regaining her senses Miss Williams insisted upon trying the scene once more, and this time it was accomplished without mishap.

Editors Row Over American Films.

That country editors are proverbially fond of rowing among themselves seems an accepted fact since the days of Bennet and Greeley. In the present instant Santa Barbara editors collided editorially over the question as to the exact propriety involved in a famous author posing for the motion picture camera at his own garden party.

S. S. Hutchinson, president of the American Film Manufacturing Co., while visiting his Western studio, heard of a proposed garden party to be given by Stewart Edward White, the novelist. Mr. Hutchinson thought the "stunt" would be unusual, owing to the tropical splendour of Mr. White's home, and secured the author's permission to photograph the gathering. Some rarely magnificent pictures were made, showing Santa Barbara's fashionable winter colony, the famous gardens and grounds of the White estate, and some splendid views of the author himself exhibiting his hunting trophies from India and Africa.

Since then Santa Barbara editors have been much exercised over the question involved, and such gentle terms as "liar," &c., have been bandied about to the amusement of the town. However, by accepting the invitation, Mr. White settled the question so far as he was concerned.

Flying A's Increase.

The temporary closing of the Chicago studio of the American Film Manufacturing Co. means an extra Californian picture each week to take the place of the weekly subject heretofore made in Chicago.

This is regarded as a big step forward. Perfect weather conditions means flawless, perfect photography, not possible anywhere else, and the new company of picked experienced workers assures a grade of acting not to be surpassed. The new company, under the directorship of W. Wallace Reid, promises a splendid addition to the exceptional program now offered exhibitors by the American.

A Studio Beautiful.

A large tract of land has been purchased by President S. S. Hutchinson for the American Film Manufacturing Co. at Santa Barbara, California, and local architects are designing extensive improvements, which will be ready for Mr. Hutchinson's approval next January, when he will again visit California to supervise the improvements. The entire tract will be made beautiful and artistic. There will be nothing ramshackle about the place. Eight or ten buildings artistically grouped, and settings of lawns and flower-beds, will constitute the studio and laboratories of the several companies now engaged in the production of the "Flying A" releases. The American company intends to make this a model, and the finest one of its kind in the country, and no expense will be spared to this end.

It is understood that the architectural effects will be striking. The space between the curb line and the property will be a grass plot with ornamental trees. There will be an ornamental stone and iron fence, and the enclosure not occupied by the buildings will have lawns, flower-beds, and artistic winding walks and shrubbery. The arrangement will be such that scenes may be taken on the grounds with mountains in the distance. The company will be within a couple of miles of the wild open country required for Western and spectacular plays.

Pantomime at the Scala.

"Santa Clause," Mr. Charles Urban's kinemacolor pantomime at the Scala, has been pronounced a gigantic success. Nothing finer has emanated from the Kinemacolour studios.

Kaiser's "Picture Palace."

The Kaiser has just had a moving picture theatre installed in the palace at Potsdam, and entertained a company of distinguished diplomatic and military guests after dinner there this week.

Identified at the Picture Palace.

A well-dressed young woman, with a foreign accent, complained at Marylebone that her photograph was being shown in moving pictures at cinematograph exhibitions in various parts of London. It was being done by a gang, she said, who were trying to deprive her of making a living.

The magistrate asked what she complained of.

"Slander and defamation of character," she replied.

The magistrate referred her to another Court.

The Cinema in the School.

The introduction of the Cinematograph into schools is rendered more practical by an announcement that Messrs. L. Kamm and Co., 27, Powell-street, Goswell-road, E.C., are offering projectors on hire at 10s. a week. The Sheffield Education Authority has decided that the time is not yet ripe for the inclusion of moving pictures into the school curriculum.

The New Recruiting Sergeant.

Among the many schemes that are on the point of being launched to attract recruits to the Territorial force, the cinematograph will play a prominent part. The authorities have approached many of the large picture concerns to come to their assistance, and considerable sums will be spent on the presentation at cinema theatres of the various phases of Territorial service, particular attention being paid to scenes of camp life during annual training. For this purpose special arrangements will be made at Aldershot and other large military centres for regular troops to provide material for the films, as time will not permit of the experiment awaiting the August camps, or even the more limited Easter or Whitsuntide Territorial training. Apart from presenting a series of interesting scenes, it is believed that the scheme will prove a profitable source of recruiting. If possible, the assistance of those music halls which include the cinematograph as a "turn" will also be secured, which should not prove a difficult matter if, through the County Associations, the films are provided free of charge with frequent changes. This idea was advocated by us during the last Territorial training.

The Perils of the Cinematographer.

An exciting adventure befel Captain Penfold, an Australian aeronaut, Mr. Spencer, the well-known balloonist, and a representative of Gaumont's, the moving picture firm, who left Battersea with the intention of landing in Hyde Park.

A violent wind blew them at a great pace to Chelmsford, where Captain Penfold left the balloon in a parachute. He dropped several hundred feet before the silk umbrella opened and the descent was slackened. He landed on the back of his head in a field, and was unconscious for a short time, two local farmers coming to his assistance.

The remainder of the party descended at Hatfield Peveril. The balloon rebounded, and they were bumped against a tree, the collision lacerating Mr. Spencer's hand and nearly tearing off one of the film operator's fingers.

The operator had taken a picture of Captain Penfold's perilous descent.

Then the balloon careered along against several hedges, and was finally brought to a standstill by Mr. Spencer pulling the ripping cord and practically cutting the envelope in halves.

The wind blew about 45 miles per hour at some stages.

Sir George Alexander on the Cinema.

Sir George and Lady Alexander have promised to open the New Gallery Kinema, in Regent-street Quadrant, on January 7.

Interviewed on the subject of picture palaces, Sir George said that while it was, of course, more than necessary to have—in the general meaning of stage plays—an author who could grip his audience with dialogue and dramatic situations, it was also very necessary to have players who were capable, by expression, of accentuating the lines.

Given good instruction in elocution and voice production, a really good result should be accomplished in the case of the young student of drama graduating in acting under competent producers of picture plays, which must necessarily demand great pantomimic talent. It was but a day or so ago that he had brought to his knowledge the case of a young lady who had had no previous stage experience, yet her power of dramatic expression had proved such as to warrant her undertaking leading characters in cinematograph plays.

Jaggers at the New Gallery.

Jaggers, the famous ex-boy messenger, who travelled pretty well all over Europe in that capacity, is to be the aide-de-camp to Mr. Chapman, the manager of the New Gallery Kinema, when that establishment opens under the directorate of Messrs. Laurillard and Sedger.

Press as Film Censors.

The municipal authorities of Strasburg, Germany, have had the idea that in order to avoid the constant dispute between the powers that be and the Press as to what is and what is not fit for presentation by the cinematograph film, it would be a good thing to call in representatives of the Press beforehand and to hear their opinions before making final decisions. The idea has not yet been given full application, but already a conference has been convened at which the suggestion is to be debated by an equal number of journalists and city councillors.

Perfection in Colour Pictures.

The Demonstration of Colcium Natural Colour Cinematography given at the Camera Club recently, was an unqualified success. The exhibition more than fulfilled the expectations of the audience assembled. The density of the blacks, combined with the purity of the whites and the softness of the greys, made a marked impression on technical experts present. If any preference is to be given to any particular pictures shown, it must be to the birds in the Marseilles Zoo. The colour-rendering was remarkable. The most striking feature of the evening, however, was the boldness of the lecturer in exhibiting the actual clothing worn by the artists who took part in the photo play, "A Kiss in Vain." Falsity in the rendering of any of the colours would have been instantly detected. Everyone present was deeply impressed by the faithful reproduction, and great things are expected of this new process.

Lion Hunting with the Lens.

Sir Thomas Dewar, who left London recently for a six months' tour in British East Africa, is taking with him 10,000 feet of film. Cinematography is one of Sir Thomas's hobbies.

Manufacturing Realism.

An extensive tract of land near Berlin has been acquired by a cinematograph company, where imitation forests, deserts, mountains, valleys, and cities will be laid down to be utilised in moving pictures. The place will bear the name of Filmersdorf, or film village.

Christmas in the Theatres.

From all sides come reports of record business done during the Christmas holidays. The programmes provided were in the main seasonable, and universal satisfaction was expressed at the fact that this year picture pantomimes were both plentiful and good.

At the Opera Houses.

Since its opening on Boxing Day the London Opera House under Mr. F. Akour's direction has been thronged at every performance. The projection is the finest ever seen in London, the pictures being absolutely stereoscopic.

Big business has been done at the Royal Opera House, Covent Garden, where "The Miracle," as performed at Olympia, shown by means of the moving picture, promises to achieve as great a success as it did when performed in the flesh. The choir and band, 200 in all, help to make this one of the most enjoyable attractions in the metropolis.

A New Name for the Pictures.

The latest phrase applied to the cinema performance as related at the meeting of the Middlesex County Council is "Two pennyworth of keep me sober." Although the phrase is a new one, the publicans have long since recognised its truth.

HERE ARE TWO USEFUL NOVELTY FILMS:

No. 1.

“Kindly Remove your Hat,” or “She Didn’t Mind ”

Is a little film, 43 feet long, telling our dear friends the ladies courteously and so gently the advisability of REMOVING THEIR HATS. Very Funny and very Cheap. **14/6** Net each.

No. 2.

“The Crowd Outside,” or “Waiting for You ”

Is a little longer film—70 feet to be exact. This is **more than** a novelty—it is a necessity to all **continuous shows**. It reminds your enthusiastic patrons that if they have seen the programme through, there are others who would like to do the same. Very Funny. Quite without Offence, most courteous—but a long-felt want. **20/-** Net each.

*And Here^o is a Film You Want before
the Other Man :*

Released January 26th.

NORA'S DEBT OF HONOUR.

1,200 feet Drama.

A real top-liner, not a make-believe.

Don't let the Opposition get this first.

A Film they'll come miles to see.

It's a CLARENDON Film.

THE TAKING OF A LIEUT. ROSE PICTURE.

By P. E. STOW.



It may be said that there is no type of picture more difficult to successfully produce in the form of a series than the adventure subject. The imaginative faculties of the producer are called upon to supply incidents, original in conception, and at the same time exciting and dramatic. To make the story interesting these incidents must be reasonably and intelligibly connected, and the early scenes must gradually lead up to the climax upon which the whole story as a general rule depends.

Unlike the magazine story writer, the film producer has to confine himself to situations which will visually appear plausible. He cannot by means of graphic description or picturesque language disguise any inherent weaknesses in his plot.

In the case of a single adventure it is a comparatively simple matter to construct a story and carry it out, but when a series is demanded the difficulty in securing a variety of scene and action is enormously increased, and the ingenuity of the author and producer are necessarily taxed to the utmost. In the production of the Lieut. Rose series we have keenly realised the importance of these several points, and from the commencement have taken every precaution to secure conditions which best favour success. It is by the strength of the situations and the originality of the story that the series has made its way to the front rank in the favour of the public. From the showman's point of view undoubtedly the great value of the subject lies in the novelty of the principal situations, combined with the direct appeal made in each number to the patriotic instincts of the audience.

We should claim for every issue of the adventures of Lieut. Rose that all apart from the appeal made to the patriotism of the public, there are one or more incidents in each number which of themselves, independently, would assure success of the subject. In writing the series it is the first matter for consideration that a really strong dramatic situation is selected, and round this the story is built up. As a recent example, Lieut. Rose and the Train Wreckers may be instanced as a subject of unique construction on account of the novel and exciting railway scenes such as have never before been attempted. The episode of uncoupling the back coaches of an express train at full speed was illustrated to the best of their ability by the stage management of the Drury Lane Theatre, London, in an autumn drama some year or so ago, but they depended for their success principally upon the realistic effects which they produced on the stage of the sound of an approaching train passing through a tunnel. This is a very different problem, and far easier of accomplishment than to enact the same incident in real life in the manner necessary for cinematograph production. We not only conceived this incident but we

took the precaution of first photographing the scene before we attempted to take the remainder of the picture. The incident could, of course, have been worked into an ordinary film release, and would undoubtedly have made a name of its own accord, but we have made it a special point with the Rose series not to be content with the ordinary standard, but to condense as much incident into the shortest possible footage, and to obtain this result we are frequently compelled to expose three times the length of negative stock that we actually use in the complete publication.

It may be here of interest to remark that with this particular subject we secured the record circulation in this country, whilst on the Continent, in several of the best markets, we published the same film at nearly twice the length.

One of the most difficult matters in the construction of adventure stories is to draw the line between the highly sensational and the over-sensational—the sublime and the ridiculous. The decision is complicated always by the difference in point of view of the various districts in which the film will be shown. If a drama is produced on the legitimate stage a London theatre is selected at which the patrons that particular type of drama is designed for are in the habit of attending, and so the audience fits the play. But in the Cinematograph world the producer must endeavour to adapt his subject to every conceivable class of audience, and this is where the difficulty comes in. With the Lieut. Rose series we are fortunate in successfully appealing to the patriotic instincts of the public. But this would not be the case if we did not pay careful attention to detail from a technical point of view. Unlike any other series, either naval or military, the Rose series are produced by the aid and under the superintendence of Service men. Even in these circumstances it is extremely difficult to avoid occasional minor mistakes. These are introduced by the players employed taking it upon themselves either to make some adjustment to the uniform, or going through some ceremonious form of salutation such as they personally consider adds to the effect. If this should happen and the producer's attention is not called to the matter at the moment it may be overlooked with unfortunate results. On one occasion we were horrified to discover when we threw the picture on the screen for our private purposes that an officer playing a conspicuous part was wearing his sword at his right side. When we came to look into the matter it was discovered that he had originally received every attention at the hands of our experts but that when he came to play he found it more comfortable to wear his sword at the reverse side and so had changed it over. This of course necessitated the taking of the whole scene again, and is by no means an exceptional occurrence.

"Twixt War and the Girl," the greatest money getter of all times.—WALTURDAW.

"Twixt War and the Girl," Exclusive, packs theatres to the full extent.—WALTURDAW.

SISTER BEATRIX.

A MIRACLE PLAY.

A FILM CHRISTENED IN THE HIGH COURT OF JUSTICE.

This really fine film of some 4,000 feet is based on the well-known Christian Legend from whence sprung the magnificent production at Olympia last winter presented by Professor Reinhardt.

Under the title of "Sister Beatrix" this picture play incorporates nearly everything of importance that appears in the ancient German legend, and may be looked upon as one of the most faithful to tradition that it is possible to produce.

**IT IS A WONDERFUL DRAMA, AND AS AN EPIC OF
THE SOUL ITS MAGNITUDE OF CONCEPTION MAY BE
COMPARED TO GOETHE'S "FAUST."**

*Offers are invited from Showmen.
Bookings can be made immediately.*

Address all communications to the Holders of Sole Rights for this picture for United Kingdom and Colonies to

The Shaftesbury Feature Film Co., Ltd.,

55-59, SHAFTESBURY AVENUE, LONDON, W.

Phone.—GERRARD 1621.

N.A.C.O. NOTES.

The examiners, reports on the recent examinations are now to hand. 24 members entered, 22 passed, as set out below, and two failed.

Class A. (highest grade) full certificate.

E. Usher (Newcastle-on-Tyne), J. H. Robbards (Grays), T. A. Van Toen (Resolven, Wales), E. E. Warren (Barrow-in-Furness), J. Church (Sheffield), D. F. Davis (Port Sunlight), H. J. Hancock (Birmingham), W. Smith (Wolverhampton).

Class B. (second grade) full certificate.

J. Parkinson (Kilmarnock), A. E. Hall (Hull), E. W. Juson (Cinderford), C. B. Wood (Bathgate, N.B.).

1st. class Electric (sectional certificate).

H. P. Alden (Colchester), A. H. W. Nash (Middlesbrough), A. Ager (Birmingham), F. Hinton (Burnley), A. Gollinge (Galway, Ireland), F. Sykes (Wolverhampton), G. Nicole (Leicester).

2nd. class Electric (sectional certificate).

J. Beckers (Glasgow), V. G. Brown (Ripponden), F. E. Mason (Sheerness).

The examiners report that the test paper set was a difficult one, and that the papers submitted to them showed great merit throughout; even those who failed had a much better knowledge of their profession than the average operator. As regards classification, it may be pointed out that to obtain either a Class A or Class B certificate the candidate had to pass in all subjects, viz: projection by both electric light and limelight, optics, and general knowledge. In other words, a man who could go anywhere and do anything in the way of projection. The electric section had to pass in electric light projection only, with optics and general knowledge, of course, in addition.

While on the subject of examinations it may be advisable to define the Association's attitude thereto. There appears, from questions asked by applicants for membership, a good deal of misapprehension on the subject. The query usually put is "what examination shall I have to pass before I can become a member." The answer is *none*. The requisite qualifications for membership are as follows:—Full membership: the applicant must be 21 years of age and have been in full charge of projector for twelve months. Probationary membership: the applicant must be 18 years of age and have been working as assistant operator for six months, on salary. Members of the probationary class are advanced to full membership on passing the examination irrespective, of age. All members, however, are urged and encouraged to enter for examination, for the Association realises that sooner or later a Government examination of all operators will be instituted, and those who have put in the necessary study to pass the Association test will be in a far better position to pass than those who work merely by rule of thumb. They also urge members to compete because the committee can, with greater confidence recommend certificated men to employers and because employers constantly inquire for such men, and they can command better salaries.

The annual meeting for the purpose of presenting the balance-sheet and report, the election of officers and committee and the alteration of bye-laws, will be held on or about the third Tuesday in January, probably at the Bedford Head Hotel, Maiden Lane, Strand, but the exact date and time will be announced in our next issue.

The officers and committee take this opportunity of wishing every member health, happiness and prosperity in 1913, and would very much like to hear from all who have removed without notifying their change of address, and also from those who have lapsed from any cause during the year.

"Twixt War and the Girl," Exclusive, packs theatres to the full extent.—WALTURDAW

THE
LATEST AT HAMMERSMITH.

THE BLUE HALL.

Yes, a handsome hall, on which money has been lavishly expended, and the colour scheme is certainly blue—not blue with cold—but the atmosphere has not that warm and cosy feeling that is so necessary to make a theatre thoroughly comfortable, but this could be easily remedied. I did not have time to ascertain the reason of the slight hazy mist that seemed to be on the screen, but the pictures were not so sharp as I like to see them. This is important but can easily be put right. But the clocks on either side of the screen—not a bad idea—but why are they lit up the whole time, so that while one looks at the picture one's eyes are constantly attracted to the two full moons. Just a little tip to the proprietors—the audience does not want to know the time while the pictures are on the screen, nor do they want their eyes magnetically attracted to these two illuminated clocks when their whole attention should be concentrated on the play, therefore switch off the clock lights when the pictures are showing and switch them on when your other lights in the hall are turned up—a very simple, inexpensive and necessary alteration. Now, please do it, and say thanks for the tip, and your audiences, I feel sure, will do likewise. I only had time for a hurried visit, hence only these few remarks, but I will go again and see what other faults I can find, which I can assure my readers I do only that they may receive the earnest consideration of exhibitors for the benefit of the trade in general and so that we can all help to raise the theatres to the highest possible degree for the comfort and enjoyment of their patrons in ever increasing numbers. I sincerely trust, therefore, that the management will take my remarks in the spirit in which they are made. To fearlessly say what we think for the benefit of the trade has always been our motto and will continue to be so. Our readers well know that it is not always the one that praises you to your face who is your best friend.

S.H.



Scene from "Flying A" Film.

LAW OF GOD.

Released February 5th.

Approx. Length, 1,012 feet.

Our small advertisements
bring results.

Why is not yours on one
of our last five pages?

CINES FILMS.

18, CHARING CROSS ROAD, W.C.

Telephone: CENTRAL 12912.

Wires: "ROSSICINES."

Released January 29. Length 2,248 feet.

His Brother's Crime.



A powerful drama of a man's unjust punishment for his brother's crime. The incidents throughout are engrossing and intelligently portrayed, and are certain to arouse keen interest, whilst a strong love element adds charm to the whole subject.

Code Word, "PERDONNA."

ALL FILMS PRINTED ON EASTMAN STOCK.

Please note that G. SERRA is Sole Agent for the Cines Company in the United Kingdom, British Colonies and Dependencies, as also China and Japan.

THE EXHIBITORS' ASSOCIATION.

WHAT IT IS AND WHAT IT DOES.

By W. GAVAZZI KING.

THERE is a custom of some antiquity, more observed in the breach than in the observance, which requires that the New Year shall be celebrated by forming good resolutions. Only a portion of one day is devoted to this excellent object, and three hundred and sixty-four days are available for breaking any good resolutions so formed. One resolution which exhibitors can and should make this year is to join the Cinematograph Exhibitors' Association of Great Britain and Ireland, and in order to supply a few of the many reasons for taking this important step the Editor has been good enough to place the hospitality of his columns at the disposal of the writer.

Although the reasons may be many, they all resolve themselves into one, that of self-preservation, the law of



W. GAVAZZI KING.

life. When the exhibitor is threatened by any kind of sudden calamity, he looks round for help. He realises the necessity for self-preservation. The danger he runs is a serious one. If he has not taken the precaution to join the Association, it cannot help him. He must face his trouble alone. There are some exhibitors who rather meanly refrain from joining the Association on the off-chance that they may benefit from its operation on behalf of its members without being called upon to pay the small annual fee of one guinea per hall. But that the number of such exhibitors is small, the steadily swelling numbers of the Association is ample proof.

First and foremost amongst the reasons which may be enumerated is the existence of two Associations in the cinematograph industry, those of the Manufacturers and the Renters. These two Associations are well organised, possess excellent secretaries, and are extremely active.

Each Association exists for the purpose of taking combined action for the benefit of its members. What cannot be accomplished singly can be obtained by combination.

The mere existence of two such powerful associations is in itself a sufficient reason, did no other reason exist, for the formation of the Cinematograph Exhibitors' Association. Without for a moment suggesting that either of those two associations named are out for blood, or that they are other than entirely friendly in their attitude, it is sufficient that they would not justify their existence, if they did not look at things, in the first instance at any rate, from their own point of view, which has very often in the past, and will certainly more frequently in the future, be not the point of view of the exhibitor.

Yet none the less, the existence of the Manufacturers' Association, and the broad view which it has taken of the necessities and welfare of the whole industry, has been the means of bringing into being the British Board of Film Censors. Without combination, both on the part of Manufacturers and Exhibitors, this scheme, of the deepest and most abiding importance to the industry, could not have been launched. The scheme has been mutually considered in all its bearings by both Associations.

With two branches of the industry organised and thoroughly on the alert, it would be suicidal for the exhibitor not to be organised. We are constantly being told that to be prepared for war is the best way to achieve peace. Therefore exhibitors should join the Association because they are exhibitors.

Combined in an Association, exhibitors can speak with one voice. Local authorities and their myrmidons—especially the latter—have small compunction in tyrannising over the single exhibitor. When the single exhibitor becomes one, or two, or three thousand with funds behind them to fight, the tyrant walks warily. The mere existence of an association of which the exhibitor is a member is in itself a protection. Being ready for war in this case often preserves the peace. If war is declared, if the meddlesome functionary proves himself deaf to reason and rejects the good offices of the Association, then the combined purse of the Association is able to carry matters to a court, which would probably have been inaccessible to the single exhibitor. In the brief existence of the Cinematograph Exhibitors' Association—it was only registered in May last—there have been many instances where the good offices of the Association have smoothed away difficulties for its members, when their own efforts had failed.

The interference of local authorities daily grows more harassing and more expensive. There is an increasing tendency to bow to the demands of the "unco guid" for closing picture theatres on Sundays. Not only in London, but in many parts of the provinces, there is a growing demand for Sunday exhibitions of moving pictures, equally with those of the public picture galleries. Only by combination can that question be fought.

NORDISK.

The Stolen Treaty

On Show Next Week.

One of the Finest Films we have Ever Produced.

MAGNIFICENT STAGING. SPLENDID ACTING. SUPERB QUALITY.



Rel.
Feb. 2.

3,165
feet.

AND ALSO COMING:

THE ATONEMENT.

Featuring the great actress Ragna Wettergreen, who played the title part in LIFE OF A MOTHER.

NORDISK FILMS Co.,

25, Cecil Court, Charing Cross
Road, London, W.C.

'Phone—City 172.

'Grams—"Norfilcom, London."

Exhibitors are now told that if they use a transformer, their buildings become a workshop, and the Inspector will impose all sorts of new conditions, both troublesome and expensive; the presence of firemen in picture theatres at the expense of the exhibitor is being required in many places, especially in the North; the question of standing room is causing agitation; and generally there is a proved necessity for local and national organisation, to meet which exhibitors should join the Association.

But it does not rest with local authorities altogether to cause trouble. We are threatened with Parliamentary worry. The operators have framed an addition to the Cinematograph Act, which is likely to have serious consequences, and which will demand the consideration of exhibitors through their Association.

Everyone recognises the advantageous position in which a large corporation owning a number of halls is placed for economical insurance. The exhibitor owning one hall is just as advantageously placed if he joins the Association, because it can and has offered its large membership to an insurance company, and thereby secured the best possible terms and bed-rock quotations. On this item alone, the exhibitor can more than save his membership fee.

The New Copyright Act affords a fine field for the unwary exhibitor to expend his money on unprofitable litigation. As matters stand now he is liable to be shot at by the *Société des Auteurs, Compositeurs et Editeurs de Musique*, and required to pay fees for every piece of music played by his pianist or orchestra which is included in the Society's repertoire. If he fails to pay he must face an injunction and £50 costs. Here, again, the Association steps in, and by making a contract with the Society for its members, can obtain such terms as again will more than save the small annual subscription which is charged for membership.

The government of the Association is entirely in the hands of its members. The council is composed of delegates from the district Associations, and it dictates the policy of the Association. The executive merely carries out the decisions of the council. Every member, therefore, has the power to take his part in the work, and the liability of a member is limited to his subscription.

Every month the member receives a copy of the Official Journal which reports the meetings of the committee, district branches, and sub-committees. Members are thus kept in touch all the year through.

Each week the editor of the Journal issues to the members a special film selection.

The Association, therefore, has many positive advantages to offer the exhibitor, and not a few hard cash reasons for joining the Association have been indicated.

Notwithstanding all rivalry of shows, there is, after all, a kinship and brotherhood amongst exhibitors which should find expression, and what more fitting expression can it find than in combination for mutual help and defence.

The Practical Electricians' Pocket Book and Diary, 1913, 1s. net. (Rentell and Co., Ltd., Maiden Lane).—The 1913 edition of this book is certainly a *multum in parvo*. There 440 pages of information that is exceedingly useful to everybody using electrical current in whatever form. Information is given on such varied subjects as the list of electrical companies of England, with particulars of their different systems, supplies of current and rates; control of lighting circuits; and how to treat a person receiving a shock. There are a variety of useful illustrations, and there is also a compact little diary. There is no doubt that this work will prove a very useful addition to the office library of all electrical theatres. It is certainly cheap at the price of 1s. net.

W. WALLACE REID JOINS PRODUCING STAFF OF THE AMERICAN COMPANY.

The American Film Mfg. Co. announces the addition of W. Wallace Reid to its force of producers at Santa Barbara. He brings with him a competent company, some of whom have before been associated with him at the Kalem's Western Studio, which he leaves to engage for the American. Mr. Reid is only 23 years of age and is thus reckoned as one of the youngest producers in the United States, rivalling and exceeding in youth the senior producer, Mr. Allan Dwan. Mr. Reid is the son of Mr. Hal Reid, was born in St. Louis, and spent the years 1903 to 1905, at the New Jersey Military Academy, Freehold, N.J. In 1909 he graduated from a small Eastern college, and spent the remainder of that year in Cody, Wyoming, on a ranch where he was engaged in surveying for the Shoshone Dam.

In 1910 Mr. Reid entered on newspaper work, and later in the year joined the Selig Staff at Los Angeles as general utility man. He learned to operate a camera, and acquired a working knowledge of the picture business. The winter of 1910 Mr. Reid spent in New York as associate editor of Motor Magazine and in May, 1911, joined the Vitagraph forces as a leading man, playing opposite Misses Turner, Storey, and Baird. In the spring of 1912 Mr. Reid joined his father as assistant director and leading man for Reliance, leaving that company to become assistant to Otis Turner, and scenario editor, while Mr. Turner was engaged by the Imp. After six weeks at the Imp studio, Mr. Reid was sent with Mr. Turner to make Bison 101 pictures in California.

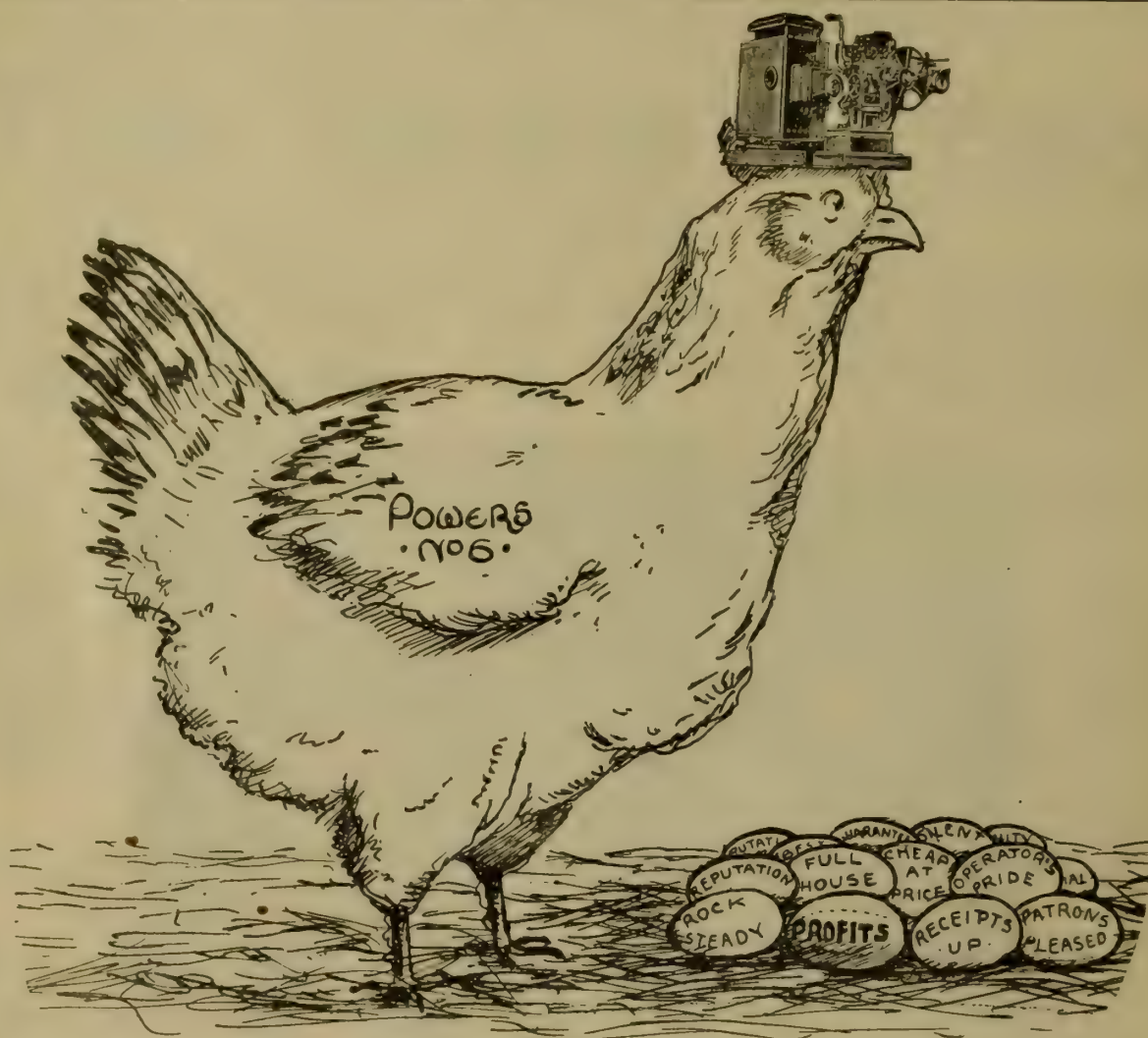
VITAGRAPH PLAYERS TO VISIT ENGLAND.

On December 7 a party of Vitagraph players left New York for a tour of the world. The group sailed from San Francisco on the 13th ult. Among the places to be visited are Japan, Hong-Kong, Rangoon, Burmah, Singapore, Calcutta, Bombay, Port Said and Cairo. Then, as fancy may dictate, the party will visit Italy, France, England, Scotland and Ireland. Those who represent the Vitagraph company on the trip are Mr. and Mrs. W. V. Ranous, Mr. and Mrs. James Young, Harry Keiffer, camera man; Gene F. Mullin, editor and photo playwright. W. S. Smith will be in charge of the players. At Chicago Mr. and Mrs. Maurice Costello, together with their daughters, Helen and Dolores, after visiting relatives in Pittsburg, will join the party. There is no date set for the return; it may be six or eight months hence.

Those that have shown "Twist War and the Girl" laugh at the Opposition missing it.—WALTURDAW.

A Walturdaw Money Maker.

The "IT'S IT" of the Bioscope World.



THE MODERN HEN THAT LAYS THE GOLDEN EGGS

A Nest full of good things. POWERS No. 6 can hatch them all.

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Wires—"Albertype, Birmingham."

'Phone—1060 National
Wires—"Walturdaw, Cardiff."

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

America Does Not Produce Comics.

It is no use at all writing comic plots for the American market for the simple reason that the producers over there have no need for them. What is wanted, however, is sparkling comedies, having fully developed plots, and the only "comics" that are exhibited in the States emanate from the studios of foreign producers. Comics only comprise a series of incidents patched together to form a "story," and Continental companies will always be pleased to relieve you of your efforts if they can be turned to profitable account by them. Amongst the British producers who accept comics are: Cricks and Martin, Clarendon, Ecko and Barker's.

Leading British Producers full up.

Both Hepworth's and the B. and C. companies have been so bombarded with scripts during 1912 that they now have sufficient in hand to fill their requirements for many months to come. They now ask that no more MSS. be sent until they give notice that they are again prepared to deal with them. Take note please and act accordingly!

Type Your Scenarios.

I cannot impress upon you too much the essential detail of having your scripts typewritten. In America this is made a hard and fast rule, and it does not matter whether you write a copperplate hand or a horrible scrawl, the Yankees absolutely decline to even look at any scenarios that are *not* typed, let alone giving them their consideration. The various British and Continental producers, however, are not so strict in this respect, but neatly typewritten scripts command more attention. Any way, I happen to know for an actual fact that such is the case.

To Prevent Defacing.

I sent a manuscript to a producer some few weeks ago and lo and behold it came back to its owner once again. The front sheet was devoted to the title of the film, cast and synopsis of the story. On part of the written synopsis was the inked impression of a large rubber stamp, stating date received and so forth. As it is now, the front page will have to be written out again, for it looks rather unsightly. I am of opinion that it is best to attach two blank sheets, one in front of the scenario and the other behind, so as to prevent this defacing business. Other producers handle scenarios in the very same manner. One significant fact is that it proves that they have a system in dealing with scripts.

Rates of Payment.

In the States the usual payment for photoplays ranges from £2 to £20. The price paid, of course, depends upon the merits of a scenario. To secure the latter tempting figure something unusual has to be offered. In poor England, £2 is about the maximum price, but it generally averages near a half-guinea.

Left in the Lurch.

It will come as a great disappointment for writers of the films to learn that they have not been catered for at the forthcoming Exhibition in the matter of competitions. There is still a chance between now and March of a scenario contest being arranged. Just one consolation presents itself—it is not too late to enter for THE CINEMA Scenario Competition.

The Need of Ideas.

If one has plenty of original ideas that can be worked into a good photo-play, and is possessed with the ability to work same out in detail, then his success as a script writer is almost assured. In no sphere of life are fresh ideas more readily sought after than in the cinematograph industry.

Personality of Scenario Editors.

British photoplay editors manage to conceal their personalities very much. Why they adopt such an attitude I cannot surmise; but I suppose they have a motive for their actions. You do not find the American Scenario Editor acting in such a manner, who usually is a known personality and a most courteous individual.

Comedies Most Marketable Subjects.

Comedies are the class of plays that are mostly in demand nowadays, while dramas follow next in popularity. If you can weave a really good humorous plot half the battle of picture playwriting is won. If you follow the releases of all the film producers you will find that comedies easily outnumber all the other film classifications.

Personal.

If you appreciate this feature kindly let us know. The writer, on his part, intends striving his utmost to make this page of the highest possible value to those to whom it appeals.



Scene from "Flying A" Film.
BLUDSOE'S DILEMMA.

Released February 1st.

Approx. Length, 1,000 feet.

2, Denman Street, Piccadilly Circus,
LONDON, W.

Dear Mr. Exhibitor,

We were told the other day a most extraordinary thing, and it will interest YOU.

One of the Proprietors of a big circuit of Picture Theatres saw a demonstration at our Showrooms on the

VIVAPHONE,

and this is what he said afterwards.

"It's much too good; I dare not use it in my Theatre, as it would kill all my other pictures.

"It's Great !!!"

We cannot say we agree with this, although it is very flattering, but *the point is that here was a busy man who came to inquire and see for himself.*

Now what about YOU who have not even SEEN it yet? If you will only take the trouble to write for particulars and then see a few pictures, you will realise the importance of having it **INSTALLED IN YOUR THEATRE AT ONCE.**

Yours faithfully,

THE HEPWORTH MFG. CO., Ltd.

THE ELECTRICAL EQUIPMENT OF PICTURE THEATRES.

By AN EXPERT.



It is a moot point which is the most important part of a cinematograph theatre—the cinema machine or the electrical apparatus. As being essential to the operation of moving pictures, the former probably receives rather more attention at the hands of both operators and managers. For this reason we hope that the present article, which deals briefly with the electrical side of the picture theatre, may be of some slight value and interest to those who are in the business.

Owing to the fact that a cinematograph lantern must not be supplied with current at pressures exceeding

supply by means of resistances, is the simplest and least costly method as far as installation itself is concerned, but is grossly wasteful in operation, as will be demonstrated hereunder, and is not used in any modern picture houses.

Suppose that the supply is 220 volts direct current, and that resistances are inserted in circuit between the mains and the bioscope arc, the latter taking, say, 60 amperes at 65 volts. (N.B.—For the largest theatres the amperes required exceed this amount for ordinary process pictures, and in the case of the Kinemacolor process the consumption runs up to as much as 150 amperes.) Suppose, further, that the lantern is

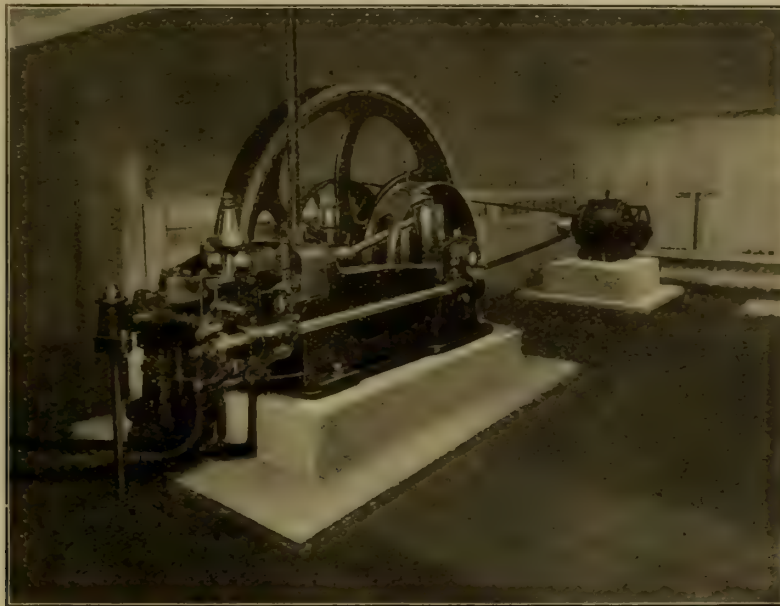


FIG. 10,064. WESTINGHOUSE GAS ENGINE DRIVEN GENERATING PLANT.

65 to 70 volts, and that direct current is infinitely preferable to alternating current, owing to the spluttering arcs and consequently flickering pictures caused by the latter, it will be recognised that any current taken from an outside supply company's or municipality's mains must undergo some conversion, transformation, or both, before it can be used in the bioscope. On the other hand, current may be generated on the premises at the required voltage by a gas or oil engine driven set.

Dealing first with the case in which current is taken from the mains, if the supply is direct current it may be reduced to the required voltage either by means of resistances or through the medium of a motor generator set. If the supply current is alternating a motor generator set is used in any case, except, perhaps, for emergency use, both for reducing the voltage and for converting the supply into direct current.

The first method, that of transforming the mains

operated for twelve evening shows and three matinées of two hours each per week, that is to say, thirty hours a week, and that the cost of "juice" is 2d. per unit. Now the weekly metred consumption of current will be $220 \times 60 \times 30 = 396,000$ watts, or 396 kilowatts or units, and the weekly cost will, therefore, be $\frac{396 \times 6}{240} = \text{£}3 \text{ 6s.}$ With the current costs of 3d. per unit and more this figure will be increased proportionally.

Now, suppose a motor generator set is installed, consisting of a 220 volt motor and a 65 volt d.c. generator supplying the lantern, the efficiency of such a set being in the neighbourhood of 70 per cent., the current consumed by the lantern will be $\frac{60 \times 65}{100} \times 30 = 117$ units per week. As this represents but 70 per cent. of the power which is taken from the mains, metred, and charged up to the theatre, the cost per week will be $\frac{117 \times 100}{70} \times 2 = \text{approximately £1 8s.}$

Thus it will be seen that the saving effected is



SPECIAL VITA THAT WILL PACK

AS FATE WO

A magnificent story of Love and
hold an audience

Released Jan. 23rd.

SPECIAL VITAGRAPH

The Godmother.

A party of College Cut-ups induce their tailor to impersonate a godmother. Marshal P. Wilder is the tailor, and he puts one over on the boys.

Released January 23rd.

Approximate Length 816 feet.



Scenes on the River Lee, Ireland.

Picturing the still sylvan retreats and romantic castles of bygone ages for which this beautiful river is so renowned.

Released - Jan. 23rd. Approx. Length 196 feet.

Nothing to Wear

With a portière and a lampshade a housemaid dresses herself to kill. She makes a hit. She has some trouble doing it, but she does.

Released - Jan. 25th. Approx. Length 751 feet.

Four Days

The same old story, "strictly business," and a better one for Wifey. She

Released January 25th.

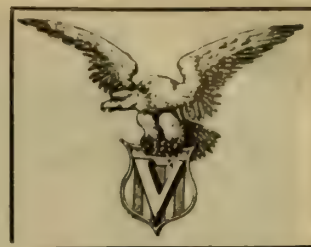
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GRAPH RELEASES YOUR THEATRES.



ULD HAVE IT

Ambition powerfully acted that will
spell-bound.

Approx. Length 1,010 feet.

COMEDY WEEK.

Mammoth Life Savers.

The adventures of Flora Finch as the fussy old spinster rescued from a watery grave by the circus elephants.
Released January 23rd. Approximate Length 292 feet.

When California was Young.

A sweeter, more beautiful story than this romance of California
has never been seen, heard, or told.

Released January 25th. Approximate Length 1013 feet.



a Widow.

meaning a jolly good time for Hubby
calls his bluff and he wilts.

Approximate Length 967 feet.

Mrs. Lirriper's Lodgers.

Founded on Charles Dickens's story of the same name. Depicting
characters that live. Full of tenderness and appeal. The ending
is a happy one.

Released January 25th. Approximate Length 951 feet.

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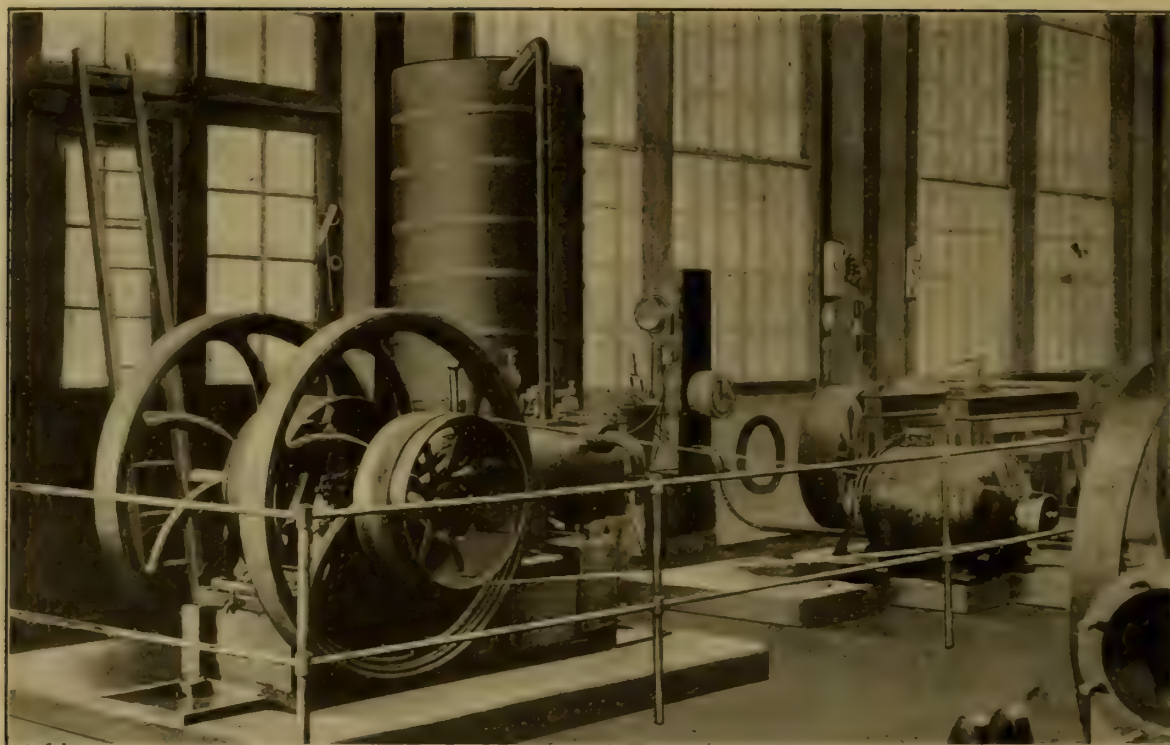


FIG. 10,061. WESTINGHOUSE OIL ENGINE DRIVEN GENERATING PLANT.

£1 18s. per week, or nearly £100 per annum, so that not only will the cost of the motor generator set be paid off, but a very substantial saving will be effected in addition after six or eight months' running.

The generation of current on the premises by means of a gas engine running off town's gas may best be considered by taking the costs of an actual installation, illustrated in Fig. 10064. This generating plant consists of type "E3" Westinghouse gas engine, belted to a 65 volt, 70 ampere direct current generator supplying current not only for the lantern, but also for incandescent lamps for lighting the house, offices, veranda, &c., and for two five ampere arc lamps for exterior illumination. The cost per week of this installation is as follows:—

	s.	d.
Gas—4,480 cubic feet, at 2s. 1d. per 1,000 ...	9	4
Lantern operator's wages, apportioned as time given to engine attendance ...	2	0
Quarter gallon lubricating oil, at 2s. 4d. per gallon ...	7	
Repairs, spares, cleaning materials, and sundries ...	10	½
Interest and depreciation figured on prime cost	2	10½

Total cost per week ... 15 8

The use of an oil engine driven generating set, such as illustrated in Fig. 10061, may be installed alternatively to a gas engine driven set. The choice is governed by the relative prices and availabilities of the fuels, and largely also personal preference. The costs of running for the two types of plant do not vary much, but at the present market prices of oil fuels the latter may be slightly more costly in places where gas is at a normal figure. When the cost of gas is high the oil engine may work out cheaper.

Having now dealt with the source of power, it may be interesting to note the types and characteristics of generators for picture theatre work, whether driven by motors, gas, or oil engines. There are three types of generators in common use for supplying current to cinematograph lanterns, viz.,—

- (1) Shunt wound generators.
- (2) Level compound wound generators.
- (3) Reverse compound wound generators.

The conditions governing the choice between these types are as follows:—

(a) When the generator has to supply current for the incandescent and arc lamps for house lighting, in addition to the bioscope lantern, and when the bioscope lantern forms the major part of the load, a shunt wound generator should be used, being the cheapest and simplest proposition for the nature of the service.

(b) When the generator supplies both bioscope and house lighting circuits, and the latter forms the major part of the load, and it is necessary to keep the voltage constant within narrow limits, a level compound generator should be used, as its voltage is constant from no load to full load.

(c) When the generator supplies current for the lantern arc alone, and the house lighting is supplied from an independent circuit. An ordinary shunt wound generator may be used in this case, but the Westinghouse reverse compound wound generator is a machine which has been specially designed for the direct operation of bioscope arcs. The reverse compound wound is far superior to the simple shunt wound generator in self-regulating properties, but it must be remembered that it is entirely unsuitable for supplying current for lighting circuits. In cases where motor generator sets are installed for converting the public

supply, however, the generator is very seldom called upon to handle the house lighting load, the latter being derived straight from the mains.

Emergency supply is advisable whether in the case of a self-contained generating plant, or when current is taken from the mains and converted in a motor-

very much slower speed than the belted type, and are, therefore, larger and more expensive. Confined space is the chief reason for their use in most cases, the belted set taking up considerably more room.

Having chosen the right type of generator for any particular case, it is next necessary to instal the best

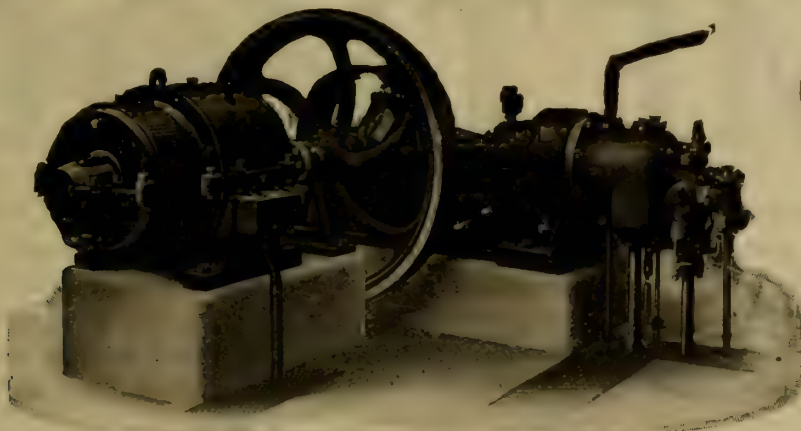


FIG. 8,342CH. WESTINGHOUSE DIRECT COUPLED GAS ENGINE GENERATING SET.

generator set; and it is usual, therefore, to make connections from the mains to the bioscope arc for emergency use, converting by a resistance or a transformer to the right voltage. Where a motor generator set is already in use, theatre proprietors exhibit a growing tendency to put down a duplicate set, so that one or other may always be available for use. This is, of course, by far the better plan in the long run, being

method of control for the generators. In starting a cinematograph lantern it is essential that there be no noise, and to effect this it is necessary to reduce the current to about one-third of its normal value at the moment of "striking" the arc. The carbons are momentarily brought together to strike the arc, and at this instant the lamp forms a very low resistance in the circuit, so that it is necessary to reduce the voltage

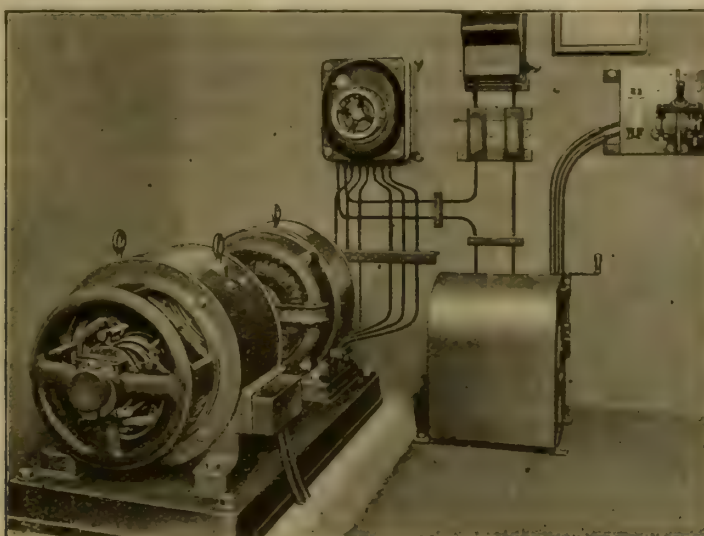


FIG. 9,455. WESTINGHOUSE MOTOR GENERATOR SET AND STARTING GEAR CONVERTING AN ALTERNATING CURRENT SUPPLY TO DIRECT CURRENT.

simply a matter of prime cost in most cases. In places where the supply is alternating current, however, the necessity for a duplicate motor generator set becomes very much more urgent owing to the unsuitability of alternating current for the bioscope arc.

As regards engine-driven generators, it may be pointed out that direct coupled generators run at a

across the carbons to a low and safe value. Several methods are used for this control, depending on the type of generator installed, and whether the house lighting is also taken from the generator or not.

(1) In the case of shunt wound generators supplying the bioscope current only, the necessary low voltage can be obtained by means of a large field rheostat.

There is a

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of working a film hire service which gives satisfaction to both showman and renter. Have you as a showman ever experienced that sense of security and satisfaction which arises through dealing with a firm which can give you any class of programme, delivered to time, at a low price? We would urge you to get into communication with us, as it is

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power to offer you a good service, with the unique facilities provided by an organisation conducted on up-to-date business lines. Exclusives, Features, Coloured or Ordinary films are all included in our stock. Any class of machines or accessories can be obtained from us. The fact of our being compelled to open up in the North proves that there is a demand in all parts of the country for an up-to-date service. It would have been sheer

MADNESS

on our part to branch out had we not been convinced that the present sources of supply were not satisfactory. Call or write at the earliest possible moment.

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1 to 8, Wellington Chambers, City Square, LEEDS.

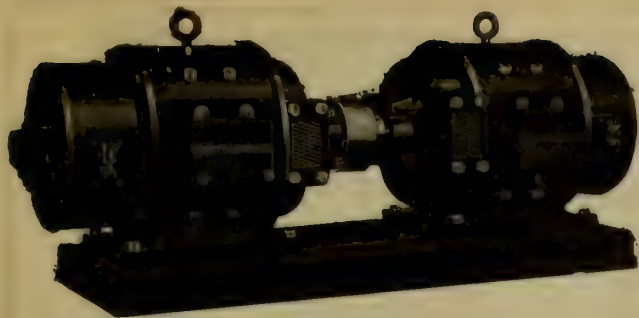


FIG. 9,349. WESTINGHOUSE DIRECT-CURRENT MOTOR GENERATOR SET.

together with a small permanent series resistance for the purpose of "steading" the arc. Alternatively, a small field rheostat and an adjustable series resistance may be used, but this has no special advantages over the first method except under extraordinary circumstances, and it is more expensive to instal. If, however, an emergency resistance is already installed, or if it is intended at some future date to take the house lighting from the generator, the second method should be installed, the reason being that a field rheostat and series resistance would be necessary in this case, and a large field rheostat need not, therefore, be supplied.

(2) When level compound wound generators or shunt wound generators are used for supplying house lighting in addition to the lantern arc, the pressure of the lighting circuit makes it essential to keep the voltage constant, and a field rheostat must therefore be used to regulate it, and a series resistance for "striking" the arc.

(3) The control of the specially designed Westinghouse reverse compound wound generators, which have been mentioned before as having been particularly designed with a view to picture theatre operation, only calls for a small permanent resistance in the main circuit, and a small shunt field rheostat. The permanent resistance is used for "steading" the arc, and only absorbs about 10 per cent. of the voltage of the circuit, whilst the shunt field rheostat is capable of reducing the voltage to such a value that when the carbons are

brought together for "striking" the arc, with the steadying permanent resistance in circuit, the current value does not rise to more than one-third of its normal working figure.

(4) For the control of the emergency supply resistance, when such is installed, a series regulator is, of course, necessary for striking the arc, but must have more steps than that used in conjunction with a low voltage generator circuit. The emergency resistance must, during its normal working conditions, absorb about two-thirds of the voltage from the mains—in the case of 200 volt supply—but at striking the arc it will be remembered that a further reduction in the voltage is required, which must also be absorbed by the series regulator. This control is accomplished by connecting the extra resistance for "striking" to the first few contacts of the regulator, and cutting them out when the arc has been struck. The series regulator also possesses the properties of a starting rheostat in preventing a large current from being drawn from the mains. When alternating current is the emergency supply, a transformer with primary and secondary wound for the supply and lantern voltages respectively is generally used in conjunction with an ordinary series regulator for striking the arc.

The switchgear required by cinematograph plant may be divided into motor control gear and generator output control. The former is generally of the totally enclosed type, as shown in Fig. 5519, consisting of switch, a.c. or d.c. starter, fuses, and ammeter. This panel is usually located close to the set it controls. The generator panel, on the other hand, is usually of the open type, as shown in Fig. Nos. 9443 and 9412, the apparatus being mounted on black enamelled slate slabs. No two picture theatre plants are alike, and the apparatus on these boards, therefore, varies widely, but may be classified in four groups as follows:—

- (1) Generators, bioscope arcs, lighting, and emergency resistance.
- (2) Generators, bioscope arcs, and lighting.
- (3) Generators, bioscope arcs, and emergency resistance.

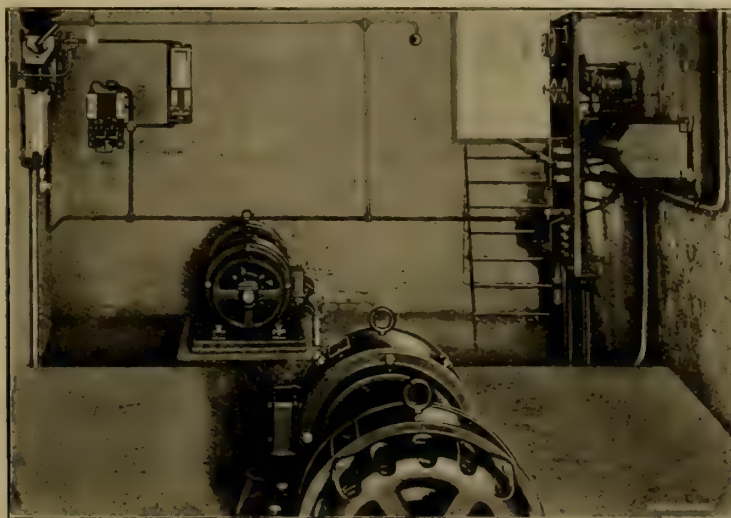


FIG. 8,468. TWO WESTINGHOUSE A.C.—D.C. MOTOR GENERATOR SETS, ONE BEING A STANDBY OR EMERGENCY SET

Telephone:
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"Start the New Year Well"
& Book the following Thanhouser Features.

THE WOMAN IN WHITE,

By Wilkie Collins, Released Jan. 22, 2,000ft.

THE MERCHANT OF VENICE,

Feb. 8, 2,000ft.

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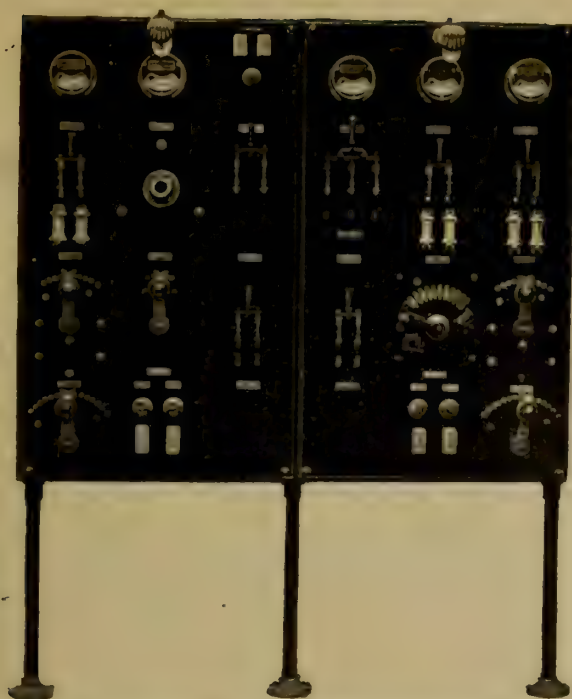


FIG. 9.443. TWO-PANEL BLACK ENAMELLED SLATE SWITCHBOARD, CONTROLLING GENERATOR, TWO BIOSCOPES AND EMERGENCY RESISTANCES (BRITISH WESTINGHOUSE CO.)

(4) Generators and bioscope arcs.

The switchgear consists, in general, of a switch, shunt field rheostat, and voltmeter for each generator, series resistance for each arc, and fuses and an ammeter for each circuit. A change-over switch for the emergency supply and a push-button motor starter tripping device may also be fitted. The generator output control board is generally located in the operator's cabin, within easy reach. It is advisable to mount the shunt field rheostat on this board, so that the operator may have full control of the voltage, although the generator is usually some distance away.

The lighting of picture theatres is a very important subject, since it influences the attendance in many ways. Exterior advertisement by illuminated signs or by arc lamps must be made attractive, and whilst we may safely leave this to the manager, it may not be out of place to illustrate a typical arc lamp and a high efficiency incandescent lamp, both of which are in wide use in the cinematograph world.

The arc lamp illustrated in Fig. 9,886 is manufactured under the original Bremer master patents, which are held in this country by the British Westinghouse

Company. The flame arc lamp illustrated is designed to burn cheap carbons with a maximum economy. No clockwork mechanism is employed in this lamp, the interior of which is simple in the extreme. Clockwork is a thing strenuously to be avoided in an arc lamp, owing to the unavoidable fumes which attack and clog the mechanism, thus rendering the lamps inoperative. The Westinghouse magazine type flame arc lamp is designed to run 100 hours without a retrim, being provided with several pairs of carbons, which come into action successively as the previous ones are consumed. This feature, although adding slightly to the first cost of the lamp, pays off this charge by the important reduction in attendance charges. Suppose, for instance, that the magazines hold 10 pairs of carbons, then the maintenance charges are only one-tenth of



FIG. 9.412. SINGLE PANEL WESTINGHOUSE SWITCHBOARD FOR MOUNTING IN THE OPERATOR'S BOX, CONTROLLING GENERATOR AND BIOSCOPE.



FIG. 9.886. WESTINGHOUSE FLAME ARC LAMP.

those of a simple carbon lamp. Fig. 8417A illustrates the practical application of these lamps.

The metal filament lamp illustrated in Fig. 34,311 is of the most modern drawn wire type, which is rapidly replacing the squirted filament type of lamp for all purposes, on account of their greater strength, both before and during use. The price of these lamps is equal to that of the inferior squirted type, their life and brilliancy superior, and their efficiency unsurpassed. In conjunction with suitable reflectors, such as the Auriga-Holophane prismatic glassware, the interior illumination of a picture theatre may be made not only pleasing, but highly efficient in current economy. It has been found repeatedly that scientific disposition of lamps, and the application of prismatic reflectors, often enables the current consumption to be halved, owing to the most effective utilisation of the whole of the light.

T. W. O.



FIG. 34,311. WESTINGHOUSE-AURIGA DRAWN WIRE LAMP.

EXCLUSIVES MUST BECOME GENERAL

because the present state of affairs is unbusinesslike, and cannot continue. Where there are at present eight shows in one town four of them pay a very stiff price indeed for the privilege of showing the same first run film at their three opposition shows. A Showman, if he is fully alive to his own interests, can get from one firm alone an exclusive feature film every week. He can obtain a reputation for showing films that no one else in his district can put on. His patrons, before they pay for admission, will not need to worry themselves as to what the programme consists of, they will know that it is something they have not seen before. The wide-awake Showman has already realised this, and he is making more money with a good deal less worry than his competitors. Get particulars of our weekly releases of exclusives - - -

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Quebec St., & Rupert St.,
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A THRILLING FIRE FILM.

A SELIG WINNER.

In the "Fire Fighters' Love" the Selig Company have given us just one of those stories dealing with the subject which all theatre-goers so admire. All the world loves a hero; then all the world may be expected to worship the hero of Selig's story. "The Fire Fighters' Love" is just 1,008 ft. of concentrated excitement of that kind which keeps one enthralled and spellbound from the moment the first scene appears until the last has flashed on the screen.

This story of troubled love and daring devotion is close to the seemingly lazy life that becomes exceedingly vital and throbbing as it emerges from the peaceful calm of the engine house to fight the flames and rescue lives. Husky Dan McCormick has become engaged to dainty Violet Dale, but she thinks better of the contract and asks to be released, bidding him farewell forever. Steve Lantry is more fortunate in winning her regard, and the embittered McCormick proceeds to fight it out with him in primitive fashion. Both are members of the same fire engine company, and are called to serve at a notable conflagration. This fire scene, it may be remarked, is one of the most realistic ever shown in moving pictures, and has many exploits of skill and daring new to this class of entertainment. When the captain orders the men out to avoid the falling walls, Dan fails to respond, and Steve, despite orders, returns to the building to rescue Dan in spite of himself. The men are trapped, and are borne down into the falling ruins of the building. Happily, they are not killed, as the entanglement of pipes and steel beams arch above them, and they are not crushed to death. How they are rescued and reconciled is another interesting and ingenious feature of this lurid and thrilling page from the life of the fire fighters.

EUROPE AND THE AMERICAN FILM.

During the fiscal year, according to a recent report issued by the Department of Commerce and Labour, 15,000 miles of motion picture films were exported from the United States, while 3,000 miles were imported. The exports were valued at £1,363,000 and the imports at £165,000. The cinematograph, or, as it is popularly known in the United States, "the moving picture show," has become a veritable craze, and in the large cities there are hundreds of these "shows," which give continuous exhibitions from early in the morning until late at night. They have become the great amusement places of the poor and middle classes, and they have cut heavily into the receipts of the lower-priced theatres. There are some social philosophers who roundly condemn the "movies" and assert that they encourage idleness and that their influence generally is bad; but it was noted in the Press the other day that in two of the largest coal-mining districts of Pennsylvania many of the public-houses were not renewing their licences. The publicans gave as their reason that the miners instead of spending their idle time in the saloons now went to the moving picture shows and took their families with them.

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ANOTHER THANHOUSER'S MASTERPIECE.

THE MERCHANT OF VENICE.

Released February 8th.

Length 2,000 feet.



It has long been an accepted axiom that great minds think alike. Something of the same kind of occult reasoning must undoubtedly exist between film producers, especially in America, for on the heels of the announcement that one company is giving us a great Shakesperian production comes the news that the Thanhouser Company, to whom we have learnt to look for big things, is releasing "The Merchant of Venice."

Probably no story is more familiar to English people of all ages than that which depicts the avaricious Jew imbued with the sole idea of getting his pound of flesh.

From our schoolboy days—we had almost said, up to our second childhood—"The Merchant of Venice" has been like the poor, always with us; but it is one of which we never tire, for we can always see something fresh in it. The version which the Thanhouser Company has given us is the finest it has ever fallen to our lot to witness, and we doubt whether this company, masters as they are in the art of film production, can ever go one better than their present attempt. To enumerate the many scenes which go to make up this artistic triumph would occupy far more space than we have at our disposal, but we would counsel every exhibitor to make this a feature film. Briefly told, the story is as follows:—

Antonio, a nobleman, and a merchant of Venice, is asked by his kinsman, Bassanio, for a large sum of money. Bassanio wishes to travel afar, in order to woo Portia, a woman of great fortune, as well as one of wit and beauty. Bassanio has not the necessary funds to make the trip, and therefore comes to Antonio for aid. Antonio, although a man of wealth, finds that he has no gold, his fortune being represented in the cargoes aboard his various ships at sea. He knows that in a few weeks his ships will return, and he will have ample funds; but in the meanwhile he offers to borrow for his kinsman's present need from a notorious moneylender of Venice, Shylock the Jew. Shylock has long hated Antonio, because of his proud spirit, and when he consents to lend the money it is also on the condition that Antonio shall sign a bond whereby, should he fail to return the money inside three months, the Jew shall receive in lieu of interest a pound of his (Antonio's) flesh, to be cut off by Shylock. Antonio laughingly agrees to this bond. He knows the Jew desires his death, but feels so sure that in much less than three months' time his ships will have returned, and he can easily repay the borrowed money. With the money obtained by his kinsman on this strange bond, Bassanio travels to the home of the fair Portia. There, after passing a test imposed upon her suitors by her father, Bassanio is finally accepted, and feels that he owes all his good fortune in winning the lady of his desire to his noble kinsman, Antonio. Bassanio is happily married to his lady love, Portia, when he receives a message of distress from his noble kinsman, Antonio, the Merchant of Venice. Antonio writes that his many ships, containing all his wealth, have been lost at sea, and that he is not able to pay Shylock the moneylender the money he borrowed for Bassanio. Because he is unable to pay, Shylock will be able to exact from Antonio a pound of his flesh. This foolish bond Antonio signed, although he knew Shylock hated him, because he felt so sure he would have no difficulty in paying the money he had borrowed. When Portia heard of the plight in which her husband's kinsman found himself, she dispatched Bassanio with many times the amount of gold Antonio owed, in order that a noble life might be saved. Shylock, however, refused to take the money, insisting that he be allowed to cut from near Antonio's heart the pound of flesh that had been pledged to him. Thus he could kill his enemy. Had not Portia, disguised as a Doctor of the Law, succeeded in being present at the court, Antonio's life would surely have been forfeited. Portia, however, made it plain to all that in justice to Shylock, Antonio must allow him his pound of flesh. But she also warned Shylock that if, in taking the flesh, he took one drop of blood, he would be committing a crime, as no blood was nominated in the bond. Shylock, outwitted, failed to get his terrible revenge, and Bassanio, when he went to thank the learned lawyer who has saved his friend, found to his great joy that "she" was none other than Portia, his own clever and beautiful wife.

BISON "101"

A FEATURE! A NOVELTY!! A SENSATION!!!

A REAL INDIAN DRAMA.

Released January 25th.

Length 1,000 feet.

Star Eyes' Strategy.

ACTED
ENTIRELY
BY
INDIANS.



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WHITE
ACTOR
IN IT.

GET IT! ASK FOR IT!! SHOUT FOR IT!!!

A COMING FEATURE.

February 8th.

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INVICTA FILM CO.

THE PEOPLE'S IDOL IN A SHAKESPEAREAN PRODUCTION.

THE VITAGRAPH COMPANY GIVE US "AS YOU LIKE IT."



THE Vitagraph Company have given us many triumphs from the realms of poesy and fantasy; they have produced the trump-card in films historical, and in regard to drama and comedy this company's productions may be said to be the top-notch, whilst their mirth-producers, with the inimitable Bunny in the cast, like "Charley's Aunt," are "enough to make a cat laugh."

They have, however, struck an entirely new note by the production of Shakespeare's "As You Like It," and having seen this film, we may be pardoned if we emulate Oliver Twist, and "ask for more."

One of the keynotes of success of the Vitagraph Company is the lavish scale upon which they handle everything they touch, and in the film now under notice this note is again most pronounced. The quality of the photography is magnificent, and when we mention that one of America's most celebrated actresses, Miss Rose Coghlan, together with Maurice Costello, the people's idol, figure in the cast, which is a remarkably strong one, we have said sufficient to set exhibitors and picture theatre patrons alike agog with a desire to see the picture on the screen.

We need not dilate upon this film, for everyone knows that a Vitagraph three-reeler is something special. We append the story:—

Frederick usurps the Dukedom to his older brother, and banishes him from his dominion. Celia, the daughter of Frederick, very dearly loves her cousin, Rosalind, daughter of the banished Duke, and pleads with her father that she be allowed to remain with her, as she cannot bear to be separated from her. Her request is granted. In Frederick's kingdom lives Sir Roland de Bois, an old and respected nobleman. He has three sons, of whom Oliver is the oldest and Orlando the youngest. Upon the death of Sir Roland, he leaves the younger son in the care of Oliver to see that he comes into possession of his share of his patrimony at his majority. Oliver, after his father's death, confiscates Orlando's inheritance. From this time Oliver does all he can to drive Orlando from the kingdom. He employs and induces others to persuade Orlando to accept the challenge of Charles, a noted wrestler, in hopes that Charles, in the struggle, may kill Orlando. At the contest Rosalind and her cousin, Celia, encourage Orlando, and when he defeats Charles Rosalind falls in love with him. Oliver does not fail to poison Frederick's mind against his younger brother, and by innuendos inspires Frederick to exile him from the realm. Frederick, in his animosity to Orlando, drives Rosalind from his house, accusing her of being a conspirator against him. Celia insists that where she goes she will follow. Rosalind disguises herself in boys' clothing, and Celia assumes the garb of a shepherdess. They confide in Touchstone, the Court Jester, who persuades them to let him attend them, and together the three in their disguises make their way into the Forest of Arden, where the banished Duke and his followers are entrenched. Orlando, with the faithful servant of his father's household, old Adam, makes his way into the forest, and there again meets Rosalind, known as Ganymede, whom Orlando does not recognise. After this they meet often in the course of their wanderings, and she becomes his confessor, and they grow to be fast friends. Orlando enters the encampment of the banished Duke, and demands food. He is reprimanded for his temerity, but when Orlando tells the band of merry men that he needs it to sustain his old servant, they invite both to attend their board and to partake of their refreshments. Jacques, a banished lord and follower of the banished Duke, adds to the entertainment which follows by reciting "The Seven Ages," in which he describes life from childhood to old age. As he describes each age, a vision of it appears before the audience. Many incidental bits of humorous side-play are seen in the Forest of Arden, where the country fellow falls in love with Audrey, a country wench, and

again when Phoebe falls in love with Rosalind, supposing that she is a man. At this time Rosalind and Celia purchase the Shepherd's home and flocks, where the two girls live in Arcadian contentment. The scenic splendour of the Forest of Arden displayed in this second part, and the many incidents of love-making as well as the ensemble of the banished Duke and his followers, make it one of great beauty. Duke Frederick, discovering the absence of his daughter Celia, and learning of the real cause of Oliver's opposition to his brother, tells Oliver he must go in search of his brother, commanding him not to return without him, under penalty of his losing his lands and possessions.

Oliver, worn out with his search through the forest, lies down to rest. Orlando comes upon his brother, who has now fallen into a deep sleep. He is prompted to slay him, but seeing a wild animal lurking near by, rushes upon the beast and slays it, saving his brother's life. In the struggle Orlando's arm is torn. Oliver aids him to a near-by cave, where he bathes and binds his wounds. Oliver at Orlando's request goes in search of Ganymede Rosalind. When told of Orlando's plight, she goes to his assistance, and he passes her handkerchief, which she at once recognises as her own, picked up and cherished by Orlando at the wrestling with Charles. Oliver, appreciating the full extent of his brother's generosity and love in saving his life, magnanimously offers to share one-half of his possessions with him. Rosalind reveals herself to Orlando, and hastens to disclose her identity to her father, the banished Duke. Phoebe, on discovering that Rosalind is not a youth, is ready to give her heart to Sylvius. Touchstone proposes marriage to Audrey, and Celia and Oliver fall desperately in love with each other. The marriage of all these couples, under the wide-spreading oaks, surrounded by the banished Duke and his men, brings the scene to a happy conclusion, and produces a tableau of great beauty. A happy climax is proclaimed by Jacques de Bois, announcing that Duke Frederick has been converted both from his enterprise and from the world, relinquishing to his banished brother his crown.



Scene from "Flying A" Film.

JACK'S WORD.

Released January 22nd.

Approx. Length, 1,000 feet.

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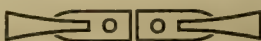
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TWO FINE BISON FILMS.

THE INVICTA COMPANY MAKE GOOD.

The Bison Film Co. have long enjoyed a reputation for providing exhibitors with films dealing with Indian and Redskin life of the highest calibre; indeed, it would be hard to point to any picture they have released in recent years dealing with this type of subject which has not added to the good name possessed by the company.

Since the Invicta Company has handled the Bison product we have on more than one occasion had the pleasure of calling attention to the remarkable series of Western subjects which they have announced for release, but we should have extreme



difficulty in naming any two films possessing greater drawing power than "Star Eyes' Strategy," to be released on January 25, length 1,000 ft., and "A Daughter of the Redskins," released February 8, length 1,800 ft. The very titles alone are sufficient to excite interest amongst all who love stories of Indian life—and who is there who does not do so? Of superlative quality photographically, produced amongst natural scenery of the wildest description, and acted by one of the finest companies extant, these two pictures will undoubtedly be the talk of the town wherever they are shown, and should prove unequalled as a fillip to the programme during a time when something startling may be needed to fill the house. Here are the stories, which speak for themselves:—

"STAR EYES' STRATEGY."

Star Eyes, a Sioux maiden, is in love with and loved by Eagle Feather, a Cheyenne brave. They have clandestine meetings. Crow Face, a Sioux warrior, brings presents to the Sioux Chief, and asks for Star Eyes as his squaw. The Chief consents, but Star Eyes fights the proposal. She is delivered over to a squaw, who is instructed to guard her closely.

At dusk Eagle Feather awaits her at their meeting place, and when she doesn't come he tethers his horse and creeps into the Sioux camp. Star Eyes peeps out of the tepee and sees the guarding squaw is asleep. She also sees Eagle Feather, and motions him back. Star Eyes chokes the squaw into insensibility and joins Eagle Feather. They run to the horse, mount, and ride away. Crow Face sees her going in the dusk, and follows, detects Eagle Feather, returns and rouses the camp, and the couple are pursued to the Cheyennes' camp. The Sioux are not in sufficient number to attack the Cheyennes, so they retreat.

The Sioux declares war, and surprise the Cheyennes when they are going through the wedding dance to celebrate the joining together of Eagle Feather and Star Eyes. Eagle Feather persuaded Star Eyes to escape. She does this, and is joined by the fleeing Cheyennes, but Eagle Feather and others are captured, and taken to the Sioux camp, where Eagle Feather is bound and insulted by his Sioux rival, Crow Face, and ordered to be burned at the stake.

Star Eyes and the Cheyennes steal up to the Sioux camp in the dark in an effort to rescue Eagle Feather and the other captives. Star Eyes sees the preparation for the burning of Eagle Feather. She chooses an open space between two clumps of trees, and has a hole hastily dug there. It is finished just as the Sioux Chief is about to order the fuel heaped around Eagle Feather to be lit.

Star Eyes sends a message to Crow Face, the Sioux brave, stating she will submit to him if Eagle Feather is spared. She then orders the Cheyennes to conceal themselves in the trees. Crow Face peers through the darkness and distinguishes the form of Star Eyes with her arms outstretched. He goes to her, and, lured by her smile and open arms, falls into the trap, the grave prepared for him. The Cheyennes sweep out to avenge their wrongs, and, taking the Sioux unawares, put them to rout. Star Eyes is in time to stamp out the fire just ignited and to rescue Eagle Feather.

"A DAUGHTER OF THE REDSKINS."

A regiment of cavalry surprises the Sioux and puts them to flight. Colonel Graham and others personally attend to the wants of the wounded, and the Colonel finds a wounded squaw in one of the tepees, with a little girl crouched in terror at her side. The Colonel sends for a canteen, gives the squaw water, and promises to look after the child after the mother dies. The Colonel takes the child home, where she is raised. Fifteen years pass, and Nechia, the Indian girl, is educated at Carlisle, where she purchases some beautiful Indian dresses. She returns to the Colonel's home, and soon becomes the object of admiration to the Lieutenants Stark and Lee. Stark later proposes, and is accepted.

Old Chief Gray Eagle, of the Sioux warriors, jumps the reservation, and commits outrages. Colonel Graham receives orders to ride against the Indians and to punish them. Nechia learns for the first time that Gray Eagle is her grandfather, and blood begins to tell, and her sympathies turn to her native race.

The Indians attack a small settlement, which is rescued by the timely arrival of the cavalry. Many Indians are taken prisoners, including the implacable Gray Eagle. At the fort he comes face to face with Nechia, and he tells her she is the daughter of a Sioux.

Colonel Graham treats with the tribe, offering to release Gray Eagle if they will return to the reservation. The Indians refuse. As the troops ride out, Nechia steals to the window of Gray Eagle's cell. He commands her to go and tell the braves to fight. He gives her a feather from his hair. Nechia obeys. She reaches the Indian camp in time to prevent their making peace terms, tears off her riding costume, disclosing her Indian garb underneath. She is henceforth all Sioux. The braves attack the officers, and kill a number of them. The Indians,



led by Nechia, attack the fort, capture it, and release Gray Eagle. As reinforcements ride up, Nechia stands beside Gray Eagle. Stark comes up, and not understanding the situation, runs to Nechia. Gray Eagle fires as Nechia throws herself between them, and she dies in Stark's arms.

Dante's Inferno

MILANO - - 5,000 feet.

THE ONLY ORIGINAL AND GENUINE PRODUCTION.

Exhibitors, please notice that "Dante's Inferno," showing at the Theatre de Luxe, Strand, for the 16th WEEK, is by Milano and no other.

A certain film concern was advertising a "Dante's Inferno," and referred to the Strand in order to make you believe that their so-called "Dante's Inferno" was the one that had been showing for 11 weeks at the Theatre de Luxe, Strand. This misleading advertisement was a trick to boom the shadow for the substance. Now, Exhibitor, do not be deceived, and do not deceive the public. It is unwise to do so for the sake of a few pounds. Get the real production, and treble your business. A wire just received from Brighton as follows:—

"Over 4,000 admissions last night. 'Dante's Inferno' well received.

"Johnson, The Dome, Brighton."

The Dome has seating capacity of 3,000. Prices of admission 6d. to 3s. This Milano Masterpiece is showing for the 2nd week at the Dome.

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THE MANAGEMENT OF THE PICTURE THEATRE.

THE STAFF AND ITS DUTIES.

By GEORGE SEYMOUR.

THERE are some "penny-wise and pound-foolish" people to be found amongst proprietors of Picture Theatres, whose one idea is to keep down all expenses, and who make the fatal mistake of hiring a cheap film service, and trying to run the theatre with an insufficient, and inefficient (because underpaid) staff.

With the first of these matters I am not concerned in this article, but a few words about the staff, which is quite an important matter, may be useful.

When deciding on the number of people to be employed in and about the theatre, the proprietor must of course be guided by the capacity of the place, and the number of hours per day it will be open will to some effect regulate their wages. Thus some places open at 12 noon, others not till 6 o'clock in the evening, some are built with ground floor only, some with balconies, others have two entrances and pay-boxes, and then there are ordinary Theatres or Music-halls now showing pictures only, or with "turns," and having several tiers of seats.

I cannot, of course, do more here than take one as an example, an average Cinema theatre, built for the purpose, holding say 800 people on the ground floor, and running a continuous show from 2 o'clock till 11 p.m. For such a place I would suggest the following staff:—

1. **OPERATING ROOM.**—A thoroughly efficient operator who knows the machine he has to use, who is also a practical electrician, understanding alternating current or direct current, motor generators, transformers, general electric work and repairs, and who can instruct and keep his assistant up to the mark. Such a man, if steady and keen on his job, is worth 40s. to 50s. per week.

2. **ASSISTANT OPERATOR.**—He should be able to take his chief's place when he is absent at tea, so that the performance is not interrupted or deteriorated. He must always keep the room clean and tidy, see that all films in use are in order, re-wound, and in their proper places, and not lying about loose. He must take care that every day before the show the blankets on the rail are wet, and the sand all right, see that the safety shutter is in working order, feed the arcs, and check the stock of carbons, &c., &c. Wages 25s.

3. **MUSIC.**—This is an extremely important matter, and not one to economise over. My experience tells me it is not easy to get a pianist or pianiste who can synchronise their accompaniments with the subjects on the screen, and he or she must therefore be paid an adequate salary, not less than £2 per week. All music played to pictures should be as illustrative as possible so that pictures, accompaniments and effects may all work together to please the eyes and ears of the audience. In my opinion, sufficient importance is not attached to this question in the majority of cases. I thoroughly believe

in rehearsals on Monday and Thursday mornings, or whenever the change of films takes place.

Before the show opens, all films on the programme should be run through, both the operators, the pianist, the effects boy, and the manager being present, and taking notes, the operators as to the regulation of time and pace, the pianist and effects boy, as to the selection of appropriate music and effects, and the manager to satisfy himself as to the programme and give the benefit of his advice all round. This gives everybody concerned a better chance of placing a perfect performance before the audience from the start.

There is something to be said in favour of a small orchestra; many people like it, and it certainly sounds very well in a large place where a piano alone seems rather weak, but I never think it satisfactory as an illustrative accompaniment to pictures. In most of them there is so much variety of action. I have heard a clever pianist introduce a dozen different songs, marches, &c., in the course of one picture, illustrating it most effectively, whereas it is impossible for any "programme piece," played by an orchestra, to properly illustrate the entire action of a single film.

4. **EFFECTS.**—I cannot understand why so few proprietors think of adding to the realism of their pictures by the employment of appropriate theatrical effects. Personally, I strongly believe in them, and have always taken care to have them properly done; otherwise, of course, they are better left alone. I have had some very good lads at 10s. to 12s. per week for this work, and trained them with very satisfactory results.

5. **BOX OFFICE.**—A steady girl or woman, preferably trained at a draper's cash desk, and accustomed to giving change quickly and correctly, I have always found the best for this work, and to such I have paid 15s. to 21s. per week.

6. **OUTSIDE MAN.**—An imposing figure, in a smart uniform, with a resonant voice and persuasive manner, who can speak King's English, and who is a teetotaler, is the man I should like to "cast" for this "part." His is an important position, and a polite, intelligent man can make a great difference in the receipts. The wage paid him should not be less than 25s., and I have known cases in which in addition to a certain amount he was paid a percentage on receipts exceeding a certain sum, though I don't recommend the plan myself. This man, of course, helps with the cleaning in the mornings, taking the outside front of the house, brass work, &c.

7. **CHECKTAKER** (one or more).—For this post I prefer a Naval pensioner, who has good papers to show and something to lose in the event of misbehaviour. £1 per week should secure a man of this description, careful, steady and methodical men, used to discipline and able to turn a hand to most things.

8. **USHERS (4).**—These should be smart active lads, in page's uniform, chosen for their good manners and polite speech. There should be two to each gangway, one for the highest priced, and one for the lower-priced seats. These lads help in the cleaning, or deliver circulars if required in the evenings. Wages 10s. 6d. or 12s. 6d.

9. **PROGRAMME GIRLS (2).**—These girls have nothing to do but sell, but in places where sweets are sold, or tea is served, there must also be a head girl who is responsible for the stock and accounts. Wages of programme girls 10s., and $\frac{1}{2}$ d. in the shilling commission, and the head girl 15s., and similar commission.

10. **CLEANERS.**—A couple of women for scrubbing, &c., at 7s. per week each, complete the necessary staff for a medium-sized theatre.

The foregoing list must, as I have already intimated, be subject to modifications, both as regards the number of people on the staff, and the amount paid to them, in accordance with the capacity and arrangements of the theatre.

Now with regard to the manager, who is the all-important man in the place, I speak feelingly. Some of the large cinema companies are now employing so-called managers at about 30s. per week; young men who naturally take very little interest in the business, not even thirty shillingsworth, and they are all looking for something better. The consequence is that many of the finest and most showy theatres are the worst managed. The management of a picture theatre should be in the hands of an experienced showman, who is also a business man, a combination not met with every day. He should be a gentleman by birth, education, and instinct, of steady habits and keenly interested in and devoted to his duties. Such a man is well worth £3 or £4 per week to any company.

ABSURD ENGLISH CENSORSHIP.

WHAT AMERICA THINKS OF MR. REDFORD'S APPOINTMENT.

THE appointment of Mr. Redford as the English censor of films evidently meets with as much disapproval in America as it does amongst a section of those connected with the cinema industry in England, and our contemporary the Moving Picture World, which occupies the same position in America that THE CINEMA holds in England as the mouthpiece of the industry, recently contained a stinging commentary upon the creation of the new post. Unfortunately English newspapers are prevented from indulging in the rhetoric which American papers are able to adopt with impunity, owing, as our readers will understand, to the libel laws, and we are thus prevented from reproducing verbatim *et literatim* our contemporary's comments. We content ourselves, therefore, by reprinting the more salient points, deleting the personal element. Here, in brief, is what the Moving Picture World says:—

Censorship has taken on new life in England; an individual censor who some time ago had retired under countercensorship of his official duties, has returned to power. . . . In the censorship of photoplays there is wide range for many opinions, leaving little room for definite decisions as to what is and what is not admissible. There are subjects, however, in which there is

not this wide range, and where it is possible to come to immediate, safe and sane decisions either—positively and negatively. A notoriously bad picture is readily and universally condemned; in like manner a good picture is not only immediately approved, but accepted with many demands for more of the same kind. When the English censor announces that the first pictures to receive his condemnation are religious pictures, he immediately and without further evidence of his ability proves himself absolutely unworthy of his office. . . .

That such a "ban" upon religious pictures shows ignorance is conceded on this side of the Atlantic, where we are working for more of them as denoting the highest educational possibilities. As a purifier of the polluted realm of picture-making there is nothing stronger than the religious pictures, besides the uplifting effect upon every phase of public moving picture work. . . . It may be that he is a religionist—of the most vehement kind; if so, can he not be persuaded to again put a chain and lock upon the Bibles, close the art galleries and the libraries of the country, take away religious liberty and escort us back to the Dark Ages. It would seem that this English censor cannot distinguish between cheap moving picture work and educational cinematography. In America, from the days of Plymouth Rock—which still stands—until to-day, religious education is free and full, educational cinematography is working its onward and upward way—the religious picture will not only be restricted, but demanded more and more. Those who have fought the battle for the present standard do not hesitate to denounce the ignorance of the English censor's proposals; he belongs to an order of growth that would die in a day in the pure fresh air of knowledge, light, religion and freedom.

The true question of religious pictures is not that they shall be censored out, but that they shall be censored in. We must and shall have them, they must be censored as they come to see that they are true to original text, that they convey the original teaching, that they become a true and literal exponent of the written word, a veritable Bible of pictures. It is sacrilege to produce the wrongful; here is room for legitimate censorship; it is a species of bigoted ignorance to forbid them, and we trust the English people at large will approve our views.



Scene from "Flying A" Film.
THE ANIMAL WITHIN.

Released February 1st.

Approx. Length, 967 feet.

OFF TO BANANA LAND.

HOW THE B. & C. COMPANY LIVES UP TO ITS NAME.

THAT the British and Colonial Kinematograph Co. lives up to its designation is exemplified by the fact that, not content to rest upon the laurels it has earned by visiting such spots as the ice-bound shores of the oldest British Colony—Labrador, Canada, Newfoundland, and other of our more cherished possessions, they have now sent out a full company of artistes to the West Indies for a two months' sojourn in Berinuda.

To many exile in a distant land, at Christmas time especially, would be an occasion for remorse; not so with those attached to the B. & C. Company, if one

Needless to say, the toast of the evening, "Success to the Jamaica Tour" was drunk with much enthusiasm. Mr. Davidson, of M. P. Sales, Ltd., who submitted it, alluded to the fact that it was necessary to go in search of the sun if old Sol would not condescend to shine on England during the winter.

Mr. Bloomfield, who responded, paid a tribute to the perspicacity of Mr. Raymond, and expressed the opinion that if all concerned only put their back into the work, as they always did, success was assured.

Advantage was taken of a break in the proceedings to



Reading from right to left. Back Row.—L. H. LORRAINE, B. GLOVER, MISS GLADYS BARNETT, MISS ELISE BARONE, MISS DOROTHY FOSTER.

Front Row.—W. GLADSTONE HALEY, Mr. CHARLES RAYMOND (Producer), Mr. PERCY MORAN (Lieut. Daring), Mr. A. H. BLOOMFIELD (Director), J. O'NEILL FARRELL, J. MELVILLE, and WILLIAM PHILLIPS

may judge from the hilarity which prevailed at the farewell dinner given by the directors at the Café Monico two days prior to the departure of the company from these shores.

The chair was occupied by Mr. J. B. MacDowell, Managing Director, the vice-chair being occupied by Mr. A. H. Bloomfield.

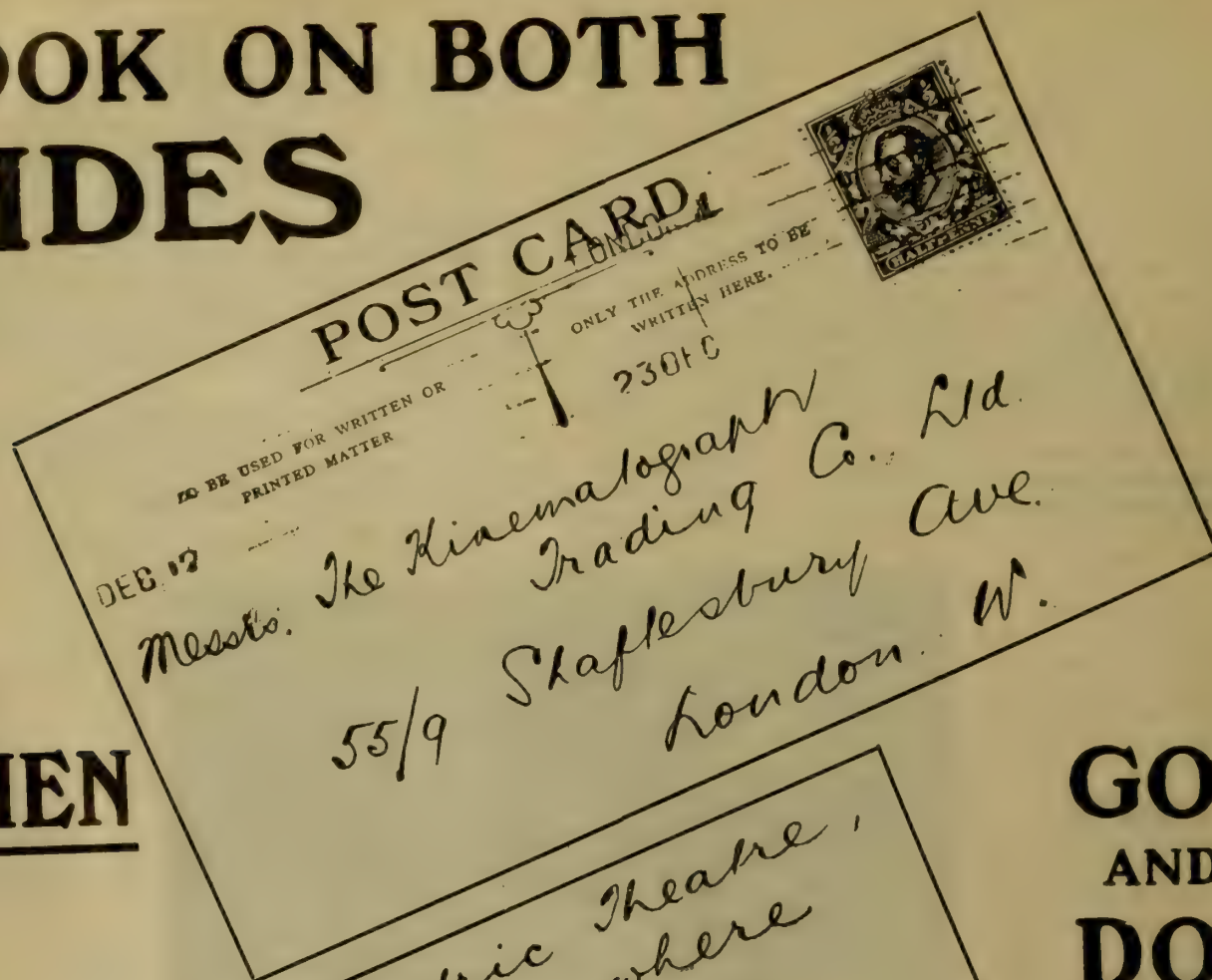
After the good things had been discussed the remainder of the evening was devoted to song and sentiment, in the provision of which all connected with the firm proved themselves as adept as they are at acting or in the making of films.

present Messrs. MacDowell and Bloomfield each with a silver-mounted walking-stick from the members of the company.

After the decks had been cleared, the light fantastic was tripped, and a memorable evening in the annals of the B. & C. Company was brought to a close by the singing of "Auld Lang Syne."

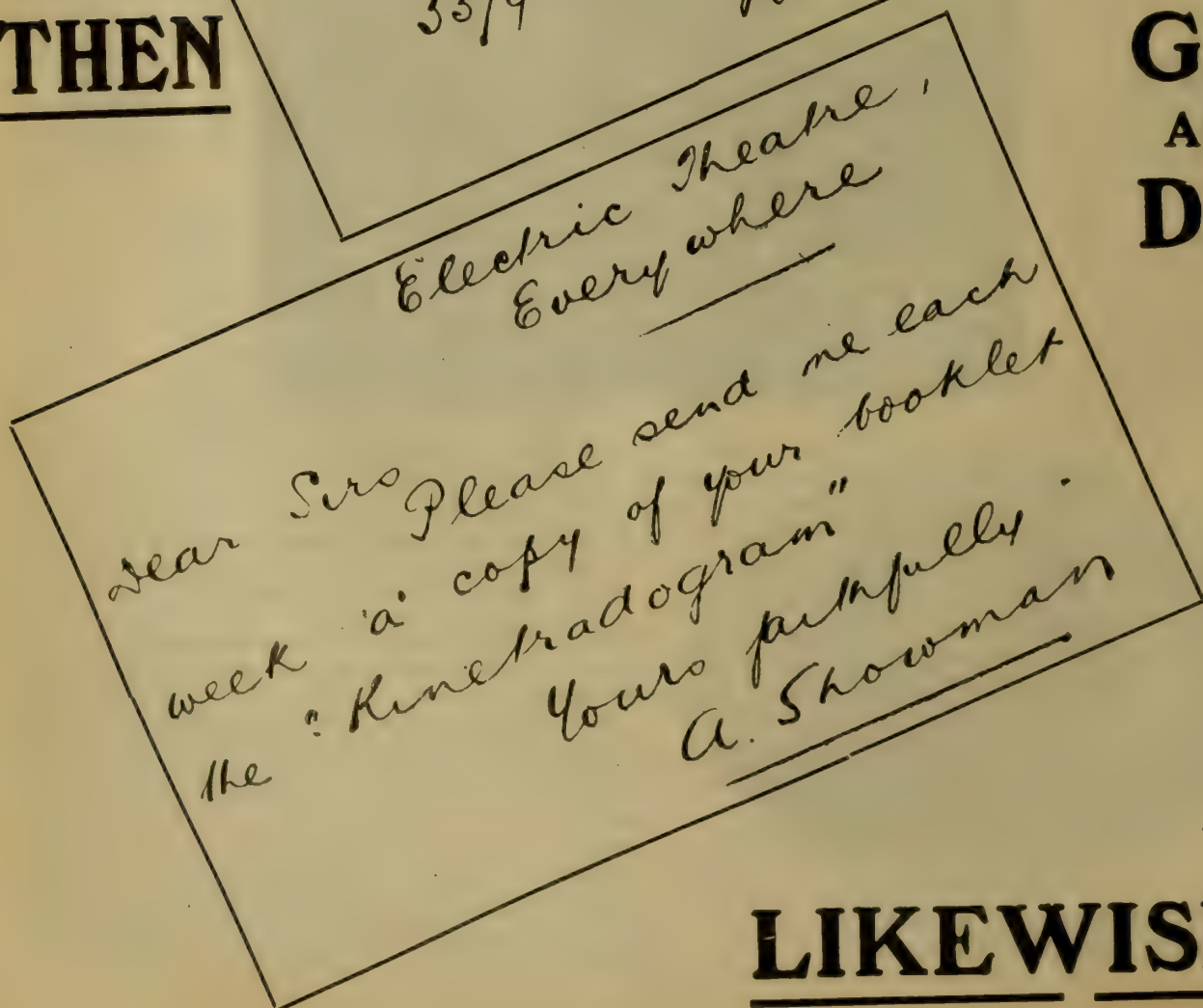
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LOOK ON BOTH SIDES



THEN

**GO
AND
DO**



LIKEWISE!

A MARVELLOUS PICTURE.

RELEASED BY THE ELITE SALES AGENCY AND SECURED BY THE
SHAFTESBURY FEATURE FILM CO.



MUCH of the success which attended "The Miracle," at Olympia, was undoubtedly due to the controversy to which it gave rise as to whether such a subject should be permitted on the stage. It is not, therefore, too much to surmise that the film representation of the legends from which probably Max Reinhardt obtained his inspiration will enjoy an even greater success, and achieve a triumph even more pronounced, for if it has not given rise to religious discussion, it has certainly provided the lawyers with material for litigation.

At the eleventh hour, after it had been announced that a private representation of the play was to be given at the London Pavilion, an attempt was made to secure an injunction restraining the Elite Sales Agency and others from publicly presenting it. This



attempt, after occupying the attention of the Chancery Division on two days, proved unsuccessful except in so far as an arrangement was entered into by which the title "Sister Beatrix" was substituted for that of "The Miracle," the Court giving permission for the words, "the miracle play, a version of which was published at Olympia," to be added. This was the Elite Sales Agency's first success in connection with this film.

Their second point was scored when the Shaftesbury Feature Film Company secured the picture as an exclusive, but their greatest triumph was achieved when, upon the afternoon of the day on which the injunction was refused, the picture was thrown upon the screen to await the verdict of one of the most critical audiences that has ever assembled at the Pavilion.

From the moment that the first picture appeared

"Twixt War and the Girl," Exclusive, packs theatres to the full extent. - WALTURDAW.

until the close of the three reels into which the story has been divided, there could never have been two opinions upon the film, but we doubt whether anyone was prepared for the storm of applause which burst at the conclusion of the projection. To say that exhibitors were falling over each other in their eagerness to



book the picture is but to convey all too faintly some idea of the enthusiasm which prevailed.

Of the picture itself, we cannot speak in terms of too high praise.

The photographic quality was excellent, the staging effective, the costuming superb. No pains had been spared to make the film worthy of the subject, and no



expenditure had been considered too great that would add to the general effectiveness of the representation. "Sister Beatrix" is certainly worthy of designation as one of the best films of the past year.

In response to the many requests we have received from provincial readers, we recapitulate the story:—

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as supplied to purification of the air by spraying. 'Piner-lin'
has also properties which, in solution, when sprayed into the
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their faces all turned towards the altar in the East, on which, dimly discerned through a blue veil of incense, is a figure of the Madonna, clothed in a gorgeous shining vestment, and seated upon a throne amidst a multitude of candles, whose fiery points gleam like stars. A great cry of mingled praise and awe suddenly rises up from the people. A blind woman's lost sight has been restored to her, and, as she gazes in wondering gratitude at the image whose power has wrought this marvel, a procession is formed, and a triumphal march sounded. The glittering pageant sweeps forward to the lofty gates, and so out of the gloom of the interior into the golden sunlight beyond—the stately priests in their mitres and their long jewelled robes, the bearers of the fluttering silken banners, the acolytes, the thurifers, the nuns in their stern black liveries. They pass through the grey cloisters, making the arches resound with their chanting, and thence down narrow groves of dark cypress trees, which stand up sombrely, like burnt-out torches, behind the brilliant throng.

Among the nuns there is one younger and more beautiful than any—Beatrix. And among the pilgrims is a knight, handsome and of noble bearing. The two have been strangely attracted to each other during the service in the cathedral, although Beatrix, terrified at discovering her weakness, has striven hard against the tumultuous emotions which are surging up within her.

In succeeding scenes we watch the knight successfully overcome the nun's resistance, aided, unseen, by the Spirit of Evil, a sinister apparition which makes its appearance at critical moments throughout the story, and, by terrible suggestions, turns the balance in the woman's downfall, despite the counter-influence of the Spirit of Good, a second apparition, materialised in the form of a beautiful nun. When Vespers are over and the worshippers have left the cathedral, Beatrix flies with her lover, flinging down her robe and her keys on the floor of the sanctuary.

The great building is now empty and silent, and the pale moonlight flickers in a silver tide over the bare pavement and upon the motionless statue of the Virgin. And then a miraculous change takes place. The graven figure becomes endowed with a second radiance, brighter than that of the moon. A tremor passes through the calm, ecstatic features; the jewelled vestment stirs, and a moment later the Madonna steps down from the throne, a living presence. She picks up the garment discarded by the errant nun, and takes up her place before the barren altar.

In a few minutes the other nuns enter the cathedral. Aghast, they perceive that the sacred statue has vanished, and, imagining that it has been stolen, they turn upon the woman they think to be Beatrix,

and are about to lead her with execrations when the Madonna, transfigured with Divine glory, rises slowly from her feet into the air, and stands thus before them. The miracle has commenced.

What may be termed the second portion of the drama deals with the adventures of the nun in the world. Scene after scene depicts her gradual destruction, both in body and soul. From one lover she passes to another. Men fight for her, and die. Ruin and disaster attend her wherever she goes, and the Spirit of Evil urges on her degradation with hideous, silent mastery, using her as a pawn to destroy the souls of all those around her.

At last, however, the Spirit of Good prevails, and, worn out, wretched, and hopeless, Beatrix is led back to the gates of the cathedral. Believing that she can only expect death from the Church whose laws she has broken, she creeps inside, fearful and ashamed. The place is deserted, save for a single figure, which stands motionless before the empty altar. Timidly Beatrix goes forward to throw herself upon the mercy of the solitary watcher—and then the figure turns, and the Madonna reveals herself to the sinning woman whose place she has taken.

Beatrix, overcome with terror, is about to fly when the sanctuary rails close together by some supernatural agency, and she is imprisoned in the sacred place. A smile of ineffable pity and mercy appears on the face of the Virgin Mother. She stretches out her hands to raise the anguished woman from the ground whereon she has prostrated herself. And then the Queen of Heaven returns to her throne, leaving the pardoned penitent to take up the life of the past in joy and tranquility, whilst a shaft of sunlight breaks through the painted windows, and illumines the scene in token of the Divine forgiveness. The miracle is consummated.



Scene from "Flying A" Film.
HER OWN COUNTRY.

Released January 25th.

Approx. Length, 1,005 feet.

"Twixt War and the Girl," Exclusive, packs theatres to the full extent.—WALTURDAW.



NEW COMPANIES REGISTERED.

HAY MILLS AND YARDLEY PICTURE HOUSE.—£3,000 in £1 shares, to acquire the option of the lease of certain land at Red Hill, Birmingham, and the plans for the erection of an electric theatre thereon. Registered office: 107, Exchange Buildings, New Street, Birmingham.

VICTORIA PICTURES (HARTSHILL).—£4,000 in £1 shares, to acquire from W. A. Miller a plot of land at the corner of Victoria Street and Hartshill Road, Stoke-on-Trent, for the purpose of a picture theatre, and to carry on the business of theatre and amusement proprietors, &c. Registered office: 7, King's Terrace, Basford, Stoke-on-Trent.

GLOBE PICTURE PALACE, ROCK FERRY.—Capital of £200 in £1 shares (100 ordinary preferred) to take over the business of a cinematograph exhibitor and entertainment hall proprietor, carried on by G. F. Russell, at the Globe Picture Palace, Grove Road, Rock Ferry, Cheshire. Private company.

CHESHIRE AND NORTH WALES HIPPODROMES, LTD.—Capital of £4,000 in £1 shares (2,000 preferred ordinary and 2,000 deferred ordinary) to carry on the business of theatre and music hall proprietors, agents for cinematograph and bioscope entertainments, &c., and to adopt an agreement with A. Corelli and Julie Corelli. Private company.

MATLOCK PICTURE PALACE COMPANY.—December 6th. £2,000 (£1). As title. Private.

PALACE (EDINBURGH), LTD.—September 6. £30,000 in £1 shares (2,000 deferred). To adopt an agreement between James W. Kennedy, 76, South Bridge, Edinburgh, and George Dunlop, solicitor, Edinburgh. Business: Exhibitors of moving pictures, &c. Private company. Office, 2a, Hill Street, Edinburgh.

PICTURE HOUSE (LONG EATON), LTD.—Private company. Registered November 28th, with capital £1,500 in £1 shares, as title. Registered office: The Picture House, Albert Road, Long Eaton.

STOKE CIRCUIT OF ELECTRIC THEATRES, LTD.—Private company. Registered November 29th, with capital £7,000 in £1 shares, as title; agreement with G. H. Davenport for a lease of certain land at Campbell Place, Stoke-on-Trent. Registered office: 88, Chancery Lane, W.C.

WEST INDIAN DEVELOPMENTS (1912).—December 11. £26,000 (£1). To carry on in the West Indies, United Kingdom, or elsewhere the business of proprietors of cinematograph, biograph, and animated picture entertainments. Agreement with West Indian Development Syndicate, Limited, for the acquisition of certain rights and interests referred to therein. Minimum subscription, seven shares.

MIDDLESBROUGH PAVILION.—December 13. £5,000 (£1). To acquire land and erect a cinematograph theatre and recreation hall in Middlesbrough. Private.

WEST'S PICTURE PLAYHOUSE (1912) LTD.—26th October. £25,000 in £1 shares. Business: Theatre proprietors and agents, providers of entertainment and cinematograph pictures, &c., and to adopt an agreement with A. E. Hubsch and H. A. Brown whereby certain properties are sold to the company. Minimum cash subscription, £7. Office, 29a, Charing Cross Road, W.C.

ROTHWELL EMPIRE.—December 16. £2,500 (£1). Amusement caterers, cinematograph picture exhibitors, etc. Agreement between W. E. Richardson and J. Oakland. Minimum subscription, £500.

NORTHUMBRIAN AMUSEMENTS CO.—December 14. £1,500 (£1). Cinematograph hall, theatre, music hall, and circus proprietors, etc. Private.

LONG EATON NEW PALACE THEATRE CO.—December 19. £2,500 (£1). As title. Minimum subscription, £1,500. Wistow House, Craig Street, Long Eaton.

ALEXANDRIA PICTURE PALACE CO.—December 19. £2,000 (£1). To acquire certain freehold land and a picture palace in course of erection thereon in Porthill Road, Longport, Stoke-on-Trent Private.

LEONAGRAPHS.—December 21. £5,000 (£1). To erect, alter, and equip cinematograph theatres, &c. Private.

COMPANY REPORTS.

BIOGRAPH THEATRES.—The report of the Biograph Theatres, Limited, states that the balance for the year to November 1st to the credit of profit and loss account, including the amount brought forward (£36), and after providing all working and administration expenses and writing off £707 for depreciation, amounts to £5,162. Out of this amount an interim dividend amounting to £1,250 has been paid, and it is now proposed that a final dividend of 5 per cent. less tax, making 7½ per cent. for the year, be distributed, which will absorb £2,500, leaving £1,412 to be dealt with. The directors propose placing £1,000 to a general reserve account, and to carry forward the balance of £412.

THE NEW CENTURY PICTURES, LTD.—The directors in submitting their first annual report on the business of the company together with the audited accounts for the year ended November 30, 1912, state that the profits after charging managing directors' salaries, directors' fees, and income tax, writing off the whole of the preliminary expenses, and also £1,586 11s. 7d. off goodwill, and after setting aside £1,800 for depreciation, show a balance of £5,301 14s. 4d. Included therein is a profit of £2,286 11s. 7d. made on the sale of the company's Liverpool business to a new company. During the year the company has taken a large share in the building of the Lime Street Picture House, Liverpool, and the Holderness Hall, Hull, which rank amongst the largest and best equipped picture halls in the kingdom. Both places are now open and showing satisfactory results; which are expected to have a substantial effect upon future dividends of this company. The directors recommend a dividend of 2½ per cent. for the three months, making 10 per cent. for the year, which will absorb £1,250 and leave a balance of £301 14s. 4d. to be carried forward. The directors who by rotation now retire, but are eligible for re-election, are Mr. L. Collison and Mr. W. Morton.

DIVIDENDS.

NOTICE is hereby given that the second interim dividend on the ordinary shares of the Standard Electric Theatres, Limited, of 2½ per cent. (being at the rate of 10 per cent. per annum) in respect of the year ended March 31, 1913, be and is hereby declared payable on December 24, 1912.



Scene from "Flying A" Film.

NELL OF THE PAMPAS.

Released February 8th.

Approx. Length, 1,000 feet.

Those that have shown "Twixt War and the Girl" laugh at the Opposition missing it.—WALTURDAW.

BANKRUPTCY.

Re F. R. GRIFFITHS.—In the London Bankruptcy Court an application was made by Mr. Frederick Richard Griffiths, cinematographer, described as of Cecil Court, Charing Cross Road, W.C., for his discharge.

Mr. W. P. Bowyer, Official Receiver, attended and said that in his opinion the liabilities would amount to £5,397, whilst total realisations of £420 were expected in respect of assets estimated by the bankrupt to produce £2,473. A dividend of between 9d. and 1s. in the pound would probably be paid. The bankrupt had attributed his failure to the dry summer last year, which reduced his takings of the picture palaces; to loss and liability, together estimated at £3,500 in connection with a company which he had promoted, and to interest on borrowed money.

Mr. E. W. Hansell, in asking the Court to grant the discharge subject to a money judgment, suggested amidst laughter, that if the bankrupt had been carrying on business this year he would not have been in the Court.

The discharge was suspended for two years.

COMPANY MEETINGS.

NEW CENTURY PICTURES, LTD.

The annual meeting of the New Century Pictures, Limited, was held on the 19th ult. in the registered offices of the company, Bradford, Mr. Sydney H. Carter presiding.

The Chairman, in moving the adoption of the report, said the directors considered the results of the past year to be satisfactory. All their branches were working to the full extent, and were showing good results that were likely to be maintained. A considerable sum had been spent upon the Lime Street Picture House, Liverpool, and the Holderness Hall, Hull, and both places were giving good returns. None of the profits from these two places were shown in the balance-sheet, but the undertakings were likely to yield large contributions to future balance-sheets. The company were on the lookout for further enterprises, but he could assure the shareholders that the utmost caution would be observed. People who said that the cinematograph would be a passing craze were now beginning to find out their mistake. The cinematograph had come to stay. It would be developed, and run on different lines from the present, perhaps, but in one form or another the cinematograph show had become as much a part of the life of the people as the daily newspaper. Licensing authorities, realising how important the picture shows had become, were now imposing regulations which were most stringent, and perhaps unreasonable. This was the case particularly in regard to children. He maintained that the children of intelligent, well-to-do parents were in no greater danger than ever they were, while as to the poorer children, if the only alternative for them was playing in the back streets and back yards of a city there could be no doubt they were better off in the warm and comfortable picture show. The company, however, were always making arrangements to meet the regulations of the licensing authorities, and they did not show sensational pictures, give sweets away, or run goose clubs as some concerns did; therefore he did not think they were likely to suffer any serious interference on the part of the authorities. They had never given Sunday performances, so that their profits were not likely to suffer from any interference in this matter.

Mr. A. Cunningham seconded the resolution, which was carried.

A resolution was adopted declaring a dividend of 2½ per cent. for the three months, making 10 per cent. for the year.

Mr. W. Morton and Mr. F. D. Sunderland were elected directors, and Messrs. Hooper and Hooper were reappointed auditors.

AMALGAMATED CINEMATOGRAH THEATRES, LTD.

THE second annual meeting of the Amalgamated Cinematograph Theatres, Limited, was held on the 18th ult. at the Holborn Restaurant, Mr. F. Gill Rice (Chairman of the company) presiding.

The Chairman said, on the whole, he might fairly congratulate the shareholders on the result of the year's trading. The profits for the year exceeded those of the last balance sheet, notwithstanding some heavy and unusual expenditure that has been incurred and which would not occur again. The weekly takings had considerably increased, yet it was regrettably true that the weekly expenses had increased. During the last 12 months the movement and growth of these theatres had been rapid and continuous, so that they had

400 theatres in London. To-day the finest intellect was employed to produce the pictures; celebrated actors and actresses reproduced dramas and comedy and dramatised the works of great authors and the conceptions of great painters, and pictures of actual events were taken all over the world at enormous cost and from almost inaccessible positions, while the game of "make believe" had no greater or more enthusiastic champions than the great minds who controlled and organised some of the finest productions ever projected on the screen. The directors had endeavoured—and he thought, from the results, they had succeeded—to maintain the high reputation the theatres had hitherto enjoyed. They had supplied to the public the very latest pictures, carefully selected, and although 3,000,000 persons visited their theatres during the last year, the board had never received one word of complaint as to the class of picture shown, which spoke volumes for the excellence of the selection of the programme. The expenses in running the theatre had been largely increased, consequent upon having to keep the entertainment up to the standard he had portrayed. The cost of the hire of films had increased 50 per cent., and as no programme was now complete without its special and exclusive films, it would be seen that they could not prevent the increase of cost.

During the year attempts had been made to induce the London County Council to close these theatres on Sundays. The London County Council Committee stated in their report that there is a public demand for these theatres, and, providing this can be satisfied without necessitating compulsory Sunday labour, these entertainments fulfil a legitimate and useful purpose. This was an opinion which the directors cordially endorsed, and they hoped that this very sensible and very proper attitude of the London County Council would be continued. No one in their employ was compelled to work on a Sunday, and everyone had one rest day a week, relief manager and staff being specially employed for this purpose to be accomplished. As the Sunday opening of cinematograph theatres had not only made Sunday more enjoyable for the people, but had decreased crime and drunkenness, it was certainly a little difficult to understand why some of the other County Councils had not taken the proper and fairer view of the L.C.C. and yielded to the public demand for Sunday opening, rather than listen to an uninterested few. Coming back to the profit and loss accounts, the profits on the year amounted to £16,105, and some might say, "Why cannot we have a dividend?" Well, the board had allocated the revenue to pay off the debts on the capital account, and now they had a clean sheet. They had been enabled to write off entirely that incubus in any balance-sheet—the preliminary expenses—so this would not appear again; to provide the usual amount for the depreciation of furniture, machines, and to provide for the sinking fund for the redemption of leases, and to carry forward £6,095, all of which was fully set out in the report. He was pleased to say that, although the directors were not prepared to recommend a dividend for the year ending October 31, 1912, they had, at that morning's board meeting, declared an interim dividend for the year ending October 31 next of 5 per cent., and which would be payable on January 5 next. The directors had had under consideration the acquisition of a theatre early next year, which they hoped would be a source of profit to this company. He moved the adoption of the report and accounts.

The resolution was seconded by the Hon. Lockhart M. St. Clair, and, after some remarks from shareholders, was carried unanimously.

PREMIER ELECTRIC THEATRES.

A meeting of the creditors was held at Salisbury House, E.C. Mr. Maurice Jenks presided. Mr. Stephens, the liquidator, stated that he had been appointed by the court to test the validity of the sale of the theatres by the debenture-holders. The committee met, and it was decided to submit the case to counsel, who had given an opinion somewhat favourable to the company. A circular had been sent to the creditors, asking them to contribute 2 per cent. of their debt, but the response to it only brought in £5 13s. 6d.; consequently the committee were unable to go ahead with the action. The committee then saw some of the larger creditors and asked them to contribute, and although £100 was promised the response was inadequate. They then tried to negotiate an offer for the sale of the theatres—having previously obtained the consent of the debenture-holders—but were unable to come to terms. Eventually the debenture-holders made an offer for the payment of 1s. in the £ to the unsecured creditors, to pay the preference claims in full, together with the Board of Trade costs and the expenses of the liquidator and solicitor. A resolution to this effect was unanimously agreed to.

THE MONTH'S DOINGS IN THEATRE LAND.

THEATRES UNDER CONSTRUCTION AND OPENING.

For the benefit of the trade in general, we shall publish under this heading each month a specially compiled list of new theatres under construction and about to be opened, with names of the proprietors and managers, where they can be ascertained. We need hardly point out that this list will be of great service in enabling the new proprietors, film manufacturers, renters and dealers in apparatus, to get into touch with one another.

HALLS OPENED.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Queen's Picture Hall, Rotherham	Crown Cinema Co.	F. Shaw
Picture Palace, Kingdon's Court, Launceston		
Imperial Picture House, Green Lane Rd., Leicester		Nelson, E. Brown
Prince's Hall, High St., Smethwick		
Elite Picture Palace, Stanley	Messrs. Horsley and Wood	J. H. Bligh
Broadstairs Cinema, High St., Broadstairs		
Electric Theatre, Church St., Littleborough		
Princess Electric Theatre, Blackpool		B. Blackburn
Harehills Picture House, Harehills, Leeds.	Longton Entertainment Co.	
Alexander Palace, Edensor Rd., Longton		
Picture Palace, Nottingham Rd., Arnold	Swindon Arcadia Palace Co.	
Arcadia Picture Palace, Regent St., Swindon		

HALLS UNDER CONSTRUCTION.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Clarence Picture House, Clarence Place, Newport, S. Wales	Clarence Picture House Co., Ltd.	
Picture House, Newport Rd., Middlesbrough		
Picture Theatre, Pendleton, Salford	Bexhill Cinema Co., Ltd.	
Cinema, Western Rd., Bexhill		
Picture Palace, Front St., Nottingham		
Picture House, Prince's St., Edinburgh		
Picture Hall, North Rd., Durham		

HALLS UNDER CONSTRUCTION.—Cont.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Picturedrome, Ormskirk Rd., Pemberton	Dukinfield Picture Palace Co.	
Picture Theatre, Hill St., Shettleston		
Picture Palace, Ness Rd., Shoburness		
Picture Hall, Mile End Rd., South Shields		
Picture Palace, Lidgett Lane, Thurnscoe		
Picture Theatre, Dukinfield		
Picture Palace (2), Nevill St., Southport		
Picture Palace, Walton Rd., Birkdale		
Picture House, Staple Hill, Bristol		
Picture Palace, Gt. Northern Rd., Aberdeen		
Cinema Theatre, Baxter's Place, Edinburgh	Alhambra Picture House Co., Ltd.	
Picture House, Ivy House Lane, Coseley, Wolverhampton		
Picturedrome, adjoining Farmers' Arms, Wallasey Village		
Picture Theatre, Market St., Ashton-under-Lyne		
Picture Theatre, opposite new dock Post Office, Llanelly		
Picture House, Ackworth		
Picture Theatre, Wales St., Aberdeen		
Picture Hall, Sandy Park Rd., Brislington		
Electric Theatre, New Rd., Broughton, Salford		
Picture Palace, Claremont Rd., Sale		
Picturedrome, Camm St., Crewe		
Electric Theatre, Castle St., Cathcart, Glasgow		
Picture Hall, Hallgate, Cottingham		
Electric Theatre, Bridge St., Walsall		
Picture Palace, opp. Crofton Pk. Station, Lewisham		
Picture Theatre, Market St., Whaley Bridge		
Picture House, Argyle St., Greenock		
Picture Theatre, Caroline St., Forres		
Picture Palace, Stamford New Rd., Altrincham		

UKKO TILL.

— RELEASED —
THURS., JAN. 30.
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From Star to Star

A Marvellously Racy

Oswin Stark, a brilliant young inventor, holds the responsible position of chief engineer at a large automobile works. As his ability and capacity have marked him for a very successful career, it seems possible that the deep affection which he has long cherished for his employer's daughter, who warmly returns his devotion, may not be so hopeless as it once appeared to be. His talent and ambition have aroused the jealousy and hatred of the Manager, who, conspiring with the Head Cashier to defraud the firm of a large sum of money, sees in Stark a formidable obstacle.

The Cashier decamps with the valuable bonds and securities as arranged, and the Manager, finding that his unfounded accusations against Chief Engineer Stark are likely to fall through, quickly joins his confederate, leaving the head of the firm almost distracted and face to face with ruin.

Oswin Stark at once grasping the significance of the Manager's departure, immediately follows the rogues in one of the firm's motor cars.

He comes upon the confederates as they are about to disguise themselves and flee the neighbourhood, and after a sharp struggle manages to secure the valuable bonds, though the thieves get clear away for the time being.

This coup, and the fact that he has invented a new explosive engine of great value, wins him the gratitude

of his employer, and the consent to their engagement in the position of Manager.

The trial spin of the new mountaineous roads and the but the results surpass all previous trial run, Oswin happens to be where the absconding Manager is founded at the sudden appearance of the scene, and thinking he is in a position to escape in Oswin's new car, the Manager and his confederates make a dash for it, but their goods lift, but they are seen in a moment, he secures a thrilling and sensational chase.

Full of Action

Never has the Daring and the country Motor Racing been so



THE

ELITE SALES AGENCY, LTD

PROVIDENCE

THRILLER



APPROXIMATE LENGTH, 2,100 Feet.
Code: TEMPTING.

Start to Finish!

Realistic Film.

and the young people soon gain his
and Oswin is promoted to
the car takes place on heavy
and most severe conditions,
expectations. Whilst on this
put up at the very hotel
Manager is in hiding, who, as-
surance of the Engineer on
still on his track, endea-
Oswin's new racer. To reach the
and companion use the outside
are by Oswin. Without paus-
other car and a most excit-
follows which ends in the

Manager leaving the racing car and eventually losing
his life by falling over a cliff.

We next see portrayed the great International
Speed Contest for which Oswin has entered as a com-
petitor with his new model Racer. The race is most
graphically shown with all its thrilling incidents, and
ends in Oswin's victory.

The wedding of the young couple is approaching,
and the bride, fearing calamity will surely follow some
day the reckless bravery of her lover, makes him prom-
ise that the run he takes on his wedding eve when he
leaves her, will be his last in the powerful racing car he
loves so well. Alas, he has tempted Providence once
too often. As the young bride before retiring, is trying
on her wedding gown before the mirror, she has a
vision. She sees her lover lose control of his car,
which turns a somersault over a terrible precipice,
and her fiancé, covered with blood, lying crushed to
death at the bottom of the ravine. The shock causes
heart failure, and the young bride sinks lifeless to the
floor.

The wedding guests arrive next morning with
flowers for the wedding and, thinking that the bride has
not yet risen, they throw their bouquets through the
open window of her room. The flowers fall on her dead
body. Her father at last enters her room and falls
broken-hearted over the body of his beloved child.

& Movement.

Thrilling Sport of Cross-
more effectively presented.

GLOUCESTER MANSIONS,
CAMBRIDGE CIRCUS,

Telephone } Regent 1984. Telegrams:
 1986. 'Elsagency,' London.

LONDON, W.



THREE GOOD COMEDIES !

The Hesitating Bachelor.

Released Sunday, Jan. 19th. App. Length, 970 ft. Code: Bachelor.



Portraying the most amusing hesitations of a bachelor to make the plunge into matrimony. His nervous indecision is most divertingly shown, and his capture at last by the lady gives a droll finish to this mirth-provoking film.

Love's Strategy.

Released Sunday, Jan. 26th. App. Length, 1026 ft. Code: Strategy.

One of the best laughter-makers ever screened! The antics of the extremely stout old gentleman, who is the innocent victim of the lover's strategy, will bring down the house.



Cook's Triumph.

Released Sunday, Feb. 2nd. App. Length, 610 ft. Code: Cook.



How a newly wedded lady undertakes to give her cook a lesson in culinary art, and how a poor burglar is compelled by the aggrieved husband to swallow the resulting concoction forms the subject of this most humorous film.

THE ELITE SALES AGENCY, LTD.

GLOUCESTER MANSIONS
(OPPOSITE PALACE MUSIC HALL)

Telephone: REGENT 1984.
" " 1986.



CAMBRIDGE CIRCUS,
LONDON, W.

Telegrams: "ELSAGENCY," LONDON.

THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found

Films Released during December, 1912.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Desc'n.	Length.	Date.	Title.	Maker.	Desc'n.	Length.	Date.
Absent-minded Professor	Eiko,	C	485	5	Boniface is Bashful	Brockliss,	C	408	22
Across the Broad Pacific	Essanay,	T	986	8	Border Detective	Flying A.,	D	1015	17
Across the Caucasus by Auto	Warwick,	T	260	19	Borrowed Umbrella	Selig,	Co	805	15
Adventures of a Photographer	Eiko,	C	490	12	Boy Scout Hero (Elite)	Kine. Trading Exclusive,	D	2500	16
Adventures of a Timid Young Man	Lux,	C	680	14	Boy Trainer, The	Pathe,	D	577	11
Adventures of the Button	Essanay,	Co	984	8	Brand Blotter	Selig,	D	1044	12
Adventures of the Italian Model	Vitagraph,	D	980	28	Bread under the Waters	Selg,	D	1018	26
Agatha's Matrimonial Ventures	Urbanora,	Co	595	4	Breton Life	Gaumont,	T	335	8
Algy's Discovery	Savoia,	C	310	28	Bridegroom's Friend	Ambrosio,	Co	1030	5
Alibi, The	Nester,	D	970	28	Bride of the Adriatic Sea	Cosmo,	T	395	8
Alkali Ike's Pants	Essanay,	Co	992	5	Broken Melody, The	Brockliss,	D	980	18
Alkali Ike's Tongue	Essanay,	Co	988	26	Broncho Billy's Christmas Dinner	Essanay,	D	980	22
All's Fair in Love	Clarendon,	C	425	22	Brother's Sacrifice	Barker,	D	985	29
Amateur Iceman	Lubin,	D	1061	15	Builders of Empire	Cosmo,	D	2390	1
Amazon, The	Gaumont,	D	1010	5	Bulgarian Travels	Gaumont,	T	300	29
American Snakes	Reliance,	N	310	25	Bully and the Shrimp	Reliance,	D	969	
Ampurias	Cabot,	T	416	8	Bumps	Vitagraph,	D	300	
Amy's Marriage	Cines,	Co	702	4	Bunny's Suicide	Vitagraph Co		300	12
Ancient Temples of Egypt	Kalem,	T	490	5	Burglar and the Rose	Powers 1912,	D	950	7
Animal Preservation	Svea,	S	490	12	Burning of Darling Match Factory	Vitagraph,	Tp	298	5
Apache Renegade	Kalem,	D	975	1	Buster and the Gipsies	Lubin,	C	573	5
Arab at Home	G.A.C.,	T	532	22	Butler's Revenge, The	B. & C.,	C	376	29
Arizona Land Swindle	Bison,	D	1020	18	Button off his Braces	Itala,	C	525	22
Ashes of Hope	Rex,	D	1000	19	Cadiz and Regular Forces of Africa	Cabot,	E	50	15
Assisted Elopement, An	Selig,	Co	1036	22	Capt. Barnacle's Legacy	Vitagraph,	D	1010	12
At the Basket Picnic	A.B.,	Co	436	26	Capt. Barnacle's Waif	Vitagraph,	D	1003	28
Baby Fingers	Gem,	D	1030	11	Capt. Cuff's Neighbours	C. & M.,	Co	390	14
Balkan Conspiracy	Continental,	D	2830	29	Cairo and its Environs	Pathe,	T	362	14
Bandit's Daughter	C. & M.,	D	975	5	Call of the Rose	A. & C.,	D	980	28
Bath Chair Man, The	Pathe,	C	478	11	Calumet "K"	Edison,	D	1000	18
Beauty Spots of Italy	Ambrosio,	T	372	26	Case of Dynamite, A	Imp,	C	460	8
Bedelia and her Neighbour	Reliance,	C	326	21	Cattle Rustlers	Selig,	D	1008	19
Bedelia's Day Out	Gaumont,	C	520	1	Caught Bluffing	Lubin,	Co	519	29
Belle of the Beach	Kalem,	Co	435	15	Central Park	Kalem,	T	455	19
Best Man Wins, The	Flying A.,	D	1000	21	Centre of Asia	Brockliss,	T	425	8
Betty's Christmas	Lux,	Co	575	24	Chair of Fortune	Pathe,	C	660	4
Between Life and Death	Cossack,	D	1616	15	Chaperon, The	Majestic,	Co	1010	14
Between Two Fires	A. & C.,	D	1000	11	Cheyenne Frontier Day's Celebration	Cheyenne,	I	257	5
Bewitched Rubber Shoes	Nordisk,	C	590	1	Chief's Blanket	A.B.,	D	998	8
Bidoni and the Lions	Cines,	C	718	14	Child, a Wand, and a Wish	B. & C.,	D	824	8
Biscuit M-king	Universal,	I	405	15	Child's Christmas Dream	G.S (Hepworth),	D	750	15
Bill Bungler's Burglary	Warwick,	D	1046	19	Ching Chang's Little Fan	Lux,	C	490	21
Blank Cartridge	Lux,	D	725	11	Chiquia the Dancer	Flying A.,	D	950	21
Black Sea	Eclair,	T	350	26	Christmas Adventure	Clarendon,	D	600	19
Blood is Thicker than Water	Imp,	D	950	5	Christmas Gift	Nordisk,	Co	787	21
Bloomer's Boxing Match	Cines,	C	403	14	Christmas Problem, A	Pathe,	Co	556	18
Bloomer Tries Acting	Cines,	C	472	11	Christmas Present	A. & C.,	D	1000	18
Blue Lakes	Cosmo,	T	365	28	Christmas Re-union	Gaumont,	D	900	22
Bobby and Financier	Gaumont,	C	645	12	Cinderella	Empire,	F	907	15
Bobby and Tiny Tim's Daring Capture	Gaumont,	C	730	29	Cinderella	Selig,	F	3390	1
Bobby's Embarrassment	Gaumont,	C	400	5	Cinderella	Thanouser,	F	1000	18
Bogus Bassoon Player	Cines,	C	617	7	City of Wellington	Empire,	T	345	22
Bold Venture, A	Hepworth,	D	1050	12	Cleanliness is next to Godliness, but	Lux,	C	445	21
Bond of Music	Vitagraph,	D	859	7	Cloister Touch	A.B.,	D	993	5
Boniface as a Bricklayer	Brockliss,	C	351	19	Clown's Daughter	Gerrard,	D	700	15

FILMS RELEASED DURING DECEMBER, 1912.

Title	Maker	Descript.	Length	Date	Title	Maker	Descript.	Length	Date
Coast of the Tyrranean Sea.....	Ambrosio, T		330	1	Fox, The.....	Eclair, D		715	19
Cockatoo's Matinee.....	Cosmo, P		280	15	Fra Diavolo.....	A. & C., D		2000	14
Codicil, The.....	Hepworth, D		1050	9	French Artillery.....	Pathe, E		362	4
Collection Day.....	Lubin, Co		475	12	French Sailors in Training.....	Lux, E		380	21
Combination of the Safe.....	Kalem, D		1089	29	From Country to Town.....	Pathe, D		2112	21
Comedy in the Cupboard.....	Pathe, Co		510	25	From Mestre to Venice.....	Ambrosio, T		350	19
Conference Ironclad.....	Kalem, D		1055	8	From Straubing to Passau.....	Welt, T		300	26
Cook's Bid for Fame.....	Hepworth, C		550	3	From the Regions of Darkness.....	Pasquali, D		1850	22
Copenhagen.....	Cosmo, T		345	15	Funeral in Sumatra.....	Pathe, T		300	21
Corner in Kisses.....	Majestic, Co		1004	7	Funnicus at Luna Park.....	Eclair, C		515	26
Coronets and Hearts.....	Vitagraph, D		1003	12	Funnicus in Love.....	Eclair, C		595	1
Country Fair.....	Kalem, D		970	26	Funnicus's Mother-in-Law.....	Eclair, C		645	12
Country Life.....	Cines, D		626	18	Gal'hering Jasmine in Tunis.....	Pathe, I		235	25
Course of True Love.....	A.B., D		1090	19	Gems of Brittany.....	Lux, T		310	4
Cowboy Kid.....	Melies, D		1003	7	Generosity of Mr. Smith.....	Hepworth, C		675	29
Crabs.....	Gaumont, S		440	29	Gentleman Joe.....	Lubin, D		1064	29
Cringer, The.....	Lubin, D		1080	12	German Singers.....	Lubin, Co		543	26
Crystallization.....	Eclair, Sc		620	5	Geranium, The.....	Reliance, D		556	18
Cure for Indigestion.....	Ambrosio, C		841	26	Ghosts.....	Essanay, D		988	15
Custer's Last Fight.....	Cosmo, D		2100	29	Girl from the Country.....	Edison, D		1000	24
Cuttlefish, The.....	Pathe, Sc		495	28	Girl in the Caboose.....	Kalem, D		750	29
Cynthia's Agreement.....	Edison, Co		1000	21	Glimpses of Bermuda.....	Edison, T		350	24
Death and Re-urrection.....	A. & C., E		1280	28	Golden Rule.....	Powers, 1912, D		970	21
Death Valley Scotty's Mime.....	Kalem, D		1059	19	Good Berth, A.....	Ambrosio, Co		950	19
Deep Sea Shellfish.....	Gaumont, Sc		390	1	Good Fellow's Christmas Eve.....	Essanay, D		990	19
Detective Ferris.....	G. & S. (Hepworth), D		925	1	Governor, The.....	Edison, C		1000	4
Detective's Strategy.....	Selig, D		992	15	Grandfather's Clock.....	Rex, D		1000	28
Devil's Mask (Vitascope).....	Kine. Trading Exclusive, D		1600	8	Grandfather, The.....	Ediscn, D		1000	7
Diary of a Bad Boy.....	Lux, C		440	18	Grand Harlequinade.....	Cosmo, C		890	15
Diddled.....	C. & M., C		490	19	Grateful Henry.....	Lux, C		495	21
Dishonoured.....	Eiko, D		1985	5	Great Drought, The.....	Selig, D		1177	15
Disputed Claim.....	Majestic, D		995	11	Great Ladder Act.....	Pathe, P		610	18
District Attorney's Crime.....	Pathe, D		873	21	Green-eyed Mon-ter.....	Edison, C		700	28
Doctor's Debt.....	Lubin, D		1065	1	Green-eyed Monster, The.....	Pathe, C		757	11
Does Advertisement Pay?.....	Savoia, C		310	7	Happiness and Sorrow.....	Celio, D		1861	21
Does Gontran Snore?.....	Eclair, C		675	19	Harlequinade Let Loose.....	Hepworth, C		550	19
Dogs and Cats of Paris.....	Geem, A		287	26	Harvesting Alfalfa.....	Selig, A		179	19
Dottie's New Doll.....	Thanhouser, Co		1000	21	Have to New York.....	Geem, T		581	12
Double Danger.....	Vitagraph, D		974	5	He Would be a Dandy.....	Pathe, C		379	7
Dr. Brian Pe lie and the Secret Despatch.....	Clarendon, D		745	8	Heart of a Gipsy.....	Imp, D		950	19
Dupin and the Hatpin Scare.....	Urbanora, C		340	11	Heart of a Man.....	G.S. (Hepworth), D		625	8
Dust Hater, A.....	Pathe, C		570	7	Heavenly Voice.....	Lubin, D		1057	26
Election Day in California.....	Kalem, Co		680	15	Henley to Wind or.....	H. & B., T		405	8
Emerald Necklace.....	Ambrosio, D		2170	1	Herncrake Witch.....	Universal, Tk		716	19
England at Play.....	Tyler, T		615	8	Her Darkest Hour.....	Thanhouser, D		1000	18
Englishman and the Girl.....	A.B., Co		975	26	Her Diary.....	Powers, 1912, D		920	28
Episode of Waterloo.....	Pathe, D		1585	4	Her Grandchild.....	Vitagraph, D		1030	5
Equine Hero.....	Selig, D		1002	5	Her Only Son.....	Hepworth, D		1100	1
Eton and Windsor.....	H. & B., T		306	26	Hidden Wealth.....	B. & C., D		820	1
Excursion on Dirigible.....	Warwick, T		420	12	High Tide.....	Cines, Co.D		891	21
Faithful Maid.....	Cines, D		1036	4	Higher Mercy, The.....	Vitagraph, D		1013	21
Family Tiffs.....	Cines, Co		1038	11	Hindoo's Prize, The.....	Imp, D		999	8
Farm and the Flat.....	Thanhouser, Co		1000	7	His Last Burglary.....	A.B., D		995	22
Fascinating Barber.....	Pathe, C		528	25	His Life.....	Lubin, D		1052	5
Fashion Review.....	Rex, E		555	5	His Lordship the Valet.....	Vitagraph, Co		830	26
Fateful Pact.....	Pathe, D		445	21	His Mother's Picture.....	Kalem, D		1085	15
Fat-ful Promise.....	Gerrard, D		2000	8	His Pair of Pants.....	Lubin, C		630	1
Father's Coat to the Rescue.....	G.S. (Hepworth), D		425	29	Hospital Heax.....	Kalem, Co		545	12
Fatty of E. Z. Ranch.....	Nestor, Co		980	4	How Algy Got Married.....	Savoia, C		510	4
Fines of Driftwood.....	Vitagraph, D		1000	21	How Bobby joined the Circus.....	Edison, D		650	7
Finger of Scorn.....	Thanhouser, D		1000	4	How Grape Fruit Grows.....	Reliance, E		235	28
Flirt or Heroine.....	Vitagraph, D		1013	7	How Sir Andrew lost his Vote.....	Edison, Co		1000	11
Floating Line in Delacarla.....	Svea, T		393	22	How Steve Made Good.....	Nestor, D		970	14
Flo's Discipline.....	Victor, Co		1000	14	How the Cause was Won.....	Selig, D		1040	29
Flo the Flapper.....	Pathe, C		428	7	Hubby does the Cooking.....	Urbanora, C		495	4
Flower of Love and Flower of Death.....	Cines, D		2221	28	Human Hearts.....	Imp, D		1935	29
Foolthead's Wrestling.....	Itala, C		360	15	Human Vulture.....	Gaumont, D		1800	1
Foreign Official Secrets.....	D.K.G. (Elite)		2080	15	In Windmill Lane.....	Cosmo, T		200	22
Forger, The.....	Pathe, D		2410	21	In a Den of Lions.....	Nordisk, D		2017	15
For Another's Fault.....	Eclair, D		985	29	In the Bear's Claws.....	Urbanora, D		960	18
For Her Father's Honour.....	Geem, D		620	5	In Old Tennessee.....	Imp, D		2015	1
For Love and Life.....	Hepworth, D		925	26	In and Around Chicago.....	Imp, T		467	1
For Love, Life and Riches.....	Bison, D		1025	11	In Blossom Time.....	Thanhouser, Co		1000	14
For Love of Her.....	Reliance, D		985	19	In the Service of the State.....	Lubin, D		1059	26
Fortunes in a Tea-cup.....	Vitagraph, Co		524	19	In the Hour of Danger.....	Pathe, D		890	14
Fortunate Recovery, A.....	Gaumont, D		680	29	International Romance.....	Selig, Co		1005	20
Foundling School.....	Gaumont, I		375	26	Irony of Fate.....	Vitagraph, D		793	26
Fox Hunting.....	Warwick, Sp		300	19	Indian Uprising at Santa Fe.....	Kalem, D		2005	8

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Title	Maker	Descriptn.	Length	Date	Title	Maker	Descriptn.	Length	Date
Indian Summer.....	A & C, D		980	7	Meeting Mamie's Mother.....	Lubin, Co. D		874	22
Into the Genuine.....	Selig, D		1016	5	Millionaire Milkman.....	Pathe, C		873	25
Indian Sunbeam.....	Essanay, D		974	8	Miner's Widow.....	Nestor, D		970	14
Interview, An.....	Gaumont, Co		470	5	Missing Tiara, The.....	C. & M., D		840	12
In the Hour of Need.....	Nordisk, D		2572	29	Mixed Sample Trunks, The.....	Essanay, Co		997	5
Inspector of Weights and Measures.....	Le Clou, C		560	22	Mistaken Calling, A.....	Essanay, C		981	29
Incendiary Indians.....	Pathe, D		610	14	Mine Owner.....	Continental, D		2525	12
Isle of Aegian Sea.....	Cosmo T		400	5	Mirage.....	Pathe, D		1304	18
It was Ever Thus.....	Cines, D		625	28	Money of Lead.....	Brockliss, C		486	26
Italian Naval Review.....	Cines, E		490	24	Modern Cinderella.....	Cosmo, D		1290	22
James the Hungry One.....	Nordisk, C		541	1	Modern Agriculture.....	Gaumont, E		330	19
Jack Sheppard.....	Cosmo, D		3200	8	Mother-in-Law's Sleepy Potion.....	Itala, C		650	22
Jack of Diamonds.....	Flying A., Co		1000	18	Mother's Faith, A.....	Pathe, D		975	28
Jack and the Fairies.....	Urbanora, F		895	18	Mother and Daughter.....	Elite, D		1800	1
Jim's Joy Day.....	Pathe, C		676	18	Modern Girl, A.....	Pathe Co		626	21
Juggling Mad.....	Urbanora, C		395	18	Muriel's Double.....	Barker, D		1225	19
Just Maine Folk.....	Lubin, D		1057	19	Moonshower's Daughter.....	Lubin, D		1058	5
Juggling Lover, The.....	Pathe, C		495	14	Mountaineer's Romance.....	B. & C., D		1432	22
Kiddies' Christmas, The.....	Lubin Xmas Drama		1760	15	Mr. Fixit.....	Lubin Co		466	15
Kid Canfield.....	Brockliss, D		2012	21	Mura to Llobregat.....	Gelebert, T		338	29
King Robert of Sicily.....	Hepworth, D		1100	15	My Wife's Client.....	Ambrosio, C		1220	12
Last Resource.....	Cosmo, D		931	15	Mystery of the Kador Cliff.....	Gaumont, D		2450	15
La Granja (coloured).....	Pathe, T		560	7	Namedy Geiser.....	Warwick, T		225	19
Land of Islam.....	Welt, T		280	1	Nan in Fairyland.....	C. & M., D		1250	21
Land of Nursery Rhymes.....	Universal, F		436	22	Napoleon and the English Sailor.....	Gaumont, D		430	12
Lazy Bill Hudson.....	Edison, Co		490	4	Native School in German East Africa.....	Pathe, T		260	4
Last Rose of Summer.....	Lubin, D		1060	12	'Neath the Homespun.....	Gem, D		951	25
Lakes and Falls of Umbria.....	Cines, T		282	7	Neptune's Daughter.....	Essanay, D		990	1
Lady Angela and the Boy.....	Hepworth Co		925	8	New Butler, The.....	Majestic, C		1006	4
Lesson in Love, A.....	Gaumont, Co		890	26	New Cowpuncher.....	Flying A., Co		977	14
Lem's Hot Chocolates.....	Imp, C		459	29	New Aladdin.....	Hepworth, C		500	22
Life and Customs of Winnebago Indians.....	Selig T		978	8	New York Public School.....	Kalem, T		250	29
Line at Hogan's.....	A.B., C		643	8	Nick Winter and the Stolen Favourite.....	Pathe, D		3390	14
Limited Divorce.....	A.B., Co		462	12	Nina's Evening Prayer.....	Clarendon, D		735	15
Like the Cat, They came Back.....	A.B., C		536	15	Not in the Circus Programme.....	Essanay, D		987	26
Little Shut In.....	Thanhouser, D		1000	11	Normandy River, The Banks of the Orne.....	Gaumont, T		270	19
Little Fanny's Thief.....	Itala, D		980	8	Nocturne, A.....	Pathe, Co		560	18
Little Hand.....	Eclair, D		795	15	O Koma San.....	Gaumont, D		800	29
Little Red Riding Hood.....	Essanay, F		643	22	Official Lapse, An.....	Pathe, C		740	25
Little Red Riding Hood.....	Majestic, F		1030	4	Old Chess Players.....	Lubin, C		1164	22
Little Girl Next Door.....	Edison, D		1000	14	On the Santa Fe Trail.....	Bison, D		2050	28
Little Louder, Please.....	Essanay, Co		990	12	On the Funicular Tramway.....	Cosmo, T		335	26
Life Aboard an Ocean Greyhound.....	Warwick, T		380	26	One, Two, Three.....	Flying A., Co		953	14
Life or Death.....	Gaumont, D		1370	22	One She Loved, The.....	A.B., D		999	29
Lively Dispute.....	Savoia, C		300	18	One Day on a Spanish Cruiser.....	Cabot, T		433	29
Love Test, The.....	Essanay, Co		980	1	Once upon a Time.....	Cines, F		1090	14
Love on Touch Luck Ranch.....	Essanay, Co		990	15	Orphan's Request.....	Nordisk, C		1064	8
Love's Diary.....	Imp, D		526	15	Orator, Knight, and Cow Charmer.....	Thanhouser, Co		1000	25
Love and Tennis.....	Pathe, D		660	11	Outlaws' Sacrifice, The.....	Essanay, D		950	29
Love Triumphant.....	Eli e, D		2440	1	Oyonna and the Bienne Valley.....	Urbanora, T		390	18
Lola's Sacrifice.....	Majestic, D		940	21	Painted Lady, The.....	A.B., D		1870	22
Looking Backward.....	Rex, Co		972	12	Partners.....	Selig, D		1003	8
Lobster Fishing.....	Savoia, I		260	7	Patriotism.....	Cines, D		1921	7
Locked In.....	Urbanora, D		1045	4	Patio Days.....	Vitagraph, D		1003	21
Leech, The.....	Gaumont, S		430	12	Padrone's Daughter.....	Imp, D		1024	15
Longshanks Posts the Letters.....	Cosmo, C		575	22	Persevering Percy.....	Cosmo, C		660	19
Longshanks in Love.....	Cosmo, C		380	26	Penalty of Anger.....	Universal D		1182	12
Lolotte.....	Kine. Trading Exclusive, D		2000	30	Peggy Becomes a Boy Scout.....	Cosmo, C		470	8
Lucky Jim.....	Am. Film Releases, D		486	5	Peacemaker, The.....	Celio, Co		1140	4
Luxembourg Gardens.....	Pathe, T		528	11	Physician of Silver Gulch.....	Lubin, D		1057	8
Mabaddei.....	Cines, T		342	21	Pirate's Daughter.....	Selig, D		932	20
Man Inside, The.....	Melies, D		985	28	Pity of It, The.....	Selig, D		1004	19
Man in the Cask.....	Pathe, C		428	28	Pig who wouldn't Stay at Home.....	Lux, C		440	7
Manufacture of Postage Stamps.....	Warwick, I		325	26	Picturesque Tokio.....	Mikado, T		383	5
Making a Man of Him.....	Urbanora, Co		550	25	Picturesque Darjeeling.....	Edison, T		300	14
Magic Wand, The.....	Pathe, C		626	11	Picturesque Luxembourg.....	Warwick, T		280	26
Man's Great Adversary.....	Nordisk, D		2555	8	Plucky Woman, A.....	Clarendon, D		505	15
Magic Carpet.....	Lux, Tk		330	18	Plot that Failed.....	Kalem, D		1107	26
Manufacture of Cotton.....	Svea, I		380	5	Pleasure of Camping.....	Majestic, C		570	25
Mabel's Bean.....	Majestic, D		1000	18	Players, The.....	Lubin, D		1001	15
Making Toy Aeroplanes.....	Geem, I		591	19	Polidor is Awfully Fond of Wrestling.....	Pasquali, C		412	15
Massacre.....	A.B., D		2150	19	Poacher's Reform.....	Barker, D		905	15
Maori at Home.....	Empire, T		375	5	Popular Betty.....	Vitagraph, Co		498	19
Maiden and Men.....	Flying A., D		1015	28	Polypus.....	Eclair, S		390	15
Mayfly.....	Pathe, E		379	21	Polidor Changes his Skin.....	Pasquali, C		472	8
Manufacture of Paper.....	Edison, I		1000	7	Pony who Paid the Rent.....	Finz, D		700	12
Merry Pimple brings Luck.....	Ambrosio, C		497	5	Paying the Board Bill.....	Kalem, C		550	22
Mexican Mix-up.....	Nestor D		930	7	Polidor's Inheritance.....	Pa quali, C		570	1

FILMS RELEASED DURING DECEMBER, 1912.

Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Porter will be Back in Five Minutes.....	Le Clou, C		584	12	Snare, The	Essanay, D		992	29
Poacher's Pardon.....	Kalem, D		1065	8	So near, yet so far	A. B., Co		999	1
Polidor Without a Collar	Pasquali, C		546	26	Social Parasites.....	Imp, D		982	26
Porcelain Making	Geem, I		493	1	Souls in the Shadow.....	A. & C., D		962	21
Pretty Puppies	B. & C., A		382	5	Sporting Editor, The.....	Lubin, Co. D		532	22
Primitive Potteries in Dorset	Urbanora, I		305	11	Splendours of Water and Mountain.....	Cosmo, T		310	1
Present from Santa Claus.....	Gaumont, D		960	19	Spoony Sam.....	Lubin, C		580	8
Private Hector, Gent.....	C. & M., D		1345	26	Sports in Germany	Pathe, E		346	18
Prince Charming.....	Reliance, D		995	7	Stormy Engagement, A	Pathe, D		873	14
Promise, The.....	Flying A., D		985	7	Study in Black and White	Savoia, C		379	14
Prodigal Wi e, The.....	Barker, D		1065	5	Stout and Thynne, Spiritualists	Cines, C		502	18
Pygmalion and Galatea	Hepworth, D		625	5	Stella	Cines, D		938	14
Quarrying Iron Ore in the Urals	Gaumont, I		315	15	Stay out all Night.....	American Film Releases, C		490	1
Queen of the Kitchen.....	Kalem, C		467	1	Street Beautiful, The	Edison, D		1000	14
Queenie and the Cannibals.....	Imp, C		538	22	Stolen Picture, The	Hepworth, C		625	12
Race for an Inheritance.....	Gaumont, D		2400	26	Stubborn Cupid	Nestor, C		930	24
Ranchman and the Hungry Bird.....	Thanhouser, D		1000	28	Substitute Model.....	Selig, D		1016	12
Real Estate Deal, A.....	A. B., Co		563	29	Sundmore District	Urbanora, T		320	4
Rebellion of Mandy.....	Essanay, D		978	22	Swimming and Life Saving.....	Lubin, E		483	8
Redemption of Slivers.....	Essanay, D		980	19	Swift Wind's Heroism	Pathe, D		972	7
Reformed Santa Claus.....	Vitagraph, D		997	24	Symphony in Black and White ..	American Standard, C		570	5
Red Saunder's Sacrifice.....	Lubin, D		1060	22	Tale of the Foothills	Nestor, D		970	7
Redskin Raiders.....	Kalem, D		1110	22	Tangiers	Continental, T		430	29
Reunited by the Sea.....	Imp, D		997	12	Tangled Relations	Victor, Co		1010	28
Reformation of Sierra Smith.....	Flying A., D		1010	4	Tempest, The	Eclair, D		1885	22
Red Hot Courtship.....	Lubin, C		430	1	Ten Carat Hero	A. B., C		359	5
Reckoning, The.....	Ideal Film Renting Exclusive, D		2200	2	Terrible Teddy	Essanay, Co		985	19
Renegades.....	Lubin, D		1060	1	Terrible Twins in Toyland	Warwick, Tk		500	26
Rhine, The.....	Urbanora, T		415	11	Test, The	Nordisk, Co		1279	15
River Weser.....	Welt, T		360	5	That New Drink	Pathe, C		379	18
Rival Engineers.....	Kalem, D		988	19	Three Bears	Essanay, F		988	22
Rodolphi, an Apache.....	Ambrosio, C		680	29	Three Comrades	Nordisk, D		2362	22
Roost the Kidder.....	Kalem, C		645	5	Through the Valley of La Vesubie	Pathe, T		280	28
Round the French Dockyards.....	Lux, E		390	14	Tilly's Bird Farm	Kalem, E		545	1
Rostoff on the Don.....	Gaumont, T		260	5	Timothy Small, Detective.....	Pathe, Co		626	21
Rube's Mistake.....	Lubin Co., D		187	19	Tommy's Sister.....	Vitagraph, D		990	12
Runaway Elephant.....	Pathe, C		660	4	Tomtit, The	Pathe, N		295	7
Rye and Winchelsea.....	B. & C., T		522	15	Tontolini at the Sea	Cines, C		371	28
Salvation Sue.....	Brockliss, D		924	11	Trade Gun Bullet	Selig, D		1003	8
Santa Claus and the Clubman.....	Edison, D		1000	11	Tragic Flirtation	Celio, D		968	11
Sammy's Flying Escapades.....	Urbanora, C		450	25	Traitor's Fate	Imp, D		1000	22
Sawmills of Archangel	Cossack, I		475	26	Trap for Santa Claus	A. B., D		980	12
Sandwich Man	Eclair, C		750	12	Trip on the Bosnia Railway.....	Welt, T		357	19
Scenes around Barmouth	Urbanora, T		320	25	Trip to the Garden of Allah.....	G. A. C., T		869	15
Schemers Outwitted, The	International, D		2125	15	Trossimeus	Cines, T		193	14
Shuttle of Fate	Selig, D		1030	29	Troubles Trial	Vitagraph, D		1023	26
Shark, The	Urbanora, D		1040	11	Turn of Fate.....	Gem, D		1000	4
Shoemaker and the Lady	Pathe, Co		460	14	Tweedledum a Commercial Traveller ..	Ambrosio, C		754	29
Should Women Work	Lux, C		430	11	Tweedledum, Kinematograph Operator ..	Ambrosio, C		590	12
Sheriff of Stoney Butte	Cosmo, D		940	19	Tweedledum's Love Exploits	Ambrosio, C		425	19
Spite	Eclair, D		525	12	Tweedledum a Rich Man	Ambrosio, C		431	22
Sea Anemones	Gaumont, E		400	19	Two Cinders	Vitagraph, Co		564	5
Serves Him Right.....	Gaumont, Co		1040	22	Two Dogs and a Gay Dog	Gaumont, Co		700	1
Serpent's Hole, The.....	Pathe, D		740	28	Two Hunchbacks	Gerrard, C		600	15
She Must Have Swallowed It.....	Clarendon, C		450	29	Under the White Ensign	Cosmo, D		445	12
She Wanted a Boarder	Vitagraph, Co		613	12	Unknown Bride.....	Rex, D		1000	14
Signal Fires, The	Vitagraph, D		738	21	Unwelcome Santa Claus	Rex, C		1045	21
Simple Simon and the Lady Student.....	Gaumont, C		550	26	Uprising, The	Lubin, D		1063	29
Simple Simon, Gentleman Detective	Gaumont, C		720	15	Uses and Customs of India	Ambrosio, T		310	8
Sicilian Heroine, A	Ambrosio, D		2910	8	Usurer's Grip	Edison, D		1000	28
Simple Simon Leads a Double Life	Gaumont, C		600	8	Vagabond, The	Rep, D		2750	14
Sister's Devotion.....	Flying A., D		995	28	Vale of Ossola, Tue	Gaumont, T		260	12
Simple Simon stops the Coal Strike	Gaumont, C		550	22	Vengeance of Edgar Poe.....	Lux, D		1770	28
Sketch with the Thumb Print	Edison, D		1000	21	Village Vixen	Kalem, D		1000	5
Sleeping Beauty	Hepworth, F		1000	22	Viscount's Dishonour. The	Gaumont, D		980	8
Slum to Happiness....	Ideal Film Renting Exclusive, D		2000	16	Visit to a Crab and Lobster Factory	Urbanora, I		345	25
Sleeping Car Man.....	Pathe, Co		2408	7	Vitagraph Romance	Vitagraph, D		994	19
Smuggler's Daughter.....	Am. Standard, D		910	19	Voice of Conscience	Essanay, D		982	12
Smoky Story	C. & M., C		405	28	Voice of a Million.....	Rex, D		987	7
Small Trader in India	Eclair, I		415	19					

THE CINEMA FILM REGISTER.

Films to be Released during January, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
American Rhine.....	Kalem,	T	565	2	Bloomer's Mother-in-Law	Cines, C		380	25
Afrikaner Girl, An.....	Clarendon, D		1005	5	Billy's First Courtship	Gerrard Film Co., C		500	18
At the Rainbow End.....	Lubin, D		1020	16	Brothers, The	Gaumont, D		830	23
Adventure of the Smelling Salts.....	Vitagraph, D		902	11	Baby's Name	Gaumont, Co		730	23
Armadillo, The.....	Urbanora, N		495	1	Bouffe Institute, Cabinet-Making.....	Gaumont, I		520	26
After the Honeymoon.....	A.B., C		542	23	Badger Digging	Heron, Sp		369	30
Absent-Minded Burglar	A.B., C		487	26	Behind the Scenes.....	Nordisk, D		2434	19
Aunt Betty.....	Cines, Co		1020	4	Clubman and the Crook.....	A.B., Co		400	5
At the Masquerade Ball.....	Edison, D		1000	15	Cockle Industry	Empire, I		420	5
At Home in the Water.....	Edison, T		400	18	Cupid v. Cigarettes	Majestic, Co		1030	1
Andelle, The.....	Gaumont, T		260	12	Cousins	Thanhouser, Co		1000	4
Adventures of Dick and Harv.....	Pathe, Co		757	11	Conductor 786	Thanhouser, D		1000	4
Ancient Greece.....	Pathe, T		545	11	Caught in his own Net	Cricks & Martin, D		990	2
Awakening, The.....	Selig, D		1045	12	Calino as Prison Governor	Gaumont, C		654	5
At Cross Purposes.....	Urbanora, D		960	8	Cambridge 'Varsity	H. & B., T		507	19
Accidental Millionaire	Lubin, Co		668	12	Chief White Eagle	Lubin, D		1052	19
Auto-Suggestion	A. & C., Co		700	29	Country School Teacher.....	Lubin, D		1040	19
At Old Fort Dearborn	Bison, D		2050	18	Call of the Blood	Majestic, D		983	18
Andegli	Cines, T		197	25	Cooks and Mumps and Complications	Ammet, C		920	25
At the Risk of Her Life	Cosmopolitan, D		2800	26	Coster's Honeymoon	Cosmopolitan, C		405	9
Alkali Ike's Close Shave	Essanay, Co		990	26	Caught	Cricks and Martin, C		430	11
An Old Maid's Love	Nordisk, Co		1059	19	Comic Film Journal (No. 2)	Duskes,			12
Amaradhapura	Eclair, T		360	9	Constantinople Monument	Eclair, T		415	2
An Indian's Friendship	Essanay, D		985	23	Convicts' Dream	Reliance, Co		460	22
Aerial Removal	Pathe, C		396	18	Castaway, The	Imp, D		980	2
As Fate Would Have It	Vitagraph, D		1010	23	Cowboy's Proposal	Melies, Co		420	4
Austrian Mountain Artillery Manœuvres	Welt, E		415	30	Capital of Sardinia.....	Ambrosio, T		325	16
All on Account of a Widow	Powers, Co		985	25	Central Italy	Cosmopolitan, T		345	19
Animal Preservation	Svea, E		490	26	Comic Film Journal (No. 3)	Duskes,			19
Angel of the Studio	Victor, D		1000	18	Convict's Return, The	Gem, D		1000	8
Brothers Under the Skin	Reliance, D		984	1	Carpenter's Fortune	Gerrard, C		390	11
Breach of Breeches	Clarendon, C		635	12	Calino Tries to Get the Sack	Gaumont, C		375	19
Bringing Father Around	Essanay Co., D		976	9	Country Girl, A.....	Imp, D		986	23
Barcelona and Port.....	Gelebert, T		300	19	Caught in his own Trap	Nordisk, D		665	12
Betrothed in a Well	Itala, Co		370	4	Cross Roads, The.....	Victor, D		1000	18
Bachelor's Bride	Kalem, Co		477	19	Calvinist Martyr, A	Pathe, D		2112	22
Belligerent Benjamin	Majestic, C		295	15	Catchpenny Seeks a Marriage of Convenience.....	Savoia, C		600	29
Baby Hands	Thanhouser, D		1000	15	Comic Film Journal (No. 4).....	Duskes, C			26
Birth of the Lotus Blossom	Thanhouser, D		1000	15	Copper Mines at Bingham, Utah	Edison, I		400	29
Betty's Nightmare	Victor, C		992	4	Calumny	Eclair, D		920	23
Bachelor's Buttons.....	Vitagraph, Co		498	11	Chains	Essanay, D		990	20
Beautiful Umbria.....	Cines, T		380	4	Circulation of the Blood	Itala, Sc.		310	19
Bloomer, Detective	Cines, C		541	11	Cruel Stepmother	Imp, D		995	30
Bobby as a Guardian Angel.....	Gaumont, C		455	9	Commodore's Daughter	Nordisk, D		2378	26
Biwa Canal	Selig, T		306	12	Duke's Plan, The	A.B., D		985	2
Bunny all at Sea.....	Vitagraph, Co		987	16	Down with the Men	Lubin, Co		590	2
Black Mask	American Film Releases, D		2950	11	Day in a Great Health Resort	Gaumont, I		400	2
Bonnie of the Hills.....	Brockliss, D		992	2	Dolly, the Tomboy.....	Imp, Co		576	5
Butterfly, The	Majestic, D		983	11	Day of '49	Kalem, D		994	19
Bill Wilson's Gal.....	Vitagraph, D		902	2	Doctor's Close Call.....	Brockliss, D		959	15
Bobby's Father	Vitagraph, D		1013	4	Dutch Small Holding.....	Cosmopolitan, T		333	12
Baby's Adventure, A	Brockliss, C		960	22	Duty Conquers	Gaumont, D		1020	9
Baby, the Boy and the Teddy Bear, The.....	B. and C., C		280	30	Drummer, The	Lubin, C		425	23
Bloomer and Lea.....	Cines, Co		434	18	Dupin's Guardian	Urbanora, C		360	8
Barcelona	Cabot, T		440	30	Dick Turpin, No. 4	B & C, D		1198	12
Burma, Rangoon, India.....	Edison, T		350	22	Doggie's Debut	Thanhouser, D		1000	11
T. Baby's Shoe, A	Edison, D		1,000	25	Diana's Legacy	Vitagraph, Co.		479	4
Bringing Home the Pup	Edison, Co		650	25	Dutch Windmills	Gerrard Film Co., T		285	25
Boy Rangers.....	Edison, C		100	25	Danish Landscapes.....	Nordisk, T		453	26
Bottling Factory at Vichy	Gaumont, I		300	16	Double Life	Cosmopolitan D		900	19
Badness of Burglar Bill	Hepworth, C		500	23	Deliverance, The	Flying A., D		1012	18
Bill's Banquet	Lux, C		520	18	Diamond Cutting.....	Gerrard, I		550	4
Building a Harbour	Ambrosio, I		343	19	Day in Shakespeare's Land.....	Hepworth, T		325	23

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Dick's Predicament	Imp.	Co	418	19	Hercules Spa in Royal Hungary	Welt,	T	360	16
Dancer's Dream, A	Urbanora,	Co	355	18	Her Sister's Silence	Pathe,	D	1287	4
Deauville	Pathe,	T	495	21	Heart of Stone	Cines,	D	2186	4
Dynamiters, The	Selig,	D	983	30	Honour Before Wealth	Cines,	D	1022	11
Evil Turns to Good	American Standard,	Co	725	5	His Message	Cosmopolitan,	D	815	9
Every Inch a Man	Vitagraph,	D	928	16	Her Brother's Tutor	Cricks & Martin,	D	930	9
Evening Parade at Fort Hamilton	Vitagraph,	M	409	16	Honeymoon Trip, A	Gaumont,	Co	740	12
End of the Feud	Essanay,	D	990	2	Her Burglar	Imp,	C	559	12
Extinguished Light	Ambrosio,	D	1820	23	His Most Difficult Part	Nordisk,	D	1706	5
Embarrassing Moment	Gaumont,	C	630	16	Her First Love Affair	Nordisk,	Co	1204	5
Elusive Kiss, An	Urbanora,	Co	990	22	His First and Last Appearance	Powers,	C	493	11
Express Cookery	Urbanora,	Tk	255	22	His Weakness	Powers,	D	983	15
Expensive Shine	Vitagraph,	Co	646	30	Hope Deferred	Pathe,	C	545	11
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C.,	D	1559	5	Hour of Peril	Rex,	D	1000	18
Forest Ranger	Lubin,	D	1063	5	How the Cat Came Back	Savoia,	C	600	15
Felix at the Ball	Lubin,	Co	376	5	Her Father's Hat	Vitagraph,	Co	702	18
Final Settlement, The	A.B.,	D	981	16	Hotel Honeymoon	A. & C.,	C	985	1
Four Friends	A. & C.,	D	982	11	Heart of a Woman	Hepworth,	D	600	2
Fresh Air Romance	Edison,	R	1000	8	Holiday Resorts of Italy	Brockliss,	T	350	25
Foolshead, Sportsman	Itala,	C	495	5	How Mr. Poliphar Married	Itala,	C	560	19
Fugitive from Justice	Lubin,	D	1005	16	Her Guardianship	Pathe,	C	478	18
Family Next Door	Lubin,	Co	1048	16	His Burglar Brother	Pathe,	D	939	18
For Her Daughter's Sake	Savoia,	D	1600	4	Heart in Rags	Selig,	D	872	23
Fisherman's Infatuation	B. & C.,	D	2012	26	His Wedding Eve	Selig,	C	970	26
Fight for a Flirt	Barker,	Co	420	12	Her Bitter Lesson	Selig,	D	1000	26
For Baby's Sake	Barker,	D	690	16	Her Education	Selig,	D	970	30
Fisherman's Luck	Essanay,	R	990	12	Hamfat's Success	American Standard,	C	665	26
Flower Girl's Romance	Kalem,	D	970	23	How Vanduyck Won his Wife	Barker,	D	930	19
Feathered Comrade	Svea,	A	382	12	His Brother's Crime	Cines,	D	2248	29
Father's Hot Toddy	Vitagraph,	Co	702	18	House of Pride, The	Essanay,	D	984	30
Forbidden Love	Pathe,	D	824	11	Hidden Treasure, The	Flying A.,	D	570	22
Fight in the Dark	A. & C.,	D	1020	4	Her Own Country	Flying A.,	D	1005	25
Fraud at Hope Mine	Kalem,	D	1085	9	Hindoo Curse	Vitagraph,	D	892	2
Fixing a Flirt	Lubin,	Co	998	12	Irish Girl's Love	Lubin,	D	1052	5
Funnicus's Circuit	Eclair,	C	530	12	In the Valley of the Hasti	Welt,	T	246	5
Father	Itala,	D	3485	19	Intrusion at Lompac	Flying A.,	D	918	1
Fires of Revenge	Pathe,	D	1068	15	Intrigue, The	Imp,	D	978	9
From the Wilds	Rex,	D	882	23	I Saw him First	Kalem,	Co	525	16
Feathered Comrade	Svea,	A	382	12	Informers, The	A.B.,	D	1080	26
Fisherboy's Faith	Selig,	D	920	23	In the Abyss	Brockliss,	D	1722	15
Four Days a Widow	Vitagraph,	Co	967	25	Iron Foundry in the Urals	Gaumont,	I	295	9
Feathered Favourites	Pathe,	C	510	25	Isles of the Wild	A.B.,	D	999	9
For Mother's Sake	Cines,	D	987	25	Iwan the Highwayman	Cossack,	D	1313	12
For Professional Services	Edison,	Co	625	29	Interest Spots of South Germany	Welt,	T	290	9
Funnicus, Boatbuilder	Eclair,	C	465	16	In Search of a Title	American Standard,	Co	795	16
Field Spiders	Eclair,	N	595	23	Indian Raiders, The	Bison,	D	1018	11
From St. Paul to Entrevaux	Gaumont,	T	310	23	In the Shadow of the Rope	Cosmopolitan,	D	805	10
Fighting Parson and the Moonshiners	Imp,	D	1010	26	Idyll of Hawaii	Flying A.,	D	990	18
Gipsy Love	Cossack,	D	804	2	In the San Fernando Valley	Nestor,	D	977	29
Giants of the Valles	Gelebert,	T	441	5	Jim Mistaken for Foolshead	Pathe,	C	572	4
Girl of the Golden Run	Bison,	D	1000	4	Joy that Kills	Urbanora,	D	855	1
Gambler and the Girl	Cosmopolitan,	D	970	2	Jim Bentley's Adventure	Flying A.,	D	970	11
Gentleman Different from Others	Itala,	C	555	5	Jewel Thieves Outwitted	Hepworth,	D	850	16
Garrison Joke	Majestic,	Co	680	18	Jim's Vindication	Selig,	D	1035	12
Great Dock Fire	Pathe,	Tp	250	4	Juan and Juanita	Lubin,	D	1027	9
Greater Christian	Rex,	Tp	1000	9	Jess	Thanhouse,	D	3000	8
Guy Mannering	Reliance,	D	2000	15	Jack's Word	Flying A.,	D	1000	22
Geisha Girls of Japan	Selig,	T	590	5	Knights of Rhodes	Ambrosio,	D	2300	5
Getting in Wrong	Ammet,	Co	433	22	Kitty at a Boarding School	Edison,	Co	650	18
Gontran's Dancing Pumps	Eclair,	C	700	2	Knight of the Snows	Pathe,	D	1320	8
Getting Atmosphere	Selig,	C	400	16	Kidnapped by Gipsies	Savoia,	D	1750	22
Girls and the Chaperon, The	Nestor,	Co	983	15	Kings of the Forest	Selig,	D	1800	19
Grassville Girls, The	Essanay,	Co	980	2	Life in Morocco	Geem,	T	284	5
Gold and Glitter	A.B.,	D	900	30	Lily of Letchworth Lock	B. & C.,	D	1115	19
Good For Nothing, The	Lubin,	D	1052	30	Like a Sister	Itala,	D	2600	4
Godmother, The	Vitagraph,	Co	816	23	Love Test	Imp,	D	978	5
Gulf of Spezia	Ambrosio,	T	330	26	Love will Find a Way	Powers,	Co	983	8
Gontran's Unknown Neighbour	Eclair,	Co	680	16	Love's Miracle	Thanhouse,	D	1000	18
Getting Mary Married	Imp,	Co	705	26	Like Knights of Old	Edison,	D	650	11
His Auto's Maiden Trip	A.B.,	C	500	2	Landscapes and Customs of Sardinia	Ambrosio,	T	315	5
Hoist With his Own Petard	A.B.,	Co	400	16	Lieut. Rose in Chinese Seas	Clarendon,	D	1215	19
Heredit	A.B.,	D	1015	19	Letter, The	Essanay,	D	988	16
Horse Thieves of Bar X Ranch	Brockliss,	D	995	8	Legend of King Cophetua	Hepworth,	O	625	16
Hydraulic Works of Adda	Brockliss,	I	341	11	Landlubber, The	Kalem,	Co	555	23
How a Pair of Boots are Made	Gaumont,	I	530	5	Little Music Teacher	Majestic,	D	1004	22
Her Spoiled Boy	Vitagraph,	D	901	11	Living Statue	Pathe,	Co	956	8
					Lesson, The	Melies,	D	607	4

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Lash of Fate	Rex, D		1039	2	Oxford University	H. & B., T		194	5
Lost Years.....	Rex, D		1034	4	On the Spulga	Cosmopolitan, I		375	5
Loyalty of Sylvia.....	Vitagraph, D		944	■	Orange Gathering in Valencia.....	Cabot, I		355	16
Liege	Cines, T		313	18	On the Road to Montserrat.....	Pathe, T		412	4
Land Beyond the Sunset, The.....	Edison, D		1000	22	Opium Smugglers	Selig, D		1016	9
Lifeboat Rescue	Heron, T		450	16	Outwitting the Professor	Edison, Co		1000	15
Love and Treachery.....	Lubin, D		1019	30	On the Border Line.....	Nestor, D		1000	11
Lost Stud, The.....	Nordisk, Co		666	12	On Account of a Handkerchief.....	Reliance, C		525	25
Life Saving Jim	Pathe, C		478	25	One Night and Then	A.B., D		912	12
Losing His Head	Pathe, C		297	25	Odeite	Geem, D		575	9
Liquid Air Experiments	Pathe, E		495	25	Old Gardener's Son.....	Savoia, D		1080	1
Love and Art	Cines, R		731	29	Old Heidelberg.....	Gaumont, T		400	19
Love's Labour Lost	Gaumont, C		490	23	Old Colonel's Gratitude.....	Pathe, D		1863	15
Lucky Lobster, A	Gaumont, Co		1030	26	Organ Grinder's Ward.....	Reliance, D		992	20
Legend of Montmartre	Gem, D		995	15	On Board the S.S. "Dubuque"	Flying A, NC		405	25
Musketeers of Pig Alley.....	A.B., D		1001	5	Otter Hunting.....	Heron, Sp		466	11
Marble Industry in France	Geem, I		355	19	Ostrich Farming Near Nice.....	Lux, I		420	29
"Miss" Hitt, A	Gaumont, Co.		950	2	Outwitted	Nordisk, Co		1059	26
Mountain Dew	Kalem, D		1010	19	Power of a Hymn	Kalem, D		1025	■
Man, the Moustache, and the Maids	Pathe, C		595	1	Pat the Soothsayer	Kalem, Co		465	2
Moneylender, The.....	Pathe, D		3500	11	Perils of the Cliffs	Kalem, D		1015	5
Monte Cristo	Selig, D		3150	5	Parson James.....	Lubin, D		1041	2
My Wife's Bonnet.....	Selig, Co		1047	9	Playing Tramps	A. & C., Co		956	8
Mills of the Gods	Vitagraph, D		3079	9	Punished	Brockliss, D		1050	8
Miss Tweedledum	Ambrosio, C		555	9	Pimple Gets a Quid	Cosmopolitan, C		360	5
Monson	Cines, T		249	11	Panther's Prey, The	Gaumont, D		1920	5
Michael Dwyer	Cosmopolitan, D		850	12	Pedlar's Find	Reliance, D		982	18
Montserrat	Cabot, T		420	20	Pimple Wins a Bet.....	Cosmopolitan, C		350	12
Mother of the Ranch	Essanay, D		986	16	Plot and Pash	Hepworth, Co		725	12
Man's Calling	Flying A, D		1012	11	Pat and the Milliner	Lux, Co		600	11
Massage	Gaumont, S		265	12	Pursued by a Lioness	Lux, D		890	11
Mr. Timmid finds a Watch	Gaumont, C		630	12	Port of Copenhagen	Nordisk, T		594	5
Music Hath Charms	H. & B., E		420	26	Polidor as an Apache	Pasquali, C		580	5
Millionaire Cop	Imp, Co		990	12	Polidor, a Member of the Death Club	Pasquali, C		680	12
Milanios, The	Pathe, P		478	8	Park and Chateau of Chenonceaux'	Pathe, T		478	11
Making Birch Brooms	Urbanora, I		310	8	Poorluck, Detective	Hepworth, C		425	2
Mistake in Spelling	Vitagraph, Co		876	18	Pony Express Girl	Kalem, D		460	9
My Baby	A.B., D		999	12	Perjured Confession	Pathe, D		316	9
M. Sans Gene	Brockliss, D		905	1	Pimple's Fire Brigade	Cosmopolitan, C		415	10
Merry Widow, The	Eclair, Co		2320	12	Port of Havre	Gerrard, T		365	11
Money	Essanay, Co		988	26	Peasant's Loyalty, A	Gerrard, D		980	18
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Path of Destiny	Pathe, D		2623	25
Man Within, The	Nestor, D		977	25	Polidor as a Lady's Maid	Pasquali, C		570	19
Mammoth Life Savers	Vitagraph, Co		292	23	Pennorth of Tomatoes	Brockliss, C		450	30
Mrs. Liripen's Lodgers	Vitagraph, D		951	25	Paul Sleuth Burglary Syndicate.....	Cricks & Martin, D		1140	30
Max Linder's Appointment.....	Pathe, C		873	22	Petronilla's Monkey.....	Eclair, C		550	23
Midnight Visitor	Pathe, Co		660	25	"Quicker than Thought" * Movements	Pathe, Sc		510	4
Manufacture of Stearine	Svea, C		487	23	Queen of Sheba.....	Pathe, D		1880	18
Madrid.....	Cabot, T		301	12	Russian Peasant Industry.....	Cossack, I		327	16
Mary, Chauffeur.....	Majestic, Co		987	8	Ranchgirl's Trial, The.....	Essanay, D		987	5
Motor Cycle Adventure.....	Selig, D		1010	2	Ramble Round Suchon	Gaumont, T		380	5
May and December	A.B., Co		364	30	Rivals, The.....	Gaumont, D		960	2
Modern Lotharios	Cines, Co		848	22	Rural Dorset.....	Urbanora, T		330	1
Much Ado About.....	Cricks & Martin, C		460	18	Removing Sunken Vessels.....	Edison, I		350	11
Mona's Debt of Honour	Clarendon, D		1100	26	Ranchman's Awakening.....	Bison, D		988	8
Mother Goose in a 16th Century Theatre	Edison, Co		350	22	Rival Neighbours.....	Cines, Co		592	15
Moving Finger, The.....	Essanay, D		988	19	Redwing and the Palefaces.....	Kalem, D		1005	26
Miss Simpkin's Summer Boarders	Essanay, Co		990	19	Rinking Mad.....	Pathe, C		495	8
Marriageable Widow	Gaumont, Co		500	16	Rajah's Hatred.....	Vitagraph, D		604	10
Minute Atoms of the Main	Gaumont, E		410	19	Ride on the Rigi Railway.....	Welt, T		374	23
Matrimonial Fever	Lux, Co		760	22	Royal Tunbridge Wells.....	H. & B., T		362	12
Maud Muller.....	Nestor, D		1823	18	Ring off.....	Savoia, Co		525	1
Modern Girl	Nordisk, D		2739	12	Red Barrier.....	Vitagraph, D		1102	4
Man's Lie, A	Pathe, D		939	15	Rodolfi Outwitted	Ambrosio, C		10	
Madcap Molly	Pathe, D		990	15	Raven, The.....	American Standard, D		950	9
Maritime Industries, Cockles.....	Pathe, E		468	18	Robert's Lost Supper	Barker, C		470	30
Manufacturing Combs at Ayomaax, France.....	Urbanora, I		335	15	Restitution	Eclair, D		2320	16
Nicholas Nickleby.....	Thanhouse, D		2000	1	Roman Catholic Mission in China	Eclair, T		530	23
New Use for a Bike	Lux, C		465	4	Rendezvous Interrupted.....	Itala, C		575	26
New Microbe	Cines, C		413	8	Roscambole's Gloves	Itala, Tk		945	26
Naval Manœuvres at Lorient.....	Lux, N		640	15	Redemption.....	Cines, D		992	18
Newly Weds	A.B., Co		981	9	Ranchman's Anniversary	Essanay, Co		980	19
Noodle Industry.....	Lubin, I		450	9	Ransom of Happiness	Gaumont, D		2460	19
Nursie and Knight.....	Thanhouse, D		1000	11	Ruth Roland, the Kalem Girl	Kalem, E		465	30
Neighbours.....	Barker, D		700	22	Romance at Catalina	Melies, D		1007	25
New Member of the Life Saving Crew.....	Edison, D		1000	29	River Clyde.....	Pathe, T		314	15
Negro for Love.....	Itala, C		650	26	Red Man's Conscience.....	Urbanora, D		2080	15

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
Rhodes.....	Pathe, T		280	22	Tramp's Ingratitude.....	Gerrard, D		790	11
Raising Chickens.....	Urbanora, E		375	22	Travels in Japan.....	Gerrard, T		610	18
Sevillian Keynotes.....	Cabot, T		505	2	Trawling in Napier, New Zealand.....	Heron, I		465	9
Strange Story of Elsie Mason.....	Kalem, D		1115	5	Touch of a Baby.....	Hepworth, D		750	19
Substitute Heiress.....	Lubin, D		1049	2	Truth Above All.....	Itala, C		500	19
Shot that Failed.....	Bison, D		998	1	Town of Grasse, The.....	Lux, T		320	18
Soldier's Duty, A.....	Edison, D		1000	11	Those Lovesick Cowboys.....	Nestor, Co		950	22
Shotgun Ranchman, The.....	Essanay, D		988	9	Timid Lovers, The.....	Pathe, C		676	15
Starbucks, The.....	Flying A, D		1970	4	True Fish Story.....	Pathe, C		314	15
Slate Industry.....	Lubin, I		363	19	That Quack Cure.....	Pathe, C		595	18
Story of a Wallet.....	Nestor, D		954	4	Tiger Hunting in the Province of Naini Dink (Tonkin).....	Pathe, E		436	18
Salad Washing.....	Pathe, C		314	4	Tannforsen, Sweden.....	Svea, T		340	30
Snapshot, The.....	Pathe, D		873	4	Tweedledum Mistakes his Flat.....	Ambrosio, C		460	23
Subterfuge.....	Selig, Co		437	5	Tweedledum as a Tenor.....	Ambrosio, C		420	30
She Cried.....	Vitagraph, Co		793	9	The Last Resort.....	Bison, D		955	22
Smoker, The.....	A.B., Co		595	26	Tattoo, The.....	Bison, D		1000	29
Story of the Equine Spy.....	A. & C., D		2060	18	Tootles Buys a Gun.....	Cricks & Martin, C		435	25
Stout and Thynne, Conjurers.....	Cines, C		656	4	Through Greece.....	Eclair, T		405	16
Strength and Cunning.....	Cines, D		2030	15	Two Little Waifs.....	Lux, D		1130	25
Sins of the Fathers.....	Eclair, D		3,200	2	Time Averages.....	Reliance, D		982	11
Sunshine.....	Essanay, D		980	12	Tricked by Smugglers.....	Selig, D		1010	■
Sculptor's Catch, The.....	Gaumont, Co		980	9	Uncle Mun and the Minister.....	Edison, C		1000	8
Society Witch, A.....	Gaumont, D		1415	12	Uncle Bill.....	Nestor, Co		1000	8
Strong Arm Nellie.....	Kalem, Co		435	26	Under False Colours.....	Edison, D		1000	4
Samaritan of Coogan's Tenements.....	Lubin, D		1055	23	Useless Sacrifice.....	Brockliss, D		2631	23
Satin and Gingham.....	Lubin, D		1054	23	Unmasked.....	Cines, D		2082	22
Stroke Oar, The.....	Lubin, D		1051	23	Unsuitable Suitor, The.....	Gaumont, Co		700	16
Surgeon, The.....	Lubin, D		1057	26	Unmerited Shame.....	Pathe, D		972	25
Suitors and Suit Cases.....	Lubin, C		685	26	Usurper, The.....	Gaumont, D		2780	26
String of Beads.....	Melies, D		1000	18	Vicar of Daneville.....	Cosmopolitan, D		890	5
Sister Love.....	Pathe, D		1562	8	Views of Cannes.....	Lux, T		860	4
Sad Devil.....	Selig, C		1033	16	Valley of Otta.....	Svea, T		326	9
Smuggler's Daughter.....	American Standard, D		910	19	Visit to Copenhagen.....	Urbanora, T		360	■
Stenographer Wanted.....	Kalem, Co		594	9	Views in Calcutta.....	Edison, T		1000	4
Skinflint, The.....	Kalem, D		1015	12	Valley of Olta.....	Svea, T		326	9
Sheriff's Mistake.....	Lubin, D		1065	5	Vandal Leopard.....	Pathe, C		460	22
Stab of Disgrace.....	Barker, D		940	26	Voice of Warning.....	Selig, D		948	26
Stab Eyes' Strategy.....	Bison, D		1000	25	Victims of a Petrol Famine.....	Gerrard Film Co., C		400	25
Spider, The.....	Eclair, D		550	16	Warning Hand, The.....	Essanay, D		990	5
Salambo.....	Gerrard Film Co., D		940	25	Wanderer, The.....	Flying A, D		1015	1
Simple Simon, Costumier.....	Gaumont, C		600	26	When Uncle made his Will.....	Lux, C		550	8
Spiffkins Eats Dynamite.....	Lux, C		475	25	Will of Destiny.....	Melies, D		1056	11
Spirit of the Range.....	Vitagraph, D		918	30	What the Milk Did.....	Powers, Co		1000	4
Strike, The.....	A. & C., D		972	22	Wrecker, The.....	Pathe, D		923	1
Star Fish, The.....	Eclair, Q		520	9	Waffles Tries Cinema Acting.....	Pathe, C		660	1
Sweet Alice, Ben Bolt.....	Imp, D		990	19	Washerwoman's Husband.....	Brockliss, C		490	16
Silent Signal.....	Lubin, D		1032	30	White Geranium.....	Cines, D		807	8
Simple Life.....	Majestic, D		1015	27	Willie and the Wicked Cook.....	Eclair, C		680	5
Squatter's Rights.....	Rex, D		1000	25	Way of the Mountain.....	Lubin, D		1053	26
Supreme Power, The.....	Savoia, D		950	18	Winner and the Spoils.....	Majestic, D		985	25
So-Jun-Wah and the Tribal Law.....	Selig, D		1007	19	Where the Shamrock Grows.....	Rex, D		995	16
Shooting the Rapids of Kalsuragawan, Japan.....	Selig, T		296	23	Woman in White.....	Thanhouser, D		2000	22
Scenes on the River Lee, Ireland.....	Vitagraph, T		196	23	Whom God hath Joined.....	Thanhouser, D		1000	25
Scenes of Irish Life in Dublin.....	Vitagraph, T		289	30	Water Rats, The.....	Lubin, D		1052	12
Thorns of Success.....	Majestic, D		1005	4	Which is Which?.....	Ambrosio, Co		835	12
Their Idols.....	A.B., Co		593	19	What Might have Been.....	Brockliss, D		958	29
Torch of War.....	Cosmopolitan, D		2350	5	What Matter the Price.....	Cricks & Martin, D		645	23
Trials of a Merry Widow.....	Cricks & Martin, C		710	4	Willie and the Pastry Cook.....	Eclair, C		715	23
Thrifty Parson, The.....	Essanay, C		990	5	Woman in White.....	Gem, D		2050	22
Truth will Out.....	Gem, D		2000	1	Worries of a Parkkeeper.....	Gerrard Film Co, C		200	14
Tiny Tim Visits the Circus.....	Gaumont, C		290	2	Western Episode, A.....	Bison, D		1020	15
Taming their Parents.....	Lubin, Co		624	19	Workman's Honour, A.....	Cricks & Martin, D		950	16
Tananarivo.....	Pathe, T		445	1	When Wealth Torments.....	Essanay, Co		984	23
Troubadour's Triumph.....	Rex, D		1000	11	Would-be Heir, The.....	Flying A, D		1000	15
Teddy's Unlucky Day.....	Urbanora, C		465	1	Water Right War.....	Kalem, Co		990	30
Thread of Destiny.....	A.B., D		977	23	When Taro Received a Letter.....	Mikado, C		423	4
Telltale Umbrella.....	Barker, C		615	5	When Mandy Came to Town.....	Thanhouser, C		1000	29
Third Thief.....	Eclair, Co		565	2	When Justice Tempers Mercy.....	Thanhouser, D		1000	29
Ten Little Nigger Boys.....	Empire, Tk		380	23	When California was Young.....	Vitagraph, D		1010	25
Tomboy on Bar Z.....	Essanay, D		986	12	War Arrow, The.....	Pathe, D		692	22
Thief's Wife.....	Flying A., D		1000	8	When Love Rules.....	Rex, D		1000	30
Tares of the Wheat.....	Imp, D		974	15	When Persistency and Obstinacy Meet.....	Vitagraph, Co		948	30
Telltale Message.....	Kalem, D		1000	26	Young Naturalist.....	Cosmopolitan, Q		420	16
Tight Fit.....	Pathe, C		387	8	Young Hearts and a Wise Head.....	Pathe, Co		939	22
Tempted by Necessity.....	Selig, D		1005	16	Young Millionaire.....	Kalem, D		994	16
Trail of Guilt.....	Ammet, D		713	11	Young Terror, A.....	Pathe, C		379	1
Tweedledum Studies Mathematics.....	Ambrosio, C		484	16					

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"AN IDYLL OF HAWAII." (American Co.)

Bob Ransom is the son of wealthy New York parents. He is in love with Helen Braddon, but at the opening of the story a lovers' quarrel has temporarily marred the celestial horizon. At this time Ransom, senior, makes an extensive investment in



Hawaiian plantations. At the urgent insistence of Bob, Ransom, senior, sends him to the Hawaiian Islands to take charge of his interests there. Bob arrives. One day, while strolling along the beach, he chances to catch sight of a native girl. Later, he chances into his hut, to find the native girl much interested in his typewriter. The native girl is the daughter of the island potentate, and does not reveal her identity to Bob. In the days that follow he teaches her American customs, and her admiration soon grows to love. Meanwhile, Bob receives letters from his people, telling him to return home, and that Helen will be glad to see him. Bob, however, believes himself in love with the native girl, and replies that he is contented to remain where he is. Trouble arises between the scattered island planters and the potentates. Bob writes his father about the trouble, and asks him to come to Hawaii. The native girl is loved by a native high in the councils of the King, however, and that person makes it his business to discover the romance. He informs the King, who promptly becomes furious at his daughter. Meanwhile, Ransom, senior, with his wife and Helen, arrive. Bob is awakened from his dream, and finds that his real love is for Helen. The native girl discovers it also, but too late. With the consent of the King and the disappointed lover, a ruse is planned to poison Bob by inviting the Americans to drink with the King. The wine is poisoned, and as Bob is about to drink she seizes the poisoned wine, drains the bowl, and before death claims the victim she heroically places the hand of Helen in Bob's.

"THE DELIVERANCE." (American Co.)

"The Deliverance" is a triumph for Pauline Bush. Her work in this particular film is worthy of the highest praise. It is the story of a girl trying to escape from the old life. She

wanders out in God's green fields, and meets with the simple country folk, who make her welcome. She falls in love with the hero of the story, but the shadow of the old life tracking her even then, she is about to give up her love and move on, when the bad man in the question is killed, and then all goes well. The dramatic work and the simplicity of the atmosphere are very satisfying.

"JACK'S WORD." (American Co.)

Jack Burton was very active in assisting the sheriff of the country in running down cattle thieves, and on the occasion of the capture of Arizona Jim, a notorious horse thief, he so distinguished himself that he was nominated for sheriff. Proud of the honour done him, Jack hurries to his sweetheart to inform her of his newly-elected office, but she, having a horror for gun-fights, exacts a solemn promise from him never to shoot or seek to injure a fellow-man if he desires her for his wife. Lurking in the vicinity, Arizona Jim, having served his term in prison, and nursing a grudge against Burton, overhears the promise made, and plans to turn it to his advantage. Realising that he cannot keep his promise and remain sheriff, Jack sees his predecessor, and in the presence of the assembled inhabitants of the town turns over the office to him. The old sheriff is at a loss to understand the reason, and as Jack will not explain, his friends believe he has developed a "streak of yellow," and are disgusted. Their suspicions are confirmed when Arizona Jim, knowing he is immune from punishment because of Jack's promise, publicly insults him, and when Jack does not resent it with gun-play he is branded a coward. The last straw is added to his endurance when Arizona Jim insults him in the presence of his girl. Jack controls himself, then taking the lady home, he seeks his tormentor in a saloon and invites him to drink. Not understanding this new attitude of the submissive Burton, Arizona accepts the proffered drink, and draws his gun to further humiliate Jack in the presence of his old-time friends. Jack quickly whips out his gun, and dares the man with the drop to shoot. A coward at heart, Arizona looks into the muzzle of Jack's gun, and, his nerve failing him, his own gun drops to the floor. Jack takes him by the collar, and jerking him out of the saloon shows him up as a coward, and compels him to leave the town. He hurries to his sweetheart's home, where the news of the incident had already been carried, and she accuses him of having broken his promise to her. For an answer he draws his gun, and, opening the ejector, shows that his weapon has never been loaded throughout the encounter. The news reaches his old-time friends, and Jack is given an ovation that proves his complete vindication.

"THE HIDDEN TREASURE." (American Co.)

Bill Binks sold his property and came home in high glee, carrying the currency, for Bill didn't believe in banks. Bill tried to think of an unusual place to hide that currency, and finally hit upon an old pair of boots. Then Bill betook himself off without saying a word to his faithful helpmate. Puddle-foot Pete, awakening from a delightful slumber beneath the sheltering side of a barrel, stretched himself and made way for the "eats." Repeated knocks at Bill's door so incensed Bill's wife that in desperation she hurled half the articles from the kitchen at poor Pete, and wound up with the boots. Getting into the boots, Pete found a giant stack of bills. Recovering from his faint, he set out upon the task of making the world happier, and incidentally spreading Bill's bills wherever there seemed no joy. He hired an automobile, and set out for a restaurant. What Pete did to the chicken and the sugar is a scream. With a full stomach he hailed forth once more, and seeing a poor woman grinding an organ, fell to dancing, much to the happiness of all concerned. He left a small package of bills behind him, and sallied forth in quest of all sorts of funny adventures. Passing a grocery store, Pete stopped dead. Perspiration broke out in great beads on his forehead, for there staring him in the face were forty boxes of soap, neatly arranged on the store front. Pete didn't hesitate. Calling an express wagon, he paid for the soap, and personally saw it taken to the wharf. Then he carefully piled it up and made one grand plunge into the middle of it, and thus did Pete get back at an old enemy. He wound up the day in a remarkable manner. Out of a new building friends carried an injured workman. Pete followed him sadly home. To the wife he gave what remained of his money, and, after a brief interval of desperate misery, struck up a tune, and went back to sleep on his lumber pile.

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"THE BLACK MASK."

Lola, a celebrated tight-rope dancer, having obtained an engagement elsewhere, leaves her surroundings, and has to bid farewell to the many friends and acquaintances she has made during her prolonged stay. The only friend, however, whom she really regrets leaving is young Von Mühlen, whom she saw daily and greatly liked. In leaving him, she gives him a ring as friendship's keepsake and that he may always remember her. A year later we find Von Mühlen the trusted secretary of a gigantic oil Trust, who place the utmost confidence in him. The Trust is acquiring some newly discovered oil wells, and Von Mühlen is to bring all the plans, particulars, and title deeds to headquarters. These papers being most valuable, Von Mühlen is warned that he may find it very difficult to convey them safely, as a rival oil Trust is in the field, and means to get hold of the papers if possible, by fair

invites her to accompany him to a circus, and, to his surprise, he finds that his old acquaintance, Lola, the tight-rope dancer, is amongst the artistes engaged there. He is quite pleased to see her, and succeeds in speaking to her. Lydia, observing this, realises that she has a rival. She therefore reconsiders her decision, and determines to do what she had undertaken to do as an act of revenge, in addition to the handsome reward that was promised her. Fortune favours her. Going to Von Mühlen's room in his absence, she receives a telegram intended for him, which she opens, and finding that by a slight alteration in the same she can betray Von Mühlen into the hands of her employers, she does so. Von Mühlen's suspicions are not awakened and he falls, an easy prey, into the trap laid for him, and the papers are taken from him and he is kidnapped. Lola, who is in love with him, feels some slight pangs of jealousy, and follows him unnoticed into one of the disreput-



or foul means. This rival oil Trust has accurate information conveyed to them by one of the directors of the real owners, who, to serve some end of his own, betrays to them the doings of his company. Von Mühlen, knowing that he is a marked man, takes the greatest precaution, and, as a first step, stitches the documents inside the lining of his coat, a precaution the importance of which will be shortly realised. The enemy, however, is not to be so easily balked. They have in their employ a young lady secretary, Miss Lydia Herman. She has a very attractive appearance, is gifted with the highest intelligence, and is just the sort of person who could worm herself into the confidence of a young man like Von Mühlen. They therefore entrust her with a mission of securing the papers they covet, and promise her a very high reward in case of success. Lydia finds out by what train Von Mühlen is leaving, and manages to occupy the same compartment as himself. Before the train reaches its destination they are chatting together as if they were old friends. Von Mühlen recommends her to stop at the hotel where he is staying, and nothing could suit better Lydia's plans. On arrival at the hotel, Von Mühlen finds a wire from his principals telling him not to part with the papers until he has further instructions. Lydia, however, begins to experience a tender feeling for Von Mühlen, and cannot find it in her heart to perform the despicable part allotted to her. She decides to throw over her mission. Von Mühlen

able quarters of the city. She sees him enter a house of dilapidated and forbidding appearance, and a presentiment of impending danger overcomes her. In the meantime, Von Mühlen has been handcuffed and locked in a garret at the top of the building. He, however, soon frees himself from the handcuffs, and endeavours to attract attention from a small window. Lola, realising the danger he is in, forces her way into a neighbouring house, and by climbing over many roofs and encountering terrible danger by the way, manages to lower to Von Mühlen a note instructing him what to do and promising him help. She then communicates with Von Mühlen's principals, urging them to assist him, as Von Mühlen does not wish the police to be warned. While she awaits this assistance she conceives a daring plan to throw a rope across the street from the opposite building, and, utilising her skill as a rope-walker, to rescue Von Mühlen. This idea she puts into effect, but the rival Trust has, through Lydia, got wind of this plan of rescue, and arrives on the scene just as Lola and Von Mühlen have begun their dangerous return journey over the rope. They start severing the rope, and Lydia herself sets fire to its strands, which snap one by one. The rope breaks and the fugitives fall to the ground, but their lives are saved by a miracle, and just as their enemies are about to overpower them again the long-awaited-for assistance arrives, and all ends happily.

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"HOW VANDYCK WON HIS WIFE."

Featuring:

Mr. Marlow Mr. Tom Coventry
 Mrs. Marlow, his wife Miss Rachel de Solla
 Millie, their daughter Miss Sybil Tracey
 Geoffrey Vandyck Mr. Edward Viner
 Jimmy, his partner Mr. Peter Gale
 An Artist's Model Miss Blanche Forsythe

Geoffrey Vandyck paints Millie Marlow's portrait. She gives the handsome artist sittings unknown to her parents. But this romantic amusement comes to an abrupt termination. Mr. Marlow and his wife arrive unexpectedly on the scene by the stile, and poor Millie is marched home. Geoffrey returns sadly to his studio, and his partner, Jimmy, informs him of a crisis in their affairs—the landlord demands his rent instantly. Vandyck is compelled to visit the pawnshop and leave his watch. While he is gone on this important errand Jimmy spies Vandyck's cherished picture of Millie. In a moment he decides what to do, and next we see him receiving a large sum of money for it at the offices of an advertisement company. The landlord is paid and the future is bright, but Geoffrey is inconsolable at the loss of his picture. A few months later, the Marlows are at breakfast when Mr. Marlow makes a discovery and becomes furious over it. Millie's picture stares him in the face from out the columns of a newspaper, advertising a face cream. Mr. Marlow at once pays a visit to the offices of the face cream people, and unfortunately meets Jimmy who is just concluding the sale of another picture. There is almost a riot in the office, and Jimmy flies for his life, pursued by Mr. Marlow. Jimmy arrives breathless at the studio and tells Vandyck and the model of his adventure, and the approaching visit of the irate father. Mr. Marlow arrives at the studio door, and hammers hard upon it. What is to be done? The pretty model has an idea, Vandyck and Jimmy hide behind some curtains, while she opens the door to Mr. Marlow. His fury vanishes the moment he sees the charming lady model, and they are soon engaged in an interesting conversation, watched, of course, by the partners behind the curtains. In the meantime, fate brings Mrs. Marlow and Millie to the studio. Vandyck has only that morning invited Millie, with the consent of her parents, to sit again to him for a portrait he desires to send to the Academy. He really wishes to see Millie again. Mrs. Marlow is flattered and Millie has no objections, so they set forth to visit the artist unknown to father. Little do they expect to find Mr. Marlow at the studio. Mrs. Marlow discovers her husband in the embrace of the artist's model as she rushes into the studio. The advertisement and the annoyance caused by it is now a thing of the past. Poor Marlow is marched off by his better half, a very sorry man, and Millie remains to have her first sitting for the portrait that Vandyck has painted on his heart long ago.

"FOR BABY'S SAKE."

Cast.

Millie, a widow Miss Blanche Forsythe
 Robert, a constable Mr. Tom Coventry
 Mrs. Brooks Miss Rachel de Solla

Millie, a young widow, lives with her baby in a poor basement room. She is destitute. Her rent is unpaid, her purse is empty, and baby cries for food all day. Millie is not a thief, but the natural instincts of the mother are aroused at her baby's piteous cry. Why should her little one die in this city of plenty? Millie, blind to the law "Thou shalt not steal," takes every day a bottle of milk from a doorstep. Her baby thrives, and then Millie is caught. Robert, a constable, finds her out and tracks her home. Millie's appeal for mercy breaks down the policeman's severe legal aspect. The kind-hearted man is deeply touched to see the poor widow and her baby in such miserable surroundings. He does not arrest her, but goes straight away to report the sad story to the old couple who have lost their morning's milk so often. Mrs. Brooks returns with Robert, but she is obdurate, and orders the constable to arrest the poor woman at once. The old lady leaves them, but something stays her outside the door of the wretched place. The pity of it speaks to her heart. The mother in her asserts itself, and she thinks of the babe within. She turns and re-enters the place. Then in a touching scene, during which the poor room

seems lit up with the smiles and kindnesses of Mrs. Brooks and the delighted Robert, Millie is forgiven. Her future is made secure, and we leave her a happy woman and for ever thankful to have found friends at last that understood the depths of a mother's love.

"THE STAB OF DISGRACE." (Barker.)

FEATURING:

Mr. J. H. Batson, Mr. Peter Gale, Miss May Morton, Mr. Roy Travers.

Idle Peter is a thorn in the side of his old father. The aged gamekeeper can do nothing with his lad, who drinks and leads about the village, no good to himself or anyone else. Peter has a sister, and she does all she can to induce her brother to mend his ways. Mary, as she is called, persuades her lover, Ted, a farmer, to take an interest in Peter. In consequence, the dissolute youth gets work at the Squire's stables. He soon is discharged for gambling and idleness, and again he resorts to evil ways, bad companions, and daily sponges on his sister for money from her slender purse. Peter sinks lower, and Mary, together with Ted, make a final effort to reclaim the degenerate fellow, who only sneers at them, and then refuses Ted's fresh offer of work. The father, old Jim, takes the behaviour of his son very badly. The worry of it all is affecting the old man's health. One evening old Jim, when out in the woods with the Squire's sons, discovers poachers at work. Unknown, however, to the old gamekeeper, Peter is one of the gang. The men, led by Peter, escape, but old Jim, weakened by the worry of his son's reputation, falls while chasing the poachers, suffering from a bad heart attack. He is carried home, laid on the sofa, and attended to by Mary and Ted. Later that night Peter is mixed up in a drunken brawl at the village inn, and attacks the potman, injuring the man severely. After this exploit Peter wanders home. Entering the cottage kitchen, he finds his father resting on the couch, still suffering from the effects of the heart attack. The sight of the pale face of his old father sobers the youth for a moment, and he turns to the old man with a feeling of shame, when the cottage door burst open and a constable enters and immediately arrests Peter for his assault on the potman. Old Jim opens his eyes at the sound of the voices, and turning, spies his son held by the policeman. This is the last straw. The family name is at last disgraced. The sight of his son face to face with prison and shame proves too much for the old man. He falls back dead. His son's disgrace has stabbed him just as surely and as fatally as a dagger of the sharpest steel.



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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"THE TARES OF THE WHEAT." (Imp.)**

They were two brothers. One was steady, the other wild and reckless. Jim, the latter, was the younger of the two, and perhaps that accounted for the somewhat paternal feeling that his brother Arthur bore towards him. Jim had lost heavily at cards, and one day received a letter from the secretary of his club to the effect that if his I.O.U.'s were not taken up immediately his name would be removed from the list of members. So Jim applied to Arthur for help, but his elder brother could not assist him, and told him frankly that the sooner he left the club the better. That afternoon Arthur and Jim paid a visit to a friend, with whose daughter Arthur was in love. The girl's father had just bought her a lovely diamond bracelet. It was shown, and in an evil moment Jim resolved to steal the jewellery and pay off his gaming debt. Later he visited the house secretly and took the bracelet. Then he slunk home. But his brother discovered the theft, and forced him to surrender the stolen property. Arthur was distracted, and, donning a shabby suit—that worn by his brother when committing the crime—he went back to his friend's to replace the jewels. Alas, before he had time to accomplish the act the lights were turned up, and he was trapped. The girl and her father could not believe their eyes, and, sending away the detectives, they accompanied the unfortunate man to his home. There they found the younger brother just about to blow out his brains. They stayed his hand, and learned to their immense relief that Arthur was, as they had always believed, the soul of integrity, and worthy of a good woman's love.

"A STRING OF BEADS." (Melies.)

Carl, desirous of showing his love for Mary, presents her with a beautiful string of beads. John, also in love with the maiden, plays Carl a game of cards, with the understanding that the winner shall ask Mary to marry him, the loser to remain silent. Carl, having lost, leaves the country, but after an absence of twenty years returns to his old home. Mary has married John, and they have one son, now almost grown up, who is a ne'er-do-well. One day the wayward lad demands some money from his father to meet a gambling debt, and, being refused, he enters his parents' house at dead of night and steals the cash-box containing, among other things, the precious string of beads which has played so big a rôle in the lives of his father and mother. With the box in his arms he makes his escape, and passes the house of Carl, who invites the young man in, and later on suggests a game of cards. Tom loses and loses, till, having exhausted all his cash, he produces the string of beads as a last resource. They are at once recognised by Carl, who plies the lad with questions, and thus finds in him the son of his old sweetheart and of the rival of his early manhood. Meanwhile Tom's father has discovered the theft, and, following the footsteps left by the robber, tracks him to Carl's abode. His approaching footsteps are heard, and Carl, in order to save the youth, hides him in a cupboard. Mary, fearing that Tom was the guilty one, has followed her husband, and, entering the cabin in advance of him, sees Carl with the string of beads. In order to spare Mary the pain of knowing that her son is a thief, Carl nobly resolves to bear the guilt, and avows that he committed the crime; but the lad, touched with remorse, comes out of his hiding-place, and confesses the robbery, though only just in time to save Carl from summary punishment.

"WHERE THE SHAMROCK GROWS." (Rex.)

Her foster-father died, leaving his wealth to Nora in the event that she married within six months after his death, but that if she failed to do so the money shall go to the old man's nephew. So when a romance springs up between the girl and a sturdy young blacksmith, the would-be heir begins to see that his chance of an inheritance is becoming small, and when he learns later that her marriage has been arranged for an early date, he determines to do all that may lie in his power to prevent this taking place. With this end in view, he abducts the girl, but, fortunately, Danny, the blacksmith's faithful friend, discovers what has happened, and resolves to foil the villain.

Danny disguises himself as an old hag, ventures into the tower where the girl is being detained, and, after having removed all power of opposition on the part of the keeper by the aid of whisky, succeeds in making his way to her. They change clothes, and the girl effects an escape, Danny remaining behind in her stead. On the arrival of the nephew, he proposes marriage to Nora's rescuer, taking Danny in the half light to be the maiden herself. At last Danny consents, and the nephew escorts his would-be bride to the church, just in time to see Nora leaving the sacred building after having been united to the man of her heart.

"THE STORY OF THE EQUINE SPY." (Solax.)

The American Civil War is raging at its height. Fanny, a beautiful Southerner, is conversing with her mother when Billy, "the cullud pussen," comes up with the news that the girl's brother Herbert, a young Confederate officer, is nearing home. Scarcely has the latter reached the house than he is followed by a body of Federals, who are in search of a spy. The "reb" manages to hide in a barn where his sister's wonderful horse "Don" is stabled. Whilst her brother saddles the steed, Fanny fires on the Northerners, and succeeds in keeping them at bay till Herbert is able to make a dash for the open. Then comes a spirited chase, in which the gifted animal shows his capacity to clear obstacles which are quite insurmountable by his pursuers. Thanks to the superiority of his mount, the young officer is able to reach his troops, and is shortly after sent out on scouting duty, with orders to fire a beacon should he discover the enemy to be present in large numbers. The Union men become lost in the wild and, to them, unknown country. They dismount, and spreading out an army map study it closely. Whilst they are thus engaged, the scout stealthily approaches, and leaving his horse, Don, in the bushes, crawls near the Union men to learn their plans. But his presence is soon detected, and in the chase that ensues the map is left behind. Alas, a bullet finds its mark, and the scout falls to the ground wounded. He, however, manages to crawl into a hole, and so escape observation until his pursuers have passed out of the danger zone. Meanwhile, Don noses around, discovers the map, picks it up with his mouth, and carries it to his wounded master, who succeeds, with the horse's aid, in reaching the beacon. But he is now, alas, so weak that he is unable to proceed any further. What shall he do? The beacon is there ready, and it is important that it shall be fired without delay. There is only Don to aid the scout in his hour of need. Don has been trained to fetch and carry, but can he rise to the emergency by carrying a light from the wounded Confederate officer and setting the pile ablaze? He can—and does. Proceeding with some reluctance, the noble animal advances to the stacked-up faggots, and carries out his difficult task. The desperate act is accomplished, and the Confederates are informed of their danger. But the smoke of the warning signal is observed by both contending parties, with the result that the scout is captured. The incriminating map is found upon his person, and he is carried away to the Federal lines to await his court-martial. The trial is a foregone conclusion, and Herbert is removed to a tent, and left to be shot at dawn. Then faithful Don appears, and, having slackened his master's agonising thirst by fetching a draught of cooling water, dashes off with a message, written in the scout's blood, to obtain assistance or perish in the attempt. In spite of the shots which are sent after him, some of which, alas, take effect, the courageous animal reaches his mistress. Without a moment's loss of time Fanny swings herself upon his back and races away to the "Boys in Grey." She gets into the Confederate lines, and is at once given a detachment to rescue her brother. Morning breaks, and Herbert is led out with a firing platoon to meet his fate. But Fanny and the Confederates are not idle, the horse doing his share by stealing the arms of a dosing sentinel. Just as the Union men are about to carry out the death sentence, the Southerners open fire, and the "Bluecoats" fall like autumn leaves. Amidst the rattling of rifle shots Herbert succeeds in loosening his bonds, and, with the aid of the gallant and devoted Don, gets clear, to be reunited in the final scene to his plucky sister.

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"REDEMPTION." (Cines Co.)

Antonio and his sister, Annie, are devoted to each other, and in many ways display their devotion. Annie has a sweetheart, Joseph, and the two are happy in their mutual affection, until a friend tells Joseph that his proposed brother-in-law is a companion of thieves, and a principal in many of the robberies that



have occurred in the district. Joseph informs his fiancée of what he has heard, and tells her that he loves her, but cannot marry the sister of a thief. Annie indignantly defends her brother, and breaks off her engagement with Joseph, her sisterly devotion determining her to believe in her brother, in spite of accusations against his honesty. Graphic scenes show a marauding party crossing the hills to rob a mansion, at the head of which is Antonio. Annie follows her brother from home, sees him disguise himself with a mask, and is the means of preventing the robbery by giving the alarm to the inmates. Broken-hearted, Annie returns home to await her brother, but the night passes and Antonio is still absent. Meanwhile, the band of robbers are defeated in their object, and make their escape, Antonio taking to the hills, where, in solitude, he repents of his evil-doing, and determines in future to lead an honest life. Returning homeward, he meets Joseph, confesses his crimes to him, and tells him of his determination, and together they return to Annie, when a happy reconciliation takes place, and all are made happy.

"UNMASKED." (Cines Co.)

A robber named Rocambin masquerades as the Marquis of Wechester, and gains admittance into the best society. At his club he is a welcome visitor, and makes many friends, whom he robs with calmest effrontery. A confederate brings him news of a mansion that can easily be broken into, and the two prepare to commit the robbery. They climb the balcony and enter by the window, and help themselves to everything of value that comes in their way. While his partner appropriates jewellery, &c., Rocambin forces open safes and drawers, and examines all the papers and documents, and comes across a letter that contains information the scoundrel determines to use as a means of blackmail. Another element is brought into the story, the venue of which changes to the city of Liverpool, where we are introduced to Captain Brown, a bluff old sailor. He has an only daughter, Mary, who is in love with her cousin, Albert, an officer in the Navy. Captain Brown objects to the marriage of

the cousins and forbids Albert the house. The lovers manage to correspond through Mary's maid. Albert is called away on a long cruise, but before sailing he has a final interview with his sweetheart. Their parting is bitter, but the lovers pledge their troth and swear to be faithful to each other. Rocambin arrives in Liverpool, with the object of levying blackmail upon Captain Brown, whose family secret the stolen documents concern. The schemer finds out the residence of Brown, and gets himself knocked down by the captain's motor-car. Rocambin is not much injured, but pretends to faint, and is carried into the captain's residence and carefully tended by Mary, and so ingratiates himself with the old captain that he gains his consent to marry his daughter. Mary is forced by her father to consent to marry Rocambin, and preparations are made for the wedding. Albert returns, and through a private detective learns the true character of Rocambin, whom he meets, and gives him his choice either to give up Mary or be handed over to the police as the much-wanted robber. A terrible struggle takes place, in which Albert is overcome, and Rocambin, with his confederates, carry his insensible body to the edge of a precipice and throw him over. Albert is fearfully injured, and is discovered the next morning and carried to hospital, where he recovers consciousness, makes his statement to the police, who make their way to Captain Brown's house and arrest Rocambin just as the marriage ceremony is about to take place. Mary makes her way to the hospital, where the lovers have a happy meeting, and the captain giving his consent, the subject closes with a reconciliation and preparations for a wedding.

"BLOOMER AND LEA." (Cines Co.)

Bloomer and Lea are in love with each other, but a stern parent decrees that they shall not marry until Bloomer successfully emulates the gymnastic feats of the clever Lea. The first test is upon roller skates, and the remarkable gyrations of Bloomer are of the most ludicrous description. Upon horse-



back Lea shines, but the unfortunate Bloomer is constantly falling off, and to regain his seat has to climb up the horse's legs, whilst the scenes in the gymnasium show the indefatigable lover in even worse plights as he endeavours to imitate his sweetheart's clever performances. All ends happily, however, for the lovers, and Bloomer secures the bride his well-meant efforts have certainly secured for him.

THE CLARENDON FILM CO.,

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Phone: Central 7320.

**"LIEUT. ROSE IN CHINESE SEAS." (Clarendon Film.)**

The officers of H.M.S. "Baifleur" are invited to an Embassy ball, and Lieut. Rose, with the others, come ashore. He leaves his brother officers, explaining that he has to call on two young ladies who have agreed to accompany him. As he walks through the woods he discovers a Chinaman illtreating a dog, and, without undue violence, he refuses to allow the cruelty to continue. The Chinaman vows vengeance, and at once hurries off to the native quarters to secure aid. The lieutenant, with the ladies, is strolling through the woods on his way to the Embassy, when they are suddenly attacked by armed Boxers, and carried off to a secret torture chamber. At the point of the sword they are forced into the stone chamber, faced on all sides with iron spikes, and from above a huge stone is lowered slowly—in a moment they will be crushed to death. Meanwhile, however, the junior officer of the ship has got wind of the trouble, and a rescue party arrives just in time to save the lives of the captives. Lieut. Rose discovers that the Boxers have risen, and in the distance he can see them creeping stealthily through the woods to the Embassy House. He therefore hurriedly returns to his ship, and immediately despatches a landing party to the rescue. Great excitement prevails at the Embassy ball, and after a fierce struggle the sailors succeed in mastering the Chinese pirates, who are eventually driven off. Their next manœuvre is to open fire upon the battleship in the



harbour, but in response to this Lieut. Rose, who is still aboard the ship, gives the order to destroy the Chinese quarters. The huge guns of the modern battleship are seen to open fire and quickly demolish the town, which lies some two miles distant.

"A BREACH IN BREECHES." (Clarendon Film.)

Miss Rawbones, the headmistress of a finishing school for young ladies, is much annoyed by the attentions shown to them by certain members of the Military Academy for Officers,



which is adjacent to her grounds. On one occasion she catches three of the miscreants perched upon her wall carrying on a flirtation with a number of her charges. Before she can get close enough to admonish them they perceive her, fall backwards over the wall and disappear. She immediately telephones to the Colonel in command, who informs her that before he can punish them she must identify the culprits. She therefore thinks of a plan by which she hopes to do so. She purchases a man-trap, which, if stepped into, springs up and clutches the victim firmly round the legs. That night fun reigns in the dormitory. A pillow fight is in progress when the girls perceive three military cadets climbing over the verandah. They immediately determine to repel this intrusion, and make a fierce attack upon them with pillows and bolsters. The fellows are driven pell-mell down, but contrive to leave a note behind asking three of the girls to meet them in the shrubbery below. Nothing loath, the girls consent. Unfortunately, Miss Rawbones perceives three military caps appearing over the bushes, and quickly proceeds to the spot. She in her turn is seen by the girls from the verandah, and one of them hastens down to warn the others. She is only just in time. Miss Rawbones appears on the scene just after the cadets have managed to hide the girls, and some exciting chases take place through the grounds. Outdistancing their pursuer the cadets arrive at the wall, and in getting over Algy



places his feet in the well-laid trap. He screams for assistance. His friends tug and pull at the trap, and it eventually comes off, but, alas! taking a portion of his trouser with it. They have no time to lose. Miss Rawbones is close upon them. They leap over the wall, and the lady is rejoiced to see the tell-tale garment laying in the trap. She repairs in haste to the commander with her trophy, and he orders an immediate parade of the whole academy so as to identify the culprit.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.**"MICHAEL DWYER." (*Irish Film.*)**

Michael Dwyer, whilst talking with his wife, learns of a warrant for his arrest. He takes to the hills, leaving his wife and children behind. McGee, a traitor, keeps Michael under observation, intending to betray him. Next day a group of soldiers are drinking outside an inn when an old peasant approaches; it is Michael in disguise, and he succeeds in getting his friend Corporal Cameron to take a letter to his wife. Cameron delivers the letter, when he accompanies a superior officer, who visits Michael's house next day. Unfortunately, the officer sees the note passed, and gets possession of it. McGee appears at the garrison, and lays information before the commanding officer, and a troop of soldiers are told off to capture Michael. But Patsy, Michael's little boy, is despatched to warn his father. McGee, too, is on the trail, but unluckily for him, he is discovered by Michael and his associates. They lead the cowardly traitor out into the open, blindfold him, and are about to shoot him when he falls over. Rolling to the bottom of the hill, he is discovered by a troop of soldiers on the march, who pursue the outlaw and his associates. They, however, defend themselves, and Michael, carrying his little boy, dashes off home just in time to save his wife from outrage at the hands of the soldiers. The cottage is surrounded and besieged. McAllister, one of Michael's friends, offers to sacrifice his life for Michael. Together they dash out of the cottage; McAllister is shot, but Michael escapes. Then follows a tremendous pursuit over the boulder-strewn country. Several times it seems that he will be captured, but at last he dives into a pool, swims across and escapes to the arms of his friends, leaving the baffled soldiery on the near shore.

"THE YOUNG NATURALIST." (*Phoenix.*)

After attending to his pets in the garden the young naturalist goes fishing for sticklebacks, then goes hunting bees in the bushes. Returning to the lawn he dreams of wonderful things that he has caught. Then follows a succession of most interesting pictures showing tadpoles, water beetles, and a frog which devours a worm with tremendous gusto, each in their native haunts; and also a procession of beetles and caterpillars along a narrow road. Young and old will be delighted at the sight of these creatures disporting themselves, and will sympathise with the young naturalist when he wakes up and finds that it was only a dream.

"IN THE SHADOW OF THE ROPE." (*London.*)

Whilst a dashing young beau is making love to a fair maiden in a charming garden his rival observes the proceedings with anything but pleasure. This rival is a judge, and next day it is his duty to sentence to death Gentleman Jack, highwayman—a very clever court scene. The judge conceives the idea of using the highwayman to get rid of his rival. He visits the condemned man in his cell, and promises him a pardon if he will undertake to make away with Vernon, the rival. Jack takes a little persuading, but finally kisses the handle of the judge's sword in token of an oath. Next day the highwayman is liberated and repairs to an inn, where he may expect to meet his intended victim. They do meet; a quarrel takes place and arrangements are made for a duel. Jack, well satisfied, is taking his ease at the inn, when the young lady breaks in upon him, and on her knees implores him to spare her lover, who is no swordsman, and must surely die if the duel takes place. Touched by her pleadings Jack accedes to her request; then he rides off and holds up a wealthy traveller on the road, relieving him of his purse. Thus he has once more brought himself under shadow of the rope. The judge is sitting in his rooms, deriving a gloomy satisfaction from the thought of his enemy's death, when the door opens and Gentleman Jack enters. With a few words he flings a pair of pistols on the table, followed by the bag of cash and the pardon which the judge had granted him. Then he lays his sword also on the table and invites the judge to send him back to his doom. The nobility of this action touches a latent spark of good feeling in the judge's breast, and he permits the highwayman to depart, restoring him the weapon, cash, and pardon which he had laid down.

"THE DOUBLE LIFE." (*101 Bison.*)

Joseph King is public notary, and has a daughter who is courted by Fred. The Sheriff comes to the notary's with an announcement of a large reward for the bandit who has three times held up the coach. A hint of fear in the notary's face is the first thing to give us a clue to his double life. Fred is sworn in as Deputy-Sheriff to aid in hunting the bandit. Joseph King is himself that bandit, and he prepares to hold up the coach once more. Fred, keen in his work, slides off and takes up a position high on the mountain side. Far in the valley below he sees approaching the coach, and he sees, too, the bandit crouching behind the bushes, ultimately to spring forward and hold up the coach. Levelling his rifle, Fred takes careful aim and shoots the bandit through the wrist, causing him to turn and fly, leaving the coach to proceed. Not knowing his identity, Fred pursues the bandit through the undergrowth and across water, but has finally to give up the chase in despair. King succeeds in reaching his cabin, and, to the terror of his daughter, enters exhausted and wounded. In a few words he explains matters. She dresses his arm, and then, hearing her lover approach, hides her father in a little ante-room curtained off. Fred is knocking, and his suspicions are aroused by the print of a blood-stained hand on the door. When he is admitted, however, the room is clean and neat, and there appears to be no sign of a wounded intruder. His sweetheart's nervousness and agitation deepen the Deputy-Sheriff's suspicions, which are confirmed when he finds a fallen bandage, and an unguarded movement betrays the man behind the curtains. It is a dramatic moment. King advances, and Fred, true to his office, takes out the handcuffs, intending to arrest him. Suddenly, with a quick movement, the girl snaps the handcuffs on Fred's wrist and on her own, and holds him prisoner whilst King makes a dash for the door and escapes on the Deputy-Sheriff's horse. It is a clever piece of acting, pleasing by the surprise of the development. King gallops away to the nearest border-line, and there in the mellow evening light writes a note, which he slips under the horse's bridle, informing them that he has crossed the border for ever, and bidding Fred take care of his daughter. It is a wonderfully striking picture, a solitary man in a vast country bathed in the luminous evening light. He turns the horse back, and in due time it reaches home. The lovers are sitting by the riverside as the horse comes across. The note is, of course, discovered under the bridle, and we leave them after they have read this touching message.

"PIMPLE'S FIRE BRIGADE." (*Folly.*)

The house is on fire, and Pimple's fire brigade is summoned. Picture the doors of a stable-yard opening, from which there proceeds two donkeys harnessed to a broken-down wagon, on which stands smoking a hot-potato baker. Pimple, in fireman's outfit as captain, drives with his gallant crew seated behind him. The spectacle arouses the mirth of the populace. The fire brigade is in no hurry, and stops at a water-trough to give the mokes a drink. Then a couple of carrots on the end of a long pole are used with a view to getting up speed. But a newsboy comes along announcing "all the winners!" and it is necessary for the fire brigade to discuss the news before they can go any further. Having said all they have to say on the subject of sport, the great engine once more gets on the move. It pulls up later on near some cottages to inquire of a small boy if he has seen a fire anywhere. The small boy leads them to the burning cottage—they are too late, the fire is already put out. Pimple is not to be done, and taking no notice of the occupants, he runs up the fire-escape, enters the building, and begins to fling out the furniture. But he catches sight of a football match in the next field, and he and his gallant band crowd on the roof to watch it. When a goal is scored they are satisfied, and descend to knock off, as it is one o'clock, and time for some baked potatoes. Their luncheon is interrupted by one of the firemen discovering that the fire engine is on fire, and we leave the party amongst the ruins. This is broad farce, and it is quite impossible to convey any useful idea of the humour of the situations by mere description. We are quite sure that this film will be extremely popular.

CRICKS AND MARTIN, LTD.,

101, WARDOUR STREET, W.

Phone: City 621.

"A WORKMAN'S HONOUR." (*Cricks and Martin, Ltd.*)

Mary Turner, a pretty girl of eighteen, is on her way to the factory where her father is employed with his dinner, when she meets the works manager, who had watched her on many occasions and now professes his love, which is refused, Mary preferring that of a young man who works with her father. The manager is maddened by the thought of being outplaced by one of his men, and takes an early opportunity of asking Mary's father's consent. The foolish old man, thinking only of the position the engagement would place his child in, readily agrees, and the manager at once discharges his rival, Jack, to further secure his prize. Again meeting Mary, he is about to force a kiss from her, when the girl is rescued by her faithful sweetheart, who threatens his old employer with a sound thrashing should he again interfere. This so enrages the persistent man that he plots with a ne'er-do-well to entrap Jack. Sending a note, he makes an appointment with him at the office at nine o'clock one evening, but before the appointed time he, with the assistance of his old evil acquaintance, disarranges the office, opens the safe, extracts bank notes from the cash-box, and lies on the floor as if he had been attacked by robbers. His villainous accomplice then leaves the works, and awaits the



arrival of Jack, who, thinking the appointment will benefit him, walks innocently into the office. Thinking a robbery has taken place, he tries to restore his enemy, but his good endeavours are prevented by the arrival of the police, and Jack, despite his appeals, is taken into custody, having been caught red-handed. Both the manager and his assistant in this despicable plot make merry over their success, and with unsteady steps proceed to their homes. The loafer reaches the loft where he sleeps, but before lying down he lights his pipe, and is soon fast asleep, little dreaming of the fire he has kindled by carelessly throwing down the match with which he lit his pipe. Two passing workmen notice the smoke issuing from the roof and at once raise an alarm, and among the first to arrive are Mary and her father. Many willing hands fetch water, while Mary's father carries out the unconscious man, who, on coming to, is astonished to find by whose hand his life has been saved. Next day Jack is brought before a magistrate and charged with robbery and violence, and his rival appears against him. Jack cannot produce any proof of his innocence, but, on the police calling the loafer as a witness, the whole court is surprised to hear the true story, and Jack is quickly discharged, his place in the prisoners' dock being taken by his former employer, who to gain his own end had been vile enough to endeavour to wreck a workman's honour.

"WHAT MATTER THE PRICE?" (*Cricks and Martin, Ltd.*)

A widowed mother in poor circumstances is seen watching her fast sinking child, who, by the doctor's orders, must have all the nourishment possible to save him. Much distracted at her inability to procure the necessaries, she writes to her eldest

son, who receives the appeal while at work. One of his fellow-workers, noticing his despondency, inquires the reason, and learning that he cannot accede to his mother's request, good-naturedly helps him, and the overjoyed man leaves his work to post the letter without delay, feeling sure that his mother would now be certain to save his younger brother. At a meeting of ladies interested in Women's Suffrage it is decided to take drastic action for their cause and fire the street pillar-



boxes, which suggestion is carried out, with the result that many arrests are made. In court, the prisoners, upon hearing the sentence of "six weeks in the second division" passed, openly declare that when they are released the same tactics will be renewed. In the meantime, the doctor again calls upon his little patient, but he has now ceased to suffer, and has passed to the great beyond. The grief of the heart-broken mother is made more acute when the doctor hands her a letter from the Postmaster-General, just delivered by the postman, and learns that her eldest son's endeavours had been frustrated by the letter being mutilated and delayed with others in the outrage on the pillar-box, and the poor woman has innocently paid dearly for the joy of the promoters, who are elated with success.

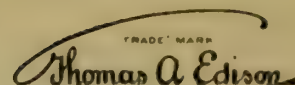
WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



THOMAS A. EDISON, LTD.,

25, CLIFTONWELL ROAD,

'Phone: Holborn 5050.


"KITTY AT BOARDING SCHOOL." (*Edison.*)

Cast.

Kitty	Gertrude McCoy
The Teacher	Elizabeth Miller
A Flirt	Clara Adams
The "Telltale"	Elsie McLeod
The Principal	Mrs. Wm. Bechtel
A Teacher	Bliss Milford

Kitty is a popular girl, and when some of the boys from the neighbouring university happen (?) to visit the place where the girls are having a little picnic all alone, she is the centre



of attraction. Naturally, the other girls are jealous, and they give Kitty the laugh when the chaperon admonishes her for her behaviour. When they get back to the boarding school, Kitty is a little snubbed by the rest of the girls. They go for their fun without her, and she is left severely alone.

While sitting musing, a half-witted fellow, who delivered for the tailor to the boys' university, made the mistake to come to the girls' school with one of the boy's suits. It was Kitty's opportunity, and she couldn't let it pass. She kept the clothes, and, moreover, put them on. The consequences were rather beyond what she foresaw.

"OUTWITTING THE PROFESSOR." (*Edison.*)

Cast.

Mr. Winslow	Charles Ogle
The Maid	Elsie McLeod
Dora	Edna Flugrath
Frank, her lover	Edward Boulden
Professor Barton	William Wadsworth
The Butler	Edward O'Connor

Dora and Frank are sweethearts, but they came very near having their dream of love shattered by the interference of an eccentric individual by the name of Professor Barton, who is

also a suitor for Dora's hand. It seems that Professor Barton is a lifelong chum of Dora's father, and he is therefore looked upon with favour by Mr. Winslow. Dora, however, does not care for him, and loves only her Frank, to whom she imparts her father's unreasonable wishes. The lovers then plan to get rid of the persistent old Barton.

They take the maid and butler into their confidence, and when Professor Barton calls to pay his respects and renew his offer of marriage, Dora seems more than cheerful, and induces the professor to drink a glass of lemonade, into which the maid has previously put a sleeping powder. He soon succumbs to its influence, and falls asleep. While in this condition the lovers bribe the maid to sit close to him, allowing the sleeping professor's head to rest on her shoulder. Dora then seeks her father, and complains bitterly of the professor's inattentiveness to her, and the seeming attraction the maid has for him.

Mr. Winslow hardly believes it, but goes to the conservatory to investigate, where, to his surprise and horror, he finds the professor and maid in what appears to him a most compromising position. This so angers Mr. Winslow that he proceeds to handle the professor somewhat rudely. Poor drowsy old Barton in trying to explain only makes matters worse, as Mr. Winslow seems convinced that the man is intoxicated, and forthwith has him ejected by the butler. With old Barton safely out of the way, Frank makes his appearance, and succeeds in getting Mr. Winslow's consent to marry his daughter Dora, and the lovers are laughing yet at old Barton's expense, for the poor fellow never knew how it happened.

"AT THE MASQUERADE BALL." (*Edison.*)

Cast.

Margaret, the stenographer	Edna Flugrath
Mrs. Van Rensselaer	Mrs. Wm. Bechtel
Jack, her son	George Lessey
Miss Bertram, her secretary	Jessie McAllister
Henry Roberts	Walter Edwin

Little Margaret's modest salary as a stenographer gave her little leeway for pleasure. She knew of society events only from her morning paper, and when she read of the grand *bal masque* Mrs. Van Rensselaer was to give, she fervently wished that she could go, and when she saw big, handsome Jack Van Rensselaer at her employer's office, she wanted to go more than ever. Jack, too, was interested; he called more than once at the office, ostensibly to see his friend, but in reality to see the little stenographer, whose modest demeanour appealed to him. Miss Winslow, one of the invited guests, lost her invitation, and Margaret found it. Here was her chance! No one would know but that she was an invited guest, for they would all be masked. After what seemed an age to Margaret, the wonderful night of the ball came. The dainty, rented costume was a perfect fit, and Margaret sallied forth to be for a single night a "real society lady." Her invitation passed her by the butler without question. Then she danced—danced to perfect music, and upon a floor that seemed to be made of polished glass, it was so smooth.

Jack Van Rensselaer, dressed as Romeo, recognised something familiar in the trim little figure, and followed her. In the conservatory he laughingly proclaimed her as his Juliet. Later, as they danced together, Miss Winslow, who had made herself known to her hostess after explaining the loss of the invitation, lost a valuable jewel in the ball-room. The hostess explained the loss to all, and requested that her guests unmask. Poor little Margaret! Her only escape lay in Jack's help. She quickly begged him to take her to the conservatory, where she could explain. She told him of finding the lost invitation, and her desire to have one gala night to relieve the monotony of her humdrum life at the office. Then she lifted her mask for the delighted Jack. Of course, he believed her, and would see her through, and soon the occasion came, for Miss Winslow, in her search for the jewel, came upon them, and immediately went to tell Mrs. Van Rensselaer of the one masked guest, but meanwhile the jewel was found upon the ball-room floor.

Apologies were made, and Jack's indulgent mother was satisfied to accept Margaret upon her son's acknowledgment of his friendship for her.

"YOUNG MRS. EATON." (Edison.)

Cast.

Mr. Eaton Augustus Phillips
Mrs. Eaton Gertrude McCoy
Mrs. Eaton's Uncle, a bank president... Robert Brower
Mrs. Van Zandt, the hostess..... Louise Beaudet
Guests at the party and directors of the bank.

The most paltry of all reasons decided Mrs. Eaton. The stock market had been very unsettled of late, and Mr. Eaton had neglected her shamefully. Could she not understand he was busy, very busy, playing the game? It was all for her, but she could not understand. She was lonely, and eventually found companionship in the charming Mrs. Van Zandt, a veritable female Mephisto, who, with naïve cunning, inveigled the lamb-like Mrs. Eaton into her clutches.

"My dear," she had said, "let your husband play his stock game. We will play bridge."

"But, my husband—" demurred Mrs. Eaton.

"He won't know," persuaded Mrs. Van Zandt.

And now comes that part of the film which may be really termed "unique," a life-like reproduction of "the gambling



house" in society. One may see the very denomination of the cards, and how Mrs. Eaton steadily lost until all her money was gone. And what then? The suave, purring, smiling Mrs. Van Zandt can always suggest some easy expediency.

"Why, of course, it's very easy, dear. Buy jewellery in your husband's name, and pawn it."

Mrs. Eaton at first recoils at the suggestion, but is finally persuaded. Once started, it becomes a fixed habit, until one day Mr. Eaton, in need of ready money to carry on his transactions, awakes to find himself accused of the promiscuous squandering of money. He is amazed when, on making application for a loan, he is refused. His credit is gone!

Now Mrs. Van Zandt discloses her real nature, and when Mrs. Eaton cannot pay her I.O.U.'s, she derides her unmercifully, and shows her a newspaper predicting her husband's bankruptcy. This is the last straw. On Mrs. Eaton dawns the realisation that she alone is responsible for her husband's ruin. Slowly

she comes to a decision. She will go to her uncle, who is the president of the bank that has refused the loan, and intercede for her husband.

She is next seen entering the board-room of the bank, whose directors are in session, and, summoning all her strength, she discloses her responsibility for her husband's financial condition, and makes a magnificent appeal for the continuance of his credit. How she won the consent of the directors, particularly one who was reluctant, is best appreciated by seeing the picture.

A STIRRING EDISON DRAMA.

THE NON-COMMISSIONED OFFICER.

The Edison Company are releasing on February 5 a thrilling military drama of just that convenient length so much liked by the exhibitor, 1,000, under the title of "The Non-Commissioned Officer." For spectacular splendour, glittering elegance, and scintillating photography the picture is "one of the finest."

The story is wound round the old theme of love and honour, and depicted in the film is a well-fought duel. Here is a condensed version of the tale.

"You've killed him, I tell you, for your own sake get out of the country immediately," urged Vincent Black, but Oakley was reluctant. Had he not caught the man red-handed, cheating? Of course he hadn't meant to kill him when he knocked him down the stairs; but Black would listen to no refusal, and Oakley finally left for France where, some time later he joined the French Army, saved his Colonel's life, received recognition for valour before the regiment, and was made a sergeant. The Colonel soon discovered that Oakley was a man of breeding, and made him his secretary, whereupon Oakley proceeded to fall in love with his daughter Louise. But being only a non-commissioned officer, and compelled to keep his antecedents a secret, he saw no possibility of her father's sanctioning the suit. Fate proves the expediency, however, and Oakley is discovered by a lieutenant de Berg (also a suitor for the hand of Louise) making love to her. In the interview which follows de Berg consents to keep silent only on condition that rank be waived, and that they fight a duel—the survivor to continue his suit unmolested. The meeting is arranged, and de Berg is wounded. Two soldiers accidentally see the encounter, and inform the Colonel. Later Oakley is court-martialled, but refuses to divulge the cause of the duel. Oakley's friend, Black, endeavours to secure his release, but without avail. Eventually he meets an English lawyer, who informs him that he is searching for one Jonas Oakley who is now heir to a large estate. Black tells him everything, and by their united efforts they secure Oakley's release through a written confession from de Berg. Affairs of the heart and honour are readjusted, and Louise's happiness is entrusted to the now "Lord Oakley."

ELITE SALES AGENCY, LTD.,

GLOUCESTER MANSIONS, CAMBRIDGE CIRCUS, W.

'Phone: City 8463.

Releasing :—**ELITE and DUSKES Films.****"THE HESITATING BACHELOR."** (*Elite.*)

The amusing hesitation of a bachelor to make the plunge into matrimony provides excellent comedy. His nervous indecision is graphically and divertingly portrayed in the pictures, and his final capture by the lady gives a droll finish to this mirth-provoking film.

"THE GOD OF VENGEANCE." (*Dusk.*)

Colonel Burns is a collector of Indian relics, and obtains possession of a jewel which had ornamented the statue of a Pagan god for many centuries. He is settled in the old country, and for some years has been persecuted by the sect, who are threatening dire vengeance if the sacred relic is not returned. An emissary who has sworn to devote his life to the recovery of the jewel is hospitably received by the Colonel under the guise of an Indian scientist, accompanied by an Indian servant. An attachment has sprung up between the scientist and the Colonel's daughter. The Indian is beginning to waver, but his fanatic servant urges him on. The secret hiding-place is discovered, and the confederates attempt to steal the jewel. They are surprised by the Colonel's daughter, who succumbs to the hypnotic influence of the scientist. At this juncture the Colonel comes upon the scene and frustrates their attempted robbery. Taking in the situation, he knocks the doctor down. The Indian servant makes an attack on him, and the Colonel is badly wounded. The noise of the conflict has aroused the household; the police are sent for, and arrive just in time to prevent the Colonel being murdered. The doctor is arrested, and the servant escapes. The scientist escapes from prison and again enters the Colonel's house. The Colonel's daughter has, in the meantime, received a letter from her father instructing her to return the jewel, and she is just in the act of removing it when the doctor and his servant enter the room. She hands the jewel to them and retires into an adjoining room. The doctor, who is desperately infatuated with her, follows her, endeavouring to carry her off. His plan is to set fire to the building and to escape with the girl. His attempt all but succeeds, and he has already reached the highway, when the Colonel's steward brings him down with a well-directed shot; but the doctor makes good his escape. He returns to the shrine, hands over the relic to the high priest, and expires at the feet of the deity.

"A BROKEN BUTTERFLY." (*Elite.*)

Sonja Claud is severely handicapped from the very commencement of her career by an invalid mother, who earns a humble living by the sale of newspapers; also a younger sister of insistent propriety. She accidentally meets with a bibulous artist, who offers her a chance of an engagement on the stage. The suggestion is received with horror by her relatives. Matters are not improved by her admissions that she received money in advance for the provision of a wardrobe, and Sonja is told that her humble home can no longer shelter her. Left to her own devices, she lets no scruple stand in her way of advancement, and endeavours to forget her old home in a life of excitement and success. The mother is taken seriously ill, and longs for a sight of her errant daughter, but the sister, who endeavours to convey a message to Sonja during the progress of a dance, is prevented from seeing her, and Sonja reads of her mother's death in the columns of a morning paper. She hurries back to her old home, but is only in time to witness the removal of the body to its last resting-place. She sees her sister following the hearse, and sinks on the ground, a piteous

figure, the magnificence of her dress amidst the sordid surroundings of her old home adding a touching pathos to the scene. Some years later she returns, having established a position as a great artiste. Her sister, happily married in her own sphere, will not receive her, and when later on a serious accident robs Sonja of her beauty, when friends desert her and seem to mock at her misfortune, stark despair takes possession of her. She drags herself painfully to her mother's grave, and there finds a final refuge from the troubles of her wasted life.

"TEMPTING PROVIDENCE." (*Elite.*)

Oswin Stark, a young inventor, holds the responsible position of chief engineer at a large automobile works. As his ability and capacity have marked him for a very successful career, it seems possible that the deep affection which he has long cherished for his employer's daughter, who warmly returns his devotion, may not be so hopeless as it once appeared to be. His talent and ambition have aroused the jealousy and hatred of the manager, who, conspiring with the head cashier to defraud the firm of a large sum of money, sees in Stark a formidable obstacle. The cashier decamps with the valuable bonds and securities arranged, and the manager, finding that his unfounded accusations against Chief Engineer Stark are likely to fall through, quickly joins his confederate, leaving the head of the firm almost distracted and face to face with ruin. Oswin Stark immediately follows the rogues in one of the firm's motor-cars. He comes upon the confederates, and, after a sharp struggle, manages to secure the valuable bonds, though the thieves get clear away for the time being. This coup, and the fact that he has invented a new explosive engine of great value, wins him the gratitude of his employer, and the young people soon gain his consent to their engagement, and Oswin is promoted to the position of manager. The trial spin of the new car takes place on heavy mountainous roads, and under most severe conditions, but the results surpass all expectations. While on this trial run Oswin happens to put up at the very hotel where the absconding manager is in hiding, who, astounded at the sudden appearance of the engineer on the scene, and thinking he is still on his track, endeavours to escape in Oswin's new racer. To reach the car the manager and his companion use the outside goods lift, but they are seen by Oswin. He secures another car, and a most exciting and sensational chase follows, which ends in the manager leaving the racing car and eventually losing his life by falling over a cliff. The great race is most graphically shown, and ends in Oswin's victory. The wedding of the young couple is approaching, and the bride, fearing calamity will surely follow some day the reckless bravery of her lover, makes him promise that the run he takes on his wedding eve when he leaves her will be his last in the powerful racing car he loves so well. Alas! he has tempted Providence once too often. As the young bride before retiring is trying on her wedding gown before the mirror, she has a vision. She sees her lover lose control of his car, which turns a somersault over a terrible precipice, and her fiancé covered with blood lying crushed to death at the bottom of the ravine. The shock causes heart failure, and the young bride sinks lifeless to the floor. The wedding guests arrive next morning with flowers for the wedding, and, thinking that the bride has not yet risen, they throw their bouquets through the open window of her room. Her father enters her room, and falls broken-hearted over the body of his beloved child. The assembled guests stand in awestruck amazement at this sudden and terrible turning of joy into sorrow, and of the marriage bells tolling the knell of death.

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

'Phone: City 2129.



"THE RANCHMAN'S ANNIVERSARY." (*Essanay.*)

Jake Simpson, a ranchman, is celebrating his wedding anniversary. Through the ranch house window the boys see him fondly kiss his good wife, and Bill Todd hits on a corking good scheme to fool the old man and make him jealous. Bill takes Edith Simpson into his confidence, and she promises to help him fool her father. That evening she persuades her mother to visit a neighbouring ranch, and thus gets her out of the way. Bill now dons a feminine disguise as near like Mrs. Simpson as possible, then gets one of the cowboys to make love to him, and stands with his back to the ranch house window. Edith and one of the boys now slip into the house, where old Simpson is asleep, substitute blank cartridges in his revolver, then send another of the boys in to tell the old man that his wife is false to him. Gazing through the window, he sees the disguised Todd in the cowboy's arms, grabs his gun, rushes out, fires, and the cowboy falls. In a panic of fear Simpson hurries back to the ranch house, leaves a note for his wife, mounts his

and is lost. That evening her husband returns, and finds the note on the table saying she could stand the poverty no longer and has gone with one who can give her the luxuries she craves. In the mad whirl of the city the woman is very happy, then one night the man enters and she discovers the gloves of the other woman in his pocket. Furiously she denounces his perfidy, and he leaves her. Repentance has come, and the woman writes her husband, begging forgiveness and asking him to take her back. "You have made your bed, lie in it," is the answer that is returned her, and the scene slowly fades to the misery of the tenement room. With every hope crushed, the wretched woman slowly shreds the letter, smiles bitterly, snuffs out the sputtering candle, and sinks down upon her cot as the light fades into blackness.

"THE MOTHER OF THE RANCH." (*Essanay.*)

Dan Hart, a ranchman on the Mexican border, starts for a distant town with a load of cattle, leaving his wife and daughters alone in the house. Several hours later one of the



horse, and gallops to catch the first train East. The note is found by Edith and the boys just as Mrs. Simpson returns, and a wild ride ensues to head off the old man and explain the joke. Simpson boards the train, and the cowboys, not to be outdone, race with the train and beat it to the next station. Hustling Simpson out of the coach, they take him back to the ranch house, where the joke is explained. Promising to never suspect his good wife again, Simpson takes her in his arms, while the boys give them a rousing cheer.

"THE MOVING FINGER." (*Essanay.*)

Stumbling into the squalor of her miserable tenement room the woman, a wretched victim of drink and dissipation, sinks down at the table and lights the half-burned candle. Slowly the memories of other days return, and we see her happy with her husband in their humble cottage. Then one morning a motor-car stops at the gate, and the man enters for a drink of water. Their eyes meet, and the man goes away with a smile of satisfaction. Returning next day he finds her alone, points out her humble surroundings, paints a glowing picture of the gay city life, and begs her to come with him. She hesitates—

girls is getting water from the creek, when she hears the sound of battle and discovers the Mexicans and rebels are fighting again. Hastening to the ranch house, she tells her mother, and the women prepare for any emergency. That night four of the rebels cross the border line, discover the flag flying in the ranch house yard, and are hauling it down, when one of the girls fires from the window and wounds one of their number. Pretending friendship, the rebels gain entrance to the house, overpower the girls and imprison Mrs. Hart in an upstairs bedroom. The brave woman manages to free her hands, lowers herself from the window, swims across the creek to the barn, saddles a horse and rides madly for the Sheriff. Meanwhile, the rebels find some liquor in the house and become boisterous. Watching their opportunity, the girls manage to escape and take refuge in the barn. Galloping into town, Mrs. Hart spreads the news, and starts back on a wild ride with the Sheriff and posse. Discovering the flight of the girls, the rebels are reeling out of the house when the posse dash up. The ruffians attempt to escape to the woods, but are shot down by the enraged cowboys. Returning to the ranch house, the boys find Mrs. Hart and her daughters clasped in her husband's arms.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

Phone: Gerrard 5966 (Four Lines).

**"THE RANSOM OF HAPPINESS." (Gaumont.)**

Lieutenant Mareuil, a young naval officer, who has been away on naval duty for three years, returns to Paris to spend his leave. In that interval Suzie Darvel, once the lieutenant's neighbour, has completed her musical studies, and leaped into fame by her glorious singing. An understanding had already sprung up between them, and Mareuil, in the hope that Miss Darvel has not forgotten him, is desirous of renewing the acquaintance which was suddenly broken off by his departure on a prolonged cruise. He consequently engages a box for the performance of "Carmen," in which Miss Darvel takes the leading part, and sends a basket of flowers with a note expressing his great desire to meet her, and asking her to wear one of his flowers if she decides to grant him the favour. Suzie, far from having forgotten the young officer, is glad to

tragedy she picks up her flowers and lyre and goes down to the desolate rocks, calm and unwavering of step. She throws the flowers one by one into the sailors' great grave, and, when all are gone, sings Sapho's song of unutterable grief to the sullen waves. It is her swan-song. Gently she slips down into the rapacious maw of the sea; death is easier to face than the sorrows of a broken heart.

"AN EMBARRASSING MOMENT." (Gaumont.)

Archibald Fitz-Cuthbert, one of the nuttiest of nuts, has been going the pace somewhat of late. With the exception of fourpence our hero is as near the rocks as can be, and his position is not improved when he receives a letter from his Aunt Semolina expressing that lady's determination not to further encourage his expensive habits—which, of course, means that



hear from him, and the next day Mareuil calls at her house. Their friendship quickly ripens to love, and their quiet, happy marriage takes place. Meanwhile, Admiral Mareuil, who has heard of his son's infatuation, refuses to acknowledge Suzie as a daughter-in-law, and in the hope that his son will forget her in time, arranges with a fellow admiral to get the lieutenant despatched to a foreign station. The order for immediate departure reaches the lieutenant at Biarritz, where he and Suzie are spending their honeymoon. His first impulse is to tender his resignation, but the call of duty proves too strong, and he goes. Whilst manœuvring off the coast of Indo-China the submarine strikes a rock, and every life is lost. The news of this terrible disaster reaches Suzie after the conclusion of the performance of "Sapho," in which she achieved an overwhelming success. She is alone in her drawing-room, reading her husband's latest message. The flowing white robes of Sapho still envelop her, and the beautiful flowers of her triumph are littered about the room, when the sinister cry of the newsboy pierces the stillness of the night. When she learns of the awful

Archibald will not get another cent. That, however, does not prevent Archie from taking his morning walk, or from indulging in a glass of beer at a café. In drinking his small Bass an astonishing piece of luck befalls him, for, chancing to look down, he sees a piece of paper, blown from nowhere, nestling against his boot. A wild hope surges in his breast, for the paper has the appearance of a bank note. He picks it up at the first opportunity, and sees that it is a 100-franc note. At that moment two of Archibald's numerous lady acquaintances come upon the scene, and he at once proposes a ride to the Langland Hotel for lunch. Presently the trio are engaged in a delightful repast, which promises to make a big hole in the bank-note. Eventually the bill is presented, and Archie hands over his note. The waiter glances at it, grins, and hands it back. The note is an imitation—of the kind that patent medicine companies are fond of giving away as advertising the reward which they are prepared to give if anything they say is untrue. Archie, alas! did not look at it very closely, and the ladies leave in high dudgeon.

GERRARD FILM CO.,

12, GERRARD STREET, W.

Phone

"A PEASANT'S LOYALTY." (*Radia.*)

Flying from the soldiers of the Revolution, the Marquis Rusque takes refuge with a neighbouring peasant farmer. Jean, the peasant's daughter, receives him, and her father provides him with a peasant dress, and hides him in a barn in the yard. The soldiers reach the cottage, but Jean contrives to send them off. The Marquis has for a long time had a

to save the Marquis. Entering the barn, he disguises himself in the Marquis's clothes, and when the soldiers come he steps forward, and they arrest him, believing that they have got the right man. He is marched off to the soldiers' quarters, and put in the guard-room to await the guillotine. The Marquis, who is in hiding in a wood, writes to Jean, imploring her to fly with him to England. She is torn between love



fancy for Jean, and he makes use of his opportunities for paying attentions to her. The farmer comes upon them, and indignantly orders the girl off, telling the Marquis that a peasant's daughter can never wed an aristocrat. Enraged by what he considers the Marquis's unwarrantable attentions, the farmer sends word to the soldiers, telling them that Rusque is hiding at the farm. But before the soldiers arrive the farmer repents of his action, and determines to do all he can

and duty. First, she writes a note consenting; then, before the messenger has left, she snatches it back, and writes a refusal, feeling that her duty is with her father. Then she flies to the guard-room, and reveals the fact that the supposed Marquis is her father. Touched by the peasant's devotion and by Jean's pleading, the officer in charge gives him his liberty, and the brave peasant leaves, happy in the knowledge that he has assisted the Marquis to escape.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



Releasing:—HEPWIX, FITZ, and S. AND G. Films.

"PLOT AND PASH." (*Hepworth's*)

FEATURING—

Mr. Tom Butt, Mr. Jack Hulcup, and Miss Chrissie White.

In the first scene we find the impossibly beautiful heroine making love to the mooney-eyed hero, together with her foolish looking old father. Then there enters the fierce and terrible villain, who, of course, wants the girl for himself. The next development is, of course, the murder of the girl's father, and equally, of course, he succeeds by all the time-honoured methods in throwing the blame upon the hero. The hero is arrested, but manages to escape from the clutches of the police. The villain, who, unhappy man, is haunted by his real wife and her child in a way that is enough to make anybody desperate, succeeds in tracking the hero down, and by hiding behind a carpet, which the heroine is beating, he overhears their plans, and is plotting to again give him into the custody of the police, when the old father, who has never been killed, but only injured, suddenly returns to the scene, to the great dismay of the villain, who had imagined him to be safely dead. He thereupon flies, with his wife and child still in pursuit, and the drama ends in the good old-fashioned way, with the hero and heroine in each other's arms, receiving her father's blessing.

"THE JEWEL THIEVES OUTWITTED."

FEATURING—

Mr. John Hulcup and Miss Violet Hopson.

Lady Randall, a rich and elderly lady, who is meditating a stay abroad for an extended period, decides that she will send her very valuable collection of jewels to be cleaned before being placed in the bank for safety. She carefully checks off the list of jewels, with the aid of her maid and footman, before sending them to the bank, and then writes to her jewellers, instructing them to send their confidential clerk to take the jewels away. It so happens that this clerk is in love with Lady Randall's maid, and is secretly engaged to her, so that the meeting is locked forward to with great pleasure on both sides. Quite unknown to anyone, however, the footman is an accomplice of a gang of motor thieves, and directly he hears of these arrangements he hurries off to his confederates, and after giving them full particulars as to when and where the jewels are to be removed he returns to the house, promising to take his share when the attack is to be made. The day for the removal of the jewels arrives, and the clerk comes to the house in a cab, prepared to take over the valuable property. He has a conversation with his sweetheart, during which he explains to her that he is well armed, and that he has no fears of any attack whilst he is engaged in these dangerous missions. No sooner has he got all the jewels packed away in their boxes, than the thieves, who have already enticed the driver off the box of his cab, rush into the room with the footman at their head. The jeweller, however, is equal to them, and, drawing his revolver, shoots down two of them without the slightest hesitation, and rushing out of the house, striking on the head with the iron-bound box of jewels the thief who is waiting for him on the steps, jumps upon the box seat of the cab, and drives off at a furious pace. The outwitted thieves, that is to say, such of them as are left uninjured, jump into their motor, and set off in furious pursuit of the jeweller, who, however, manages to keep in front for some time. At last he reaches a station, and boards a train just as it is going out, whereupon the thieves divide their forces, two of them getting into the train after the jeweller, whilst the others go on in the motor to pick up their comrades further down the line. The jeweller, thinking himself safe, now relaxes his vigilance, and the thieves, making their way along the foot-board of the train, burst into his carriage, and at last manage to overcome the brave man. Wresting the jewels from his grasp, they jump out of the train where their comrades, who have taken the short cut in the motor-car, are waiting for them, and the whole gang make off in triumph. The jeweller, however, is not done with yet, and jumping out of the train, he attracts the attention of a man who is flying overhead in his aeroplane, and on the man alighting he explains to him what has happened, and, clambering up into a seat beside him, the two set off in pursuit of the car. They are at last successful in coming up with them, and after the aid of the police has been invoked, a

fight between them and the thieves ensues, with the result that the whole gang are completely wiped out, whilst the victorious jeweller returns to his firm with the valuables that he has guarded so well. There he finds that his employer, who had been warned by his sweetheart of what was taking place, is extremely anxious about him. On his arrival with the jewels all doubts are set at end, and the brave clerk feels that he is fully compensated for all the adventures that he has undergone on finding himself nearly overwhelmed with the congratulations of his employer and the kisses of his sweetheart.

"THE LEGEND OF KING COPHETUA AND THE BEGGAR MAID."

FEATURING—

Mr. Alec. Worcester and Miss Ivy Close.

A certain prince falls in love with a beautiful serving maid, whom he saves from insult at the hands of one of the courtiers at the palace. His father, the king, is so enraged with him for this, that he banishes him from the kingdom, ordering him never again to show his face in the palace doors. The prince takes his father at his words, and, taking the girl with him, he shakes off the dust of his ancestral home for ever. Twenty years pass, and the couple, who are now in dire poverty, are living in a miserable hut with their only daughter, an extremely beautiful girl of about eighteen. The poor woman is suffering severely from a very painful disease, and at last, in despair of being able to save his wife in any other way, the prince consents to his daughter taking and offering for sale the one valuable piece of property that he has left, namely, a splendid ring,



an heirloom, once the property of his mother. The girl, taking this, sets off on her errand, and meeting a group of courtiers shows them the ring, and begs them to purchase it. The courtiers, amazed to see such a valuable piece of jewellery in the hands of a beggar girl, come to the conclusion that she has stolen it, and in spite of her protestations of innocence drag her before the king. The monarch, struck by her beauty, after listening to her tale, sets her free, but, determined to see what becomes of her, follows her himself on her way back to her miserable home. Overtaking her on the road, he stops her, and telling her how he fell in love with her at first sight begs her to lead him to her home, where he will ask her father and mother for her hand, at the same time promising her that her parents shall have every comfort and happiness that their hearts desire. The two then set off for the girl's home, and the king is terribly distressed at the miserable hovel in which his beloved has hitherto lived. The situation is rapidly explained to the astonished parents, who are at first struck speechless at the sight of the king in company with their daughter, but they at last realise the reality of the situation, when the pair kneel at their feet asking their blessing on the approaching marriage. In the last scene we see the one-time beggar girl, now radiant with happiness, being greeted as queen by the king and all his courtiers.

INVICTA FILM CO.,

7, RUPERT COURT, W.

'Phone: Gerrard 4818.

Releasing:—BISON 101, GEM and VICTOR Films.



"THE CROSS ROADS." (Victor.)

A baby is discovered in a basket hanging to a tree at the cross roads. Mary Spaulding, a washerwoman, passes the spot. She takes the infant to her home. Fourteen years later, Annabel has grown into a fine, winsome creature. Mary has sent her to a public school, and she has therefore not grown up in ignorance. The love between Mary and Annabel is true, both of them seeking only the welfare and happiness of the other. One day Annabel delivers a basket of clothes at the home of a wealthy, but childless, couple, named Austin, who have always admired and petted Annabel on the occasion of her visits. They desire to adopt her. They meet with the most strenuous resistance on the part of Mary and Annabel, who refuse to be separated. Finally, Mr. Austin obtains Mary's consent. Two years go by, and Annabel has become a society girl. She has two admirers, Harry Owen and Bert Matthews, both of whom love her devotedly, but between whom she is unable to decide. Bert one day invited the entire party to go on an automobile tour. They suddenly meet old Mary, now helpless and feeble, a miserable human derelict. Mary falls in front of the machine, and Bert jumps out and scolds her for her awkwardness. Annabel, not recognising Mary at first, comes to her rescue, only to discover her long-lost foster-mother. Bert is filled with repulsion, and draws aside, but Harry rushes forward and greets Mary most cordially. Annabel now knows whom she loves the better. Room is made for Mary in the automobile, but she deprives Annabel of her seat, and she and Harry decide to go on foot to the next stop, and the journey they begin together promises to continue through life.

"AT OLD FORT DEARBORN."

One day, in the spring of 1812, Black Partridge, a friendly Pottawatomie Chief, appeared before Captain M. Heald, the commander of the garrison at Fort Dearborn, which occupied the site of the City of Chicago previously to 1812. Singing Bird, a squaw, accompanied her father. Black Partridge handed back the famous "Peace Medal" to Commander Heald, telling him that the Indians were on the warpath and beyond control. Rawlins, a dissolute Englishman, insulted Singing Bird, and was confined in the guard house, from which he escaped. He joined the Indians, and incited them to attack and destroy the garrison and settlers. Captain Heald received a message, brought by a friendly Indian, from General Hull, telling him that Mackinaw had fallen, and instructing him to evacuate the garrison and distribute the United States lands amongst the Indians. Rawlins plotted with the Indians to offer safe conduct to the Whites at Fort Wayne. Heald deemed it policy to accept the offer, and the garrison and a handful of settlers evacuated and marched out. The attitude of the Indians was unmistakable, and the band played the "Dead March" in "Saul." The attack was made, and, with few exceptions, the brave band was murdered. Captain Heald was overpowered, and Mrs. Heald, standing bravely by her husband's side, was seized by Crouching Cat, and was about to be captured, when Singing Bird killed the Indian with a tomahawk. Rawlins endeavoured to take her off, but Singing Bird pulled Mrs. Heald, badly wounded, upon her horse and escaped with her. Rawlins had Heald tied to a tree, having saved him in order to torture him. Singing Bird drugged the guard's water, and freed Heald and helped him to escape. The brave Indian girl was badly wounded, and died in Mrs. Heald's arms as a detachment of soldiers from Fort Wayne rode up to complete the rescue. The Indians burned the fort and celebrated their victory. The devotion of Singing Bird to her white friends forms the main theme of the story, which is historically correct, and the many stirring incidents of the massacre and the brave deeds performed are vividly depicted.

"WHEN UNCLE SAM WAS YOUNG." (Bison.)

Gervais Delemere and Sydney Archdale, sen., are lifelong friends. Archdale's son, Sydney, and Constance Delemere are affianced. One day, as the friends are playing chess, an Indian runner brings a message bearing the information that King George III. has directed that a tax of threepence per pound

be put on tea. The message virtually presages a call to arms. The men argue violently, Archdale asserting the tax an outrage and Delemere advancing strong Royalist principles. Hostilities start, and Archdale shows his partisanship by drilling recruits. Delemere watches his daughter Constance carefully; he introduces her to Captain Devereaux, and intimates to her that it will please him if she will show him attention. Delemere and Constance out riding find a six-year-old boy apparently deserted. Constance insists upon taking the child home with her. He is the son of Captain Devereaux, who has deserted little Phillip after he has struck down his Indian wife, Osano, leaving her apparently dead. Osano recovers, and vows vengeance. Delemere accompanies Captain Devereaux East in answer to the call for men to serve the King. Devereaux presents Constance with a charm from his chain as a remembrance. Constance cannot face the loneliness, and, accompanied by her servants, she starts for Boston, also taking the boy, to join her father. Arriving at a blockhouse, Constance requests accommodation for the night. It is acceded to. The blockhouse is attacked, and, after a bitter fight, the survivors are taken prisoners by the Indians. One man escapes, and, arriving at Boston, he seeks out Delemere, who receives a message from General Gage to the Mohawk chief, Main Rouge, asking him to deliver up his daughter. Delemere is on his way to Connecticut when he is arrested by American soldiers and put into jail. In the meantime Constance is taken to the tepee of Chief Main Rouge, where she is found by Osano, the deserted wife of Devereaux. Osano recognises the charm, and is about to kill Constance, but fearing detection and death, she conducts the white girl to the woods, and leaves her to her fate. Constance wanders about, and is found in an exhausted condition by a Quaker family, and is taken by them to Boston. Archdale, junior, leads the Boston tea-party, overpowers the English crew, and throws the tea chest overboard. Constance visits her father in prison, and secures an interview with General Washington. She obtains an order for Delemere's release. The Declaration of Independence is signed. One afternoon Constance and the boy are seen by Osano, who attacks Constance with a knife. Phillip tries to defend her, and thwarts her long enough to allow her to be rescued by Sydney Archdale and his father. The squaw falls, and the knife enters her side. They carry the woman to Delemere's cottage, where they find Devereaux, who has just returned from England. Osano recognises Devereaux, and denounces him as the husband who deserted her. In a fit of rage Devereaux draws his sword and lunges at Sydney, to whom Constance has run. Archdale, sen., kills Devereaux. Osano sees the tribal mark on Phillip's arm, and tells Constance he is her son. The boy runs to his protectress. The old man is reconciled, and the way is open for the marriage of Constance and Sydney.

"SISTERS." (Victor.)

Annie and Mary are twin orphans, left in charge of an orphanage. Annie is adopted by a middle-class family and Mary is adopted by a wealthy family. Mary marries a wealthy but dissipated clubman, while Annie becomes the wife of a member of the fire department. Mary is afflicted with heart trouble. Annie, knowing that her husband needs a new watch, decides to purchase one for his birthday. Her actions in attempting to buy it arouse the suspicions of her husband. That day Mary's house catches fire, and her husband being away with some male and female friends, leaves the maid all alone with her mistress, and who, upon seeing the fire, is panic-stricken, and rushes out, leaving Mary to struggle alone. Heart trouble overpowers her, and she falls back on her bed dead. Annie's husband arrives and mounts the ladder to Mary's room. Breaking through the window, he dashes into the room, and, seeing a woman on the bed, goes to her. One glance at her and he believes her to be Annie. Carrying her to a place of safety, a physician is summoned, who pronounces Mary as dead. The poor fireman staggers away. Later in the day he wanders home. Annie, who sees him coming, conceals herself behind the curtains. He enters his house, and, crushed by his terrible blow, decides to end his troubles by blowing out his brains. Annie comes from her place of concealment and shows him his birthday gift, and he, stunned by her unexpected appearance, drops the revolver back in the drawer and clasps her in his arms. Annie never knew.



Empire

M. P. SALES AGENCY,

86, WARDOUR STREET, W.

Phone: City 648.

Releasing:—AMERICAN BIOGRAPH, B. AND C.,
H. AND B., EMPIRE, KALEM, LUBIN, WELT
and DUSKES, GELEBERT, GEEM, COSSACK.



"HOIST ON HIS OWN PETARD." (*Biograph*.)

Henrico, off to the masked ball as a Highlander, invites Smith's maid to accompany him. Smith gets the note, and thinks it is meant for his wife. He waylays Henrico, seizes his

She returns to the man of her cold, grasping mother's choice, and he marries a woman utterly unable to sympathise with his dreams. Death releases Elane from her bonds, and she determines to possess her lover at last, but his child, with its



costume, imprisons him, and takes the maid to the ball, believing her to be his wife. Mrs. Smith finds and liberates Henrico, sets off in a fine fury to the ball, and actively assists at the great unmasking scene.

"A FUGITIVE FROM JUSTICE." (*Lubin*.)

Hard pressed, the bandit deludes Rand and his wife into hiding him from the sheriff. Later, in Rand's absence, he re-

pathetically commonplace demand for warm milk, intervenes, and they part for ever.

"CHIEF WHITE EAGLE." (*Lubin*.)

White Eagle, at college, hears of his father's death, making him chief. His tribe threaten rebellion, and he is despatched to the fort to aid in suppressing the rising. Estrella, a flirt,



turns, and, invading the cabin, tries to steal the miner's savings, and insults the wife. The brave woman wrests the revolver from his holster, and holds him at bay till Rand comes back for a forgotten water bottle. The bandit captured, the couple reap their reward, which is passed on to baby.

leads the Indian to love her, but contemptuously rejects his offer of marriage. Enraged, he strangles her, and escapes to his tribe. The white troops follow, and, to save his people, he confesses, and pays the penalty.

"AT THE RAINBOW'S END." (*Lubin*.)

John Lee is poor, Elane is rich. They have one golden day of Arcadian love, and then fate drives them in different ways.

"HEREDITY." (*Biograph*.)

A white trader marries the daughter of an Indian chief, and heredity makes his son prefer the society of her people. The father compels the boy to accompany him while he cheats the Indians with broken guns and bad whisky. The defrauded

red men attack the party, and the war cry of his tribe rouses the boy. The trader and his friend perish, but the chief saves mother and son, and they return to their tribe in peace.

"MOUNTAIN DEW." (*Kalem.*)

Officer Lane is sent to detect an illicit still, and is shot by a look-out. The Moonshiner's daughter finds the wounded man, and brings him back to life and love. Lane is dis-



charged, and another officer appointed. Angered, he hastens back to the mountains, and persuades the Moonshiners to destroy their still. The new man concludes they have quitted, and Lane wins Mary's hand.

"DAYS OF '49." (*Kalem.*)

Little Bear, expelled from his tribe, reveals the secret of the gold mine to Eva and Ben, members of a party of settlers. Spike overhears their plan to investigate, and, following them,



is captured by Indians. Ben and Eva shoot the captors, and the tribe give chase. Spike is killed, but the young couple find their fellow settlers, and, after a desperate fight round the wagons, the red men are routed. Little Bear's story proves correct.

"LILY OF LETCHWORTH LOCK." (*B. and C.*)

Zara Leigh, a barge girl, is rejected by Frank Mason, in favour of Lily, the lock-keeper's daughter, and induces "American" Bill and Luke Martin to set Frank adrift in a burning barge. Lily hears Bill tell Zara of his success, and rides to the rescue. Diving into the water, she clammers into the barge, saves Frank, and swims ashore with the tow rope. Zara is denounced, but Frank and Lily forgive her.



"THEIR IDOLS." (*A.B.*)

Schmaltz and Labrun, drinking to their children's engagement, fall out over the merits of Bismarck and Napoleon, and the lovers are parted. Mr. Wise intervenes, suggests a duel, which he takes care shall be bloodless, and tells the young



people to elope during the fight. While escaping they are attacked by Thugs, but the fathers appear in time to scare off the miscreants with their fake pistols.

"THE YOUNG MILLIONAIRE." (*Kalem.*)

John Harris, a crippled young millionaire, finding that his sweetheart and his friends care only for his wealth, seeks peace in a poor tenement. Anna Newton is writing on tenement life,



and takes a neighbouring room. Harris is injured in rescuing her from a brutal agent, and she assists him. Keeping up the pretence of poverty, he takes her to his mansion, and the butler lets out the secret. Wedding bells.

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"RODOLFI OUTWITTED." (*Ambrosio.*)

Rodolfi's housekeeper sells him a pearl pin, which he observes on her blouse and admires. Rodolfi is going to call on a gentleman whose charming daughter has inspired him with matrimonial intentions, and he offers the lady the pearl as an expression of his devotion. However, the lady will not accept it unless Rodolfi can present it with her father's consent, in which event she agrees to accept his suit. Rodolfi takes advantage of a barrel of oysters being sent to the old gentleman by a



friend, and slips the pearl into an oyster, which he offers to his host, expecting the latter to present it to his daughter. Unluckily the old gentleman is so overjoyed at his discovery that he carries the pearl to a jeweller for inspection. His surprise may be imagined when the expert pronounces it to be paste, but Rodolfi artfully consoles him by remarking that "even oysters sometimes make false pearls," and the girl gets her gift and Rodolfi the promise of her hand.

"POLIDOR AS A LADY'S MAID." (*Pasquali.*)

Polidor, poor and tattered, sees a young lady drop a letter in the street, and, picking it up, finds it asks the recipient to call at a certain house with reference to her application for a post as lady's maid. Scenting adventure, Polidor attires himself in feminine garments and applies for the situation. To his boundless delight, he secures the position of attendant upon a young lady of decided charms, and it is needless to say that he finds his duties quite congenial. Unluckily, complications arise from the susceptibility of the girl's brother, who conceives a passion for the new maid, which leads to many amusing scenes, and in the end results in the discovery of the new maid's real sex. All are so tickled at his daring, however, that Polidor finds himself installed as footman with a fine new uniform, which more than consoles him for his previous ill-luck.

"TWEEDLEDUM STUDIES MATHEMATICS." (*Ambrosio.*)

Tweedledum is deeply enamoured with the charming daughter of a prodigiously learned professor of mathematics, and when a note from the young lady informs him that her father is deeply preoccupied with a difficult problem, he loses no time in making a call. The professor is engaged in abstruse calculations on a blackboard, endeavouring to solve the sum expressed thus:—

1 + 1. Tweedledum, gallantly going to the rescue, makes the answer 3, but the professor is dissatisfied, and, leaving the young people alone, goes for a walk in order to revolve the problem. Every black surface which presents itself he employs as a blackboard—a door, the back of a wardrobe which a



workman is carrying, &c., being drawn into use, with results which are the reverse of pleasant for the professor when the owners discover what he is up to. Finally, he sets to work on the back of a carriage, and when it drives off follows at top speed, still figuring. The professor survives all kinds of collisions before the vehicle comes to a standstill, and then he gets the greatest shock of all, for the door opens and out steps his daughter and Tweedledum, whom he had imagined safe at home.

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"BEHIND THE SCENES."

Zoe, her mother, father, and partner, Jacques, are attached to a circus, but things are not going well with them. One day, as Zoe stands outside the booth, a certain Count Adair passes. Struck with the beauty of the dancing girl, he determines to possess her. To this end he enlists the aid of his friend Brown, the manager of a circus, who, for a consideration, promises to engage the object of the count's affections. When the girl is approached, however, she flatly refuses to leave the other members of the troupe. Brown wires his friend for instructions, and is told to engage all four artistes. This he does, and for a time all goes well, until one day Jacques surprises Adair forcing his attentions upon Zoe. The following pay-day Brown receives notice from the troupe. For a moment he is nonplussed, then, at the count's instigation, he assumes a friendly air, and asks Jacques to have a drink with him. All unsuspecting, the young man complies. Brown drops a sleeping powder into his victim's glass, but this act is witnessed by a member of the circus who is friendly with the troupe. Just as Jacques is about to drink, he knocks the glass over, at the same time passing a little note of warning into his hand. The count inveigles Zoe into his motor-car, and sets off at break-neck speed with the terrified girl at his side. Jacques is crossing one of the main thoroughfares, when he sees the count's automobile and recognises Zoe. Hastily summoning the aid of the police, who commandeer a powerful motor-car, Jacques is able to follow. The chase is long and hard fought, but the police gradually gain upon the fugitive. With all possible speed Adair forces the car across a large field, crosses a small wooden bridge, and pulls up with a jerk. Seizing a spanner, he hastily removes a number of planks from the bridge, and sets off again just as the second car arrives upon the scene. Suddenly, with a glad shout, Jacques points skyward, where an aeroplane is seen rapidly approaching. Shots are fired, and the little party are able to attract the attention of the aviator. A moment later the situation has been explained, and Jacques enters the aeroplane. Gradually the car is overtaken as the huge bird rushes through space. Frantically Zoe waves encouragement to the pursuers, and the count, realising that he is beaten, suddenly pulls up. The aeroplane drops lightly to the ground, and a moment later Zoe is clasped in her lover's arms.

"AN OLD MAID'S LOVE."

Professor Hart lives with his sister, Rose, and his niece, Erna. One day the professor learns that his friend, Jack Hendon, intends paying him a visit. It must be explained here that while Erna is young and pretty, Rose is decidedly the reverse. Briefly summed up, she is an old maid, still living in the hope that one day a man will come along, and, well, you never know. Jack, who is young and handsome, arrives in due course, and Rose is immediately driven frantic in a wild endeavour to win his affections. Some laughable scenes ensue, and in the end, as was only to be expected, Jack became engaged to Erna. Later they are married, and, accompanied by Rose, the professor, and a number of friends, engage rooms at a hotel prior to setting out on their honeymoon. Long after the ladies had retired, Jack and his friends sat talking, so that when the bridegroom finally decides to retire he is in a somewhat muddled condition. You may perhaps guess what happened. Jack mistakes Rose's room for his own; the old lady wakes up and nearly goes out of her mind with delight, while the whole building is aroused. Things work out all right in the end, but it takes a long time to pacify the old maid, who insists, and always will insist, that no mistake occurred.

"THE COMMODORE'S DAUGHTER." (Nordisk.)

Commodore Krag's daughter Mary and her cousin Ian have long been sweethearts. At a party given by the Commodore, Ian finally declares his love. The Commodore, however, obtains a post for Ian on board a large sailing vessel, and the lovers, even in the midst of their happiness, are torn apart. Three years later Ian, who has been promoted to the rank of second officer, returns. Mary is radiantly happy, and after a few brief moments in each other's arms, the lovers repair to the commodore's study. Though obviously pleased to see his nephew, Krag is obdurate in the matter of his marriage with Mary. "That my daughter should marry a poor sailor," he

asserts, "is wholly out of the question." In this decision he is seconded by his wife. The lovers are bitterly disappointed, and a few days later Ian rejoins his ship. Time goes on, and the news of Ian's death is brought to the Krag. "In the execution of duty," says the report, "the young sailor had fallen from a mast into the sea, and had been drowned." Mary, who is now a mother, is prostrated with grief, and gradually loses all interest in life. The one thing that might have saved her she is denied. The Krag flatly refuse to allow Ian's child to remain in their house. The little mite is accordingly entrusted to the care of an old woman living in the country. As the months go by, Mary becomes ill with grief until her life is at length despaired of. When the unhappy woman reaches that stage when she is too weak even to leave her bed her elder sister, Cecilie, prevails upon her parents to allow the child's presence. Mary is told that her little one is on its way to her. Patiently she waits, as the hours pass slowly by. Then suddenly the door opens, and mother and child are clasped in one long passionate embrace. Her eyes alight with the supreme joy of the moment, her body trembling with a fierce wild joy, Mary suddenly falls back—dead.

"OUTWITTED."

Kitty, a charming widow, has three devoted admirers—Shaleton, Chringham, and Arnold—who, in their efforts to ingratiate themselves with their goddess, create endless fun and amusement. Kitty, however, is in love with Dr. Kalart, her son's tutor. Kalart reciprocates, but the widow is anxious to discover whether she is loved for her money or for herself alone. She accordingly leads the doctor to believe that the bank in which her money is invested has failed. At this juncture Grace, a friend of Kitty, arrives from America. Kitty's three admirers at once transfer their affections to her, and many laughable scenes ensue. On the following day Kalart proposes, and Kitty, realising that he is more than worthy of her, accepts. Meanwhile, Grace and Arthur, one of Kitty's cousins, have fallen in love. The two couples meet, and a double engagement takes place. The three admirers learn what has happened, and having wished the couples every happiness, sorrowfully retire.

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"THE TIMID LOVERS." (*M. Prince in the leading rôle.*)

Wiffles courts Helen Pipkin, a dainty little sweetheart as timid and shy as himself. Helen has a younger sister Barbara, and during one of Wiffles' visits to the Pipkins Barbara damages her ball. Wiffles, to assuage her grief, promises to buy her a new one. Children have tenacious memories, and when Wiffles pays his next visit, and doesn't bring the ball, or allude to it in any way, Barbara becomes vindictive. She follows the timid lovers into the garden, where she overhears them decide, in view of their extreme shyness, to pour out their feelings in letters, which they will each deposit in a certain flower vase in the garden. Helen and Wiffles, each in their own way, confess their love in these missives, which they duly deposit in the novel letter-box. Barbara, watching her opportunity, exchanges these letters for two penned by herself—decidedly unloverlike epistles! Later the lovers come and search for the anticipated letters. They are read, and as a consequence disappointment and chagrin reign in two erstwhile happy hearts. The two young people exchange bitter words, and Helen flounces off in high dudgeon, while Wiffles, left alone, gives vent to his grief. Barbara comes upon the scene, just as a messenger delivers to him a parcel, which contains her ball. The disconsolate Wiffles promptly hands it over to her. Barbara is filled with remorse, and goes in search of her sister, and confesses what she has done, and hands over the original letters, so that the timid lovers once more come to an understanding.

"A TRUE FISH STORY." (*André Deed in the leading rôle.*)

Jim, feeling the need of a little gentle sport, procures a rod and line, and betakes himself to the sea-shore. He is further armed with a bottle of "Piscatches," a wonderful preparation, a few drops of which poured on the waters are guaranteed to cause the fish to leap to the fisherman! Jim soon proves the truth of this assertion, for, before he can throw his line, the fish literally hurl themselves out of the water, and are so numerous that he has to stow them away in various parts of his attire! Not satisfied with this fine haul, calculated to make an ordinary angler green with envy, Jim tries his luck again. This time, with a tremendous jerk, he lands a huge fish, which, attached to the end of the line, wriggles wildly along the shore, with Jim holding on at the other end. The fish flounders on, Jim following willy-nilly, over rocks and through deep pools of water. In his wild rush he knocks over into the sea two artists with their easels and canvas, and an unsuspecting dame in a covered chair. Finally, the fish comes to a standstill at a fisherman's stall, the contents of which are scattered in all directions. There is much confusion, and by the time Jim has recovered the fish has vanished.

"THE OLD COLONEL'S GRATITUDE."

Mrs. Stafford, a wealthy widow, with whom lives her son Harry, and her father, Colonel Dobson, an old soldier who lives much in the past. Mrs. Stafford is infatuated with, and wishes to marry, Robert Albroth, a somewhat unscrupulous city man of fascinating personality. This is much against the wishes of her father and son, who instinctively distrust the smooth-spoken Albroth, and truly surmise that he is only attracted by Mrs. Stafford's wealth. She, however, is blind to his faults, and entrusts him with the management of her money, upon which follows a stormy scene between Harry and Albroth. A little later, Albroth tries to make a match between Harry and his daughter Edith, but when the girl visits the Staffords Harry's demeanour is such as to cause the father and daughter to leave the house in a towering rage. Harry's heart is already bestowed on Mary Palmer, the daughter of a struggling book-keeper, and at their pretty cottage he spends many happy hours. Though ignorant of his true social position, he is looked upon as a friend by the whole family, including the grandfather, Sergeant Palmer, whose chief delight is playing at soldiers with his small grandson. In sore need of money, Mr. Palmer borrows

some from a moneylender, who is no other than Albroth, carrying on this business under an assumed name. The day comes when Palmer is unable to pay the exorbitant interest, and, in consequence, is faced with ruin. In their extremity the family confide in Harry, who promises to try and help them. Harry tells his mother the miserable story, and she promises to save his friends, on condition that she makes their acquaintance first. So, accompanied by Harry, she visits the Palmers, who are surprised to learn Harry's superior social standing. Mrs. Stafford then goes to the moneylender, and thereupon learns her fiancé's true character. In a stormy scene she discharges Palmer's liabilities, and indicates to the chagrined Albroth her opinion of him and his business. Though sympathetic and cordial in her attitude to the Palmers, Mrs. Stafford plainly intimates that she considers a marriage between Harry and their daughter impossible, so the lovers bid each other a sad farewell. Sergeant Palmer, who has learnt that Harry's grandfather is his old Colonel, whose life he once saved, comes to a secret decision, and a few days later he visits Colonel Dobson. The Colonel greets him warmly. The two veterans have a delightful gossip over the past, and presently Sergeant Palmer speaks of the lovers. In his gratitude to the Sergeant, Colonel Dobson decides Harry shall marry the girl of his choice, and to this Mrs. Stafford's consent is eventually gained.

"THE FIRES OF REVENGE."

FEATURING—

Lucien Henry (Artist) ... Georges Grand
(Of the Comedie Francaise)
Madame Grandchamp Mlle. E. Diéterle
Madame Mendoza Mlle. Christine Karf

Margaret Mendoza, a rich woman, and a social leader, wishing to have her portrait painted, is recommended to Lucien Henry, a talented, but unknown, artist, whose studio she visits. During the sittings for the portrait the artist and his sitter fall in love with each other, and when the picture is completed Margaret requests Lucien to deliver it in person. She is entertaining some friends when he arrives, and she presents him to them, showing them at the same time the portrait. They are loud in their praises of the painting, and shower congratulations on the artist. Those of Rose Grandchamp, his sitter's friend, please Lucien the most, and he asks Rose to come to see his studio. Through Margaret's interest and influence Lucien is introduced to persons of eminence in the art world. Success smiles upon him, and he is accorded the signal honour of receiving first award at the Salon, and again, when this award is announced, he is the recipient of many congratulations. Since his first meeting with Rose he has, however, fallen in love with her, and on the day of the opening of the Salon Margaret is fated to learn that the artist's affection for her no longer exists. She goes to Lucien's studio, where she finds him with Rose. Her rage and jealousy cannot be held back, but Lucien, with a protective gesture towards Rose, bids her leave them, and she goes, vowing vengeance. Ten years later we find Lucien Henry a famous artist; happy, too, in his home life, for he has married Rose Grandchamp. Margaret Mendoza has during this time been a secret purchaser of his paintings, her agent, Cranmer, receiving strict instructions to withhold her name from all transactions. One day she bids Cranmer invite Lucien to view all his pictures at the purchaser's house, where he is to meet him. Lucien is somewhat puzzled at the invitation, but gratefully accepts it. He meets Cranmer, who conducts him to a pretty house in the midst of a garden. Here he leaves him, and the artist enters alone. In an inner room he comes upon all his paintings. He is gazing at them critically, when Margaret enters and enlightens him as to her purpose. Before even he has recovered from his surprise at seeing her, two stalwart men-servants, obeying her wishes with silent

rapidity, hold him powerless whilst the room is set ablaze. Lucien, carried outside, is held to the ground in speechless impotency as the pyre blazes fiercely, and the fruits of his creative genius perish miserably. When the fire has burnt itself out he sinks to the ground, a seared and unhappy man, to bemoan the destruction of his life's work.

"THE PATH OF DESTINY."

Odette Dryeau, a girl of about 20, lives in a little French village with an old shepherd, whom she believes to be her father. The shepherd is a gentle, but hale and vigorous, man, who quietly pursues his daily occupations and lets little disturb him and his love for Odette. Imprudently taking shelter beneath a tree during a thunderstorm, he is fatally injured by the fall of the tree, which is struck by lightning. He dies within an hour or two of being found and carried home by the villagers. Before, however, he breathes his last, he has time to tell Odette that she is not his daughter, but a foundling, adopted from babyhood by him, and to give her the letter found on her. The letter is the one written by her mother, after being deserted by the man she had loved, in the hope that someone would have pity on her child. Odette is heartbroken

upon her new duties gladly, but it is not long before she is in trouble. René d'Aubnay, coming to the shop one day with his mother, is the cause of it. He is astonished to see her there, greets her warmly, and the meeting is remarked upon by two other assistants, who are jealous of Odette. These two girls write an anonymous note to the staff manager, that a strict eye should be kept upon Odette. The manager promptly seizes the opportunity to summon Odette, ostensibly to reprimand her, but in reality to make love to her. The girl, astonished at this behaviour, brusquely repulses her chief, and thereby incurs his hatred, which is destined to cause her much trouble. But before this takes shape or form, another disaster falls upon Odette. A fire breaks out in Madame Legros' house, and the poor woman suffers such injuries that she succumbs from them. Odette returns from her work in time to promise her to look after the children. Thus Odette finds herself alone again, and with an added burden upon her shoulders. As the days go by she crushes down her grief, and carries out her duties at the shop with renewed zeal. The recent terrible event of the fire has almost effaced from her mind the incident with the staff manager. Not so in the case of the man. Far from forgetting his rebuff, he has determined to revenge himself upon



at the loss of her father, as she still calls him. Other troubles pursue her as well, for on the day of his burial she is thrown adrift by the landlord's agent, who, finding his unwanted advances rejected, takes a poor revenge upon the girl by an elaborate display of zeal in the interests of his employer. The girl departs with her few personal possessions, and starts to tramp to the nearest town. By eventide she has fallen exhausted by a riverside, and has been discovered by a boating party. René d'Aubnay, one of the party, insists upon the girl being taken to his mother's house. For some few months Odette is quietly happy. Then René, displaying a disquieting affection for her, is the cause of arousing Madame d'Aubnay's anger. She, unmindful that the girl is blameless, cruelly dismisses her, and poor Odette once more finds herself without a home. She throws herself upon the mercy of Madame Legros, a daily sempstress, also employed by Madame d'Aubnay. Madame Legros promises to give the girl a home for the time being, and Odette, following her instructions, goes to Paris, in happy ignorance of the fact that her unknown father, now the successful proprietor of a vast emporium, is diligently making inquiries for the daughter of whose existence he has so long been heedless. On her arrival in Paris, Odette applies for a position as shop assistant in the Grands Magasins du Centre, the big drapery establishment owned by her father. She is chosen from a host of other applicants. Odette enters

the girl. He deliberately appropriates a packet of lace, which he stuffs into Odette's coat pocket. He then issues a note that frequent thefts having been reported to him, all employees in the lace department are to be searched on leaving. He does this little supposing that his act is leading up to his own undoing, for his appropriation of the lace was observed by two of the assistants, who, bending below the counter to eat a cake on the sly, remained out of his sight. One of these assistants, acting on the spur of the moment, quietly tore off a slip from her docket block, and scribbling the word "Thief" upon it, pinned it to the inside of the manager's coat. When the incriminating length of lace is found on Odette, and she is accused of theft, she finds two unexpected champions in her fellow-assistants. These two girls, carrying the matter right up to the head of the firm, roundly accuse the staff manager, and insist upon his being called. The slip of paper is still inside the tail of his coat, and proves to be damning evidence. He is dismissed, and Odette, thus brought conspicuously to the notice of her employer, arouses his interest. He hears her story, makes inquiries regarding her antecedents, dovetails together her story, his own knowledge, and the information contained in her mother's letter, and comes to the conclusion that she is his daughter. He breaks the news to the girl, and Odette finds a refuge in his reawakened affection from the stress of her battle with life.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"BILL'S BANQUET." (Lux.)**

Bill has developed the "restful" habit, and meets Indolent Willie, a gentleman who is also in the "restful" line of business. They partake of wine, and then part company, Bill taking with him a supply of provisions calculated to last him during his wanderings. Indolent Willie becomes possessed of information regarding the absence of the Joneses from their residence, and accordingly visits the house at midnight, and proceeds to lay the tablecloth and prepare for a sumptuous meal. Bill also learns of the absence of the Joneses, and makes his way into their residence. He prepares for a banquet. Having laid a knife and fork on the table, he exits through a door on the right. Enter Indolent Willie through a door on the left, with several bottles of wine. He is greatly surprised to find a knife and fork on the table, but does not allow the matter to trouble him, as he is quite sure that the house is unoccupied. He exits on the left, and Bill re-enters, but he also cannot trust himself. Thus the mystery grows deeper and deeper. At last, when Indolent Willie is alone, he hears a noise, and, in his fright, hides under the table. Bill enters, and also takes fright at an unexpected noise. He dives under the table, and comes face to face with his old pal Willie. All their fears being set at rest, the two friends sit down to enjoy their banquet.

"MAUD MULLER." (Nestor.)

Mid sylvan scenes, sweet Maud blooms in her simple beauty, but she allows her eyes to stray to the distant town, and a disquietude fills her innocent heart. She is filled with a longing for things beyond her station, and the first seeds of discontent are sown. The Judge, taking his morning ride, meets Maud, and is smitten by her beauty and simplicity of manner. They meet again and again, and love for each other enters into their hearts. Maud longs for the declaration of her wealthy lover, whose eyes convey to her the message he leaves unspoken; but the Judge remembers his ambition and the hopes of his relatives, steels his heart, and rides away. Later, the Judge marries a woman of his own social standing, whose sole object is pleasure. Night and morning she pursues her social round, leaving her husband to go his own way. The Judge gains more and more power, until at last he lives solely to acquire power over his fellow-creatures. Poor, deserted Maud marries a country boor, uncouth in his manner and intemperate in his habits, but oftentimes she allows her thoughts to stray, and dreams sad dreams.

"KIDNAPPED BY GIPSIES." (Savoia.)

A band of gypsies find that they need a little child to excite pity when they are begging and interest their audiences when they are performing their buffoonery. For a long time they watch for a favourable opportunity to secure one, but at last their chance comes, and they steal little Irene, the only child of a fond widowed mother. The gypsies take the child up to the top of the mountains, and throw her clothes down a deep ravine, in order to make her friends believe that she has strayed upon the mountains and met with a terrible fate. Irene's mother is grief-stricken when she learns of her little girl's death, and henceforth life becomes a dreary blank. Bereaved of both husband and child, the poor widow is left to inhabit this cold world alone. Years roll by, and Irene is little no longer. A life of drudgery and ill-usage has fallen to her lot since she fell into the hands of the gypsies. At last she arrives at an age when her nature revolts against this treatment, and she runs away. That night the chief of the gypsies returns intoxicated. In his muddled condition he sets fire to the gypsy encampment, and he and his companions perish, with the exception of Gitania, the old gypsy woman who was chiefly responsible for the kidnapping of Irene. Homeless, she wanders on until she sinks at the gates of a large mansion, utterly exhausted. By a strange coincidence, this proves to be the house from which she stole the child. The servants of the house take the poor woman to their mistress, who treats her very kindly. This kindness makes such an impression upon the old gypsy that she inquires the reason of her benefactress's

sorrow. She is told, and then realises that she has been the cause of it all. She reveals her secret to Irene's mother, whose anger at first is very great, but finally she allows her to go again into the countryside. The old gypsy goes in search of Irene, and finally finds her, but the poor child imagines that she has come to take her back again to her old tyrannical masters. She plunges into a river, from which Gitania rescues her at the risk of her own life, and restores her to her mother, who is overjoyed at the sight of her beloved child.

"THE SUPREME POWER." (Powers.)

A young mother, whose husband is a drunkard, gives birth to a baby, which is suddenly taken ill. The angel of death appears to carry away the spirit of the child. The mother frantically fights, pleads, and prays to the picture of Christ showing the scene depicting "Little children, come unto Me." The angel of death, realising the sorrow of the young mother, depicts the life of the child as it goes through manhood, and the temptations in his path. After viewing the various scenes, showing the downfall of the child, the mother willingly and gladly tells the spirit to take her child to the Kingdom of God, as the soul is now pure. The father staggers in as the last scene of the life of the child is shown, and, realising the wreck he has made of his life, resolves to turn over a new leaf, and we see the angel departing with the spirit of the child, and the father's resolute face turns towards a new and better life.

"PURSUED BY A LIONESS." (Lux.)

Pierre Marchant is a quarrelsome fellow, who is no favourite with his fellow settlers, in a little out-of-the-way French colony. Robert Mordant, on the other hand, is very popular. When he and Marchant fight a duel, in which the latter is killed, all the sympathy of the colony is upon Mordant's side. Before the matter can be hushed up, however, the mounted police arrive upon the scene, and Mordant is taken prisoner. As the police have strict orders to make an example of any person who is found to have killed another in a duel, they proceed to shoot him, as martial law exists in the colony. Before they shoot their prisoner, the police agree to allow him to go and visit his old mother. Mordant's mother lives a few days' journey away, and his friend Marcel Revere agrees to act as hostage for him as a guarantee that he will come back. It is agreed that if Mordant does not return by a certain time, Marcel shall suffer in his place. Mordant safely crosses the desert, and pays his farewell visit to his mother, mounts his horse, and starts on the return journey. His path leads through a wild country, infested by wild animals. Suddenly he is thrown from his horse, the horse bolts, and he is left to continue the journey on foot. Undaunted, Mordant sets out, as he has still time enough to reach the station on foot; but he is suddenly pounced upon by a leopard, which has been hiding in the undergrowth. A fierce struggle ensues, in which man and beast wrestle together, but finally Mordant triumphs, and throws the beast off. He resumes his journey, but next encounters an enemy who will not be thrown off. A hungry lioness pounces upon him. He gets away, but the lioness follows him. Mordant takes refuge among some rocks. The lioness holds the key of the situation, and simply waits for her victim to appear. Meanwhile the precious moments are fleeting by, and Marcel will have to answer for his friend's absence with his life. Knowing this full well, Mordant takes his first opportunity to escape the vigilance of his four-footed foe, and goes to meet his death at the hands of the police. He arrives just as Marcel is about to be shot. The police listen to his story, and are so impressed by it that they agree among themselves to let their prisoner escape them.

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"THE AWAKENING." (Selig Co.)

Cast.

Thomas Williams, an inventor	Frank Weed
Mrs. Williams, his wife	Lyillian Leighton
Mrs. Coleman, a devotee of society ...	Rose Evans
John Johnson	Lafayette McKee
Bonita, a dancer	Francis Mason
Mr. Morse	Carl Winterhoff
Mr. Dudley	Maxwell Sargent

Thomas Williams, a poor inventor with a large family, suddenly comes into great wealth through the sale of an invention. Sudden affluence turns his head, and he changes at once from the plodding mechanic of the dingy shop into an ultra-fashionable man of the town. His wife, dazed with her new surroundings, stops at home ministering to her family as of old, while her husband soon finds congenial feminine companions, who flatter him into forgetfulness of his worthy but modest and retiring wife. Strangely enough, Mrs. Coleman, the woman of fashion, takes a fancy to the neglected wife, and persuades her



to follow the example of her husband, in order to win him back. This eventually brings the husband to a sense of his obligations, and he becomes reconciled to his wife—as the mother of his children—as the only woman in the world.

"GETTING ATMOSPHERE." (*Selig.*)

Cast.

The Director of the Mutascope M.P.C.	Hobart Bosworth
The Leading Lady of the Company	Phyllis Gordon
The Ingénue of the Company	Betty Harte
The Camera Man	E. H. Philbrook
The Gate Keeper	C. E. Green
The Actor-Tramp	A. E. Garcia
Three Real Tramps	{ J. K. Ennis C. C. Fralick Elmer Clifton
A Farmer	Wm. Hutchinson
A Mother	Mrs. Shaw
Her Three Boys	{ Bennie Bear Bennie Weiss Sammie Weiss

The story of this little comedy is soon told. The director of the Mutascope Moving Picture Company is rehearsing a scene in the studio, where two weeping young ladies have lost a purse which a gallant tramp returns. The actor who is to impersonate the character of the tramp is made up so absurdly that the director lets loose the vials of his wrath upon him. He inveighs against him for his caricature of nature, and as the light is failing, dismisses the people and goes out to look for locations. He meets three real tramps, and conceives the

idea to have the best one of these play the scene, and offers him work at the studio. The tramps see an opportunity, and steal the clothes of some little boys sporting in the old swimming hole, pawn them, and rig the tramp up in style. The poor boys go home in a barrel to a waiting mother, and the Hobo, clean and wonderfully arrayed in nifty clothes, appears before the astonished and disgusted director with all his value destroyed. He is promptly thrown out, but in one of his companions the director finds a valuable substitute, and goes on with his scene-making contentedly.

"JIM'S VINDICATION." (*Selig.*)

Cast.

The Pony Express Rider	William Duncan.
The Prospectors	Lester Cuneo.
The Sheriff	Rex de Roselli.
The Judge	Frank McClintock.
The Office Manager	Marshall Stedman.
The Express Guard	Charles Reeves.
The Posse.....	Colorado's Best.

Many thrilling adventures of the wild West cling about the daring doings of the pony express riders, who cover the territory between the East and the West on horseback. One of these daring riders, exhausted after a long ride, is doped by a dose



of morphine and robbed. A jury at trial convicts him of robbery, and he is sentenced to serve time. His friends enable him to escape, having a string of faithful horses at command. During his wild fight for freedom he encounters the real criminal and runs him down, after one of the most thrilling rides ever shown in a picture.

"KINGS OF THE FOREST." (*Selig.*)

Miss Betty Harte, the girl without fear, as...Sona
Thomas Santschi, as Fritz
Baby Lilian Wade, as their child.....

John Kruger and his wife, an old-fashioned Boer couple, have an only daughter, Sona. Sona is loved not only by her sweetheart, but also by an old friend of the family, John Vogel. When John Vogel learns of the love of Sona for Fritz he gives her up to the younger man. They marry, and the young couple leave the Kruger home to make a little nest of their own in a distant part of the Transvaal. The last good-byes are said, the ox-like animal hitched to the white canvas-topped wagon is given a slap of the reins, and the young couple are on their way to their new home. In the little thatched cottage, made from cane-brakes and jungle weeds, there is much happiness. Fritz is an industrious farmer, and Sona is busy with her housework and day-dreams. Then the day-dreams come true, Fritz is permitted to see his tiny daughter, and solemnly enters the room where little Miss Iona lies curled into a ball on the pillow beside her mother. It seems a sacrilege to Fritz to kiss the tiny thing, but after drawing his shirt sleeve several

times across his lips he finally dares. At the age of three Iona is a curly-headed, laughing youngster. One day a visitor approaches the door of the jungle cottage. It is John Vogel. He has not seen Sona since her marriage, and greets her with fatherly affection. Fritz, just coming in from work, sees the greeting and misinterprets it. He refuses to listen to John Vogel, throws Sona from him, and returns in a jealous rage to the hay field. John Vogel follows him to explain. Sona, wounded by the distrust of her husband, decides to take Iona and leave. She hitches their one animal to the clumsy wagon, takes a rifle and some extra clothing, and leaves. John prevails on Fritz to return to the house, and when they do it is deserted. In terror of what may happen to Sona and Iona in the jungle they take their guns and start in pursuit. At intervals glimpses are had of a panther stealthily seeking water; of the king of beasts pressing back the jungle grasses in his search for prey; of the lion's lair in the rocks where cubs tumble and roll over their mother in play. At nightfall, Sona and her baby, still safe, come to a cleared space, where they decide to spend the night, Sona kills a calf which she had tied to the back of the wagon, and, having eaten, she and Iona fall asleep in the wagon. Sona is awakened by the approach of some animal. She sees a lion pick up the calf from the rocks and make away with it. She follows him and fires three times, but he gets away. While Sona is gone, Iona wakes in fear. She leaves the wagon and hides herself in the old trunk in which Sona had put their clothing. Curling up in it she falls asleep. She has just concealed herself when the lioness and her cubs come into the open and jump into the wagon. The approach of Sona scares them away, and she thinks they have taken Iona with them. John and Fritz, attracted by the shots, find Sona and search wildly for the baby. They give up finally and prepare to return home. Grasping the old trunk, they swing it into the wagon. The jolt awakes Iona, who raises the lid and looks sleepily out. And the reunited little group is a happy one.

"A SAD DEVIL." (Selig.)

Cast.

Harry W.	W. Oakman
Dick	W. Scott
Tom	S. Dunlop
Prof. Brown	F. Huntley
Chloe	Anna Dodge



Tom, Dick, and Harry, a trio of college chums, spend their leisure time in framing up jokes upon each other. Dick and Tom have been reprimanded by the head of the institution for

tardiness, so they buy an extra large alarm clock in order to prevent any repetition of a trouble that may lead to their expulsion. In order to see them move three hours earlier than their scheduled time, Harry sets the alarm and lies abed to laugh as the other boys scramble into their clothes and rush hastily out into the wee hours of the morning to get breakfast that does not materialise for a long time. They soon determine that Harry is the responsible party for their early discomfiture, and retaliate by sending him a letter from his sweetheart, enclosing an invitation to a masquerade ball, and instructing him to dress as Mephistopheles. Harry takes the invitation in earnest, and at the chosen hour and place finds himself face to face with the president of the college, who emphatically disapproves of his devil's disguise. He beats a hasty retreat, and on his way back to his room has a series of desperate and embarrassing experiences.

"TEMPTED BY NECESSITY." (Selig.)

Featuring:

Jim Rogers	Carl Winterhoff
Mrs. James Rogers	Winnifred Greenwood
Little Ruth Rogers	Annamay Kroell
Mrs. Tubbs	Lillian Leighton
Dan Tracy	Mac M. Barnes

Jim Rogers, a clerk in a real estate office, has been sent to the bank to make the daily deposit. On his way he overhears a



quarrel between a man and his wife, and goes in their back yard to act as mediator. During his rather strenuous labour he hangs his coat on the fence, and smooth Dan Tracy happens along, who abstracts the bank book and money. Rogers merely gets a beating for his interference, and then finds he has lost the money. His employer promptly discharges him. His efforts to obtain work are unavailing, and he is on the verge of starvation when Dan Tracy happens along, and suggests that he assist him in wrecking the pay train. Rogers is so weak and hungry that he assents to the scheme. The protestations of his wife against his association with Tracy have so much weight that when the desperado attacks the station operator Rogers interferes, and again gets the worst of it, being knocked into a state of unconsciousness by the maddened Tracy. The latter gets the switch key and rushes away to wreck the oncoming pay train. The faithful wife escapes from her room, rushes to the station, revives her husband and the operator, and they all rush to the switch that Tracy has opened. They overpower Tracy and close the switch as the pay train thunders by to safety.

TYLER FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 9997

Releasing:—ECLAIR, ITALA, TYLER, and AMERICAN STANDARD Films.

"THE MERRY WIDOW" (*Eclair*.)

Missia is a charming young lady with whom Prince Danilo is in love. She is in love with him also, but her mother desires her to wed Palmieri, an ancient millionaire. Danilo, unsuccessful in his suit, leaves for the Marsovian court. Amidst a gay assembly the millionaire presses his suit, and under her mother's persuasions Missia regretfully consents to the marriage. The scene shifts to the gorgeous Court of Marsovia. Popoff, diplomat and banker, has a handsome wife who flirts with the Lieut. Camile. The banker learns that Widow Palmieri is entrusting the 50 millions left to her by her husband to the Marsovian bank, but that if she marries a foreigner the money will be removed from the bank. He takes counsel with two other old cronies, and they decide that Missia must marry a Marsovian. She, in the character of the Merry Widow, arrives, and creates a tremendous sensation, all the men, young and old, clustering round her, to the disgust of the other ladies. Alarmed by the attentions which strangers show to Missia, at the ball, the banker and his friend decide to send for Prince Danilo in order that he may captivate the widow. The Prince, as it happens, is enjoying himself in very gay, if not very respectable, company, and when he is dragged out he is a little the worse for liquor. Conducted to an ante-room at the ball, he flings the note which has been sent to him explaining the situation on the floor, lies down on the couch, covers his face with a handkerchief, and goes to sleep. Missia, entering alone, removes the handkerchief, and discovers her former lover. There is a pretty scene between them, ending by their breaking away into the "Merry Widow" waltz. Afterwards Missia discovers the letter and learns of the plot to marry her to Danilo. She is fond of Danilo, but is naturally somewhat annoyed at being dealt with in this way. At the ball Camile makes an appointment with Madame Popoff by writing on a fan which Missia has given her. They make an appointment in the conservatory. In playing a game of forfeits old Popoff acquires the fan as a forfeit, and thinking he has discovered a lover's secret, he shows it to Danilo, and they, not knowing whose the fan is, proceed to the conservatory to spy on the couple who are already there. Old Figg, a servant of Popoff's, to save Madame, persuades Missia to take her place. He creeps into the conservatory by another door, turns off the lights, effects the exchange, and when Popoff rushes in, after having got a glimpse of his wife, he is astonished to discover Missia flirting with the Lieutenant. Danilo also is astounded, and, of course, Madame Popoff escapes scot free. Still, to clear Missia, she writes on the fan stating that it was hers. Prince Danilo is once more enjoying himself amongst his gay friends when Missia enters. She shows him the fan, and, before old Popoff can see it, she tears it up. Danilo still holds back because he says she is too rich, whereupon Missia produces her husband's will, which says that if she marries again she loses all her money. This turns Danilo; he proposes and is accepted, receiving the congratulations of all present. But one astute young lady turns the will round and finds that it continues, and says that although she loses all the money it passes to her second husband.

"HOW MR. POTIPHAR MARRIED." (*Itala*.)

Potiphar has made the mistake of being too familiar with his housekeeper, and she bullies him when he is late for meals. He escapes to his study, where it gives him much pleasure to write a note to his beloved, to be sent with a case containing a little watch as a present. Now, the housekeeper has ideas of her own about Mr. Potiphar's marriage. She opens the drawer where the present is concealed, discovers what it is, and determines to squash Mr. Potiphar's hopes in that direction. She fishes out of the kitchen cupboard a small slice of sausage, very far gone, on a piece of string, and puts this in the case in place of the watch. Then she makes up the parcel again, and it is duly delivered to the young lady when she is entertaining guests. Proud of her coming marriage, she opens the note, reads it to the ladies assembled, and then opens the case,

with the results that may be imagined. Potiphar calls just after, and is astounded at the gruff reception with which he meets. When he enters the drawing-room he is still further alarmed when his intended bride's father seizes roughly upon him and compels him to eat the undesirable slice of sausage. This has disastrous effects upon poor Potiphar, who is kicked out, and arrives home to find his housekeeper apparently upon the point of leaving. She promises to stay if he will marry her. And that's how Mr. Potiphar came to marry his housekeeper.

"IN SEARCH OF A TITLE." (*American Standard*.)

Helen Van-Pelt and her girl friends make a solemn vow that they will marry nobody except a foreign nobleman. Consequently the young men in the boarding-house with whom they had flirted on the previous day are much disgusted when they receive the cold shoulder. At lunch a telegram is received that the Duke de Vermicelli will be arriving. This causes a tremendous flutter in the female bosoms, to the increased disgust of the masculine element. The boys determine to teach the young ladies a lesson, and when driving in their motor they pounce upon an Italian organ-grinder, take him with them in the car, and after faking him up in their own clothes, introduce him as the Duke. For a duke his manners are peculiar, but all his peculiarities are covered in the estimation of the ladies by his title, and they fight with each other for his favour. After some humorous incidents, during which the Duke is taught how to kiss the ladies' hands and solemnly warned against his propensity for flinging his arms round them, a meeting is arranged in the conservatory. Each of the young ladies is informed that the Duke wishes to see her at 11 o'clock in the conservatory. Each, believing herself favoured, goes in good time and conceals herself, and when the sham duke arrives he is suddenly surrounded by a bevy of ladies. The only way out of it is to put the Duke up by lottery, and he falls to Helen Van-Pelt. She is naturally elated, whilst the other girls are consumed with envy. Whilst the buzz of conversation is going on a card is sent in bearing the name of the Duke de Vermicelli, the real owner of the title having arrived. The young men, not to be done out of their joke, seize upon the real duke, and fling him out as an impostor. Then early next day they get rid of the sham duke, so that when the morning newspaper arrives, with an account of the flinging out of the real duke, they are able to enjoy the joke and the humiliation of the snobbish young ladies, who are brought to see that after all the young men about them are not so undesirable as they thought they were.

"RESTITUTION." (*Eclair*.)

Duchesney, the notary, receives a visit from Marval, who has made a fortune in New York speculating on the Stock Exchange. Marval entrusts his pocket-book, crammed with notes, to the notary, who locks it away in his safe and invites his guest to accept his hospitality. He shows his visitor the bedroom, and as the weather is cold, indicates the gas-stove should his guest desire warmth. At night, in his office, counting over his friend's cash, he is seized with the temptation to make it his own. Creeping stealthily upstairs, he cautiously opens the door of the sleeping man's bedroom, pulls the tube from the gas-stove off, and thus allowing the gas to escape, closes the door. Next morning a servant, entering the bedroom, is nearly suffocated by the fumes of the gas, and Marval is found dead in bed. Marval has a little boy, Robert, and as a sop to his conscience Duchesney adopts the orphan. Twenty years roll away, and Robert, grown to be a young man, is grateful to the notary, whom he regards as his benefactor. Robert is taken into partnership by Lazare, the financier, and is favourably rewarded by Susanne, the financier's daughter. One day Robert receives a note signed "Darbois," which puzzles him and arouses suspicion. It asks a favour, and concludes thus: "The service I ask is small considering that I was your father's partner when he made the great fortune he left to you." Robert has Darbois shown in, and begins to protest that no fortune has been left him. Darbois suggests that the notary must have kept the

"Twixt War and the Girl," the greatest money getter of all times.—WALTURDAW.

Those that have shown "Twixt War and the Girl" laugh at the Opposition missing it.—WALTURDAW.

money. Robert will not hear of this, and explaining the circumstances to Lazare, a friend of the notary, the old man indignantly repudiates the suggestion. Darbois, however, has his suspicions, and persuades Robert to allow him to disguise himself as an old clerk, so that he may gain access to the notary's office and make investigations. Robert gives him a letter of introduction, and the notary, on the strength of this, gives Darbois a place in his office. At night, when all is quiet, the supposed clerk begins to investigate the private office. He discovers a trapdoor in the floor, and places a seal cunningly upon it. He has hardly restored the carpet and left the room when the notary enters, descends to the cellar, and there again inspects the documents in the murdered man's pocket-book. This is an almost nightly practice of the notary's, as he is everlastingly pursued by the remembrance of his tragic deed. Darbois reports to Robert, and they decide to test their suspicion. Luckily Robert has his father's clothes, and as Darbois is about the same sized man they make him up so as to represent Marval at the time of the murder. Concealed in the outer office, they watch the notary as he descends to the cellar; then they follow him down the stairs. A slight noise attracts the guilty man, and he turns to find himself confronted with what he believes to be the ghost of his victim. The scene is highly dramatic, and very well acted. Under the influence of his fear the crime is revealed. Driving him before them up the stairs, they leave the notary in the office, and go to the house of Lazare, who returns with them. The notary, confronted at last with his crime, and unable to face the dishonour, returns to the cellar, enters a secret recess, and just as Lazare and the others come back he blows up the premises. When the smoke and the shock have passed there is left only a heap of débris, which forms the tomb of the murderer.

"FATHER." (*Itala.*)

Behind the brow of a hill there stands a factory blazing. It has been set on fire by Tonio, hired to do the deed by Everiste Marny, a jealous rival of the factory owner, Andrew Vivanti. After seeing the factory fairly ablaze, Marny pays Tonio. Tonio retires to an archway, changes his clothes, and while transferring the notes to his pockets, reflects that he may as well keep a card of Everiste Marny's, upon which is inscribed his instructions concerning the firing of the factory. Several lives are lost in the fire. Vivanti is accused of deliberately firing the factory for the sake of the insurance, and after an exciting scene at the court room is condemned to prison for life. Marny is uneasy concerning his crime, and to soothe his conscience adopts Vivanti's little daughter Lydia. Thirteen years have rolled away when Vivanti succeeds in escaping from prison. The warder leaves him in his cell. Listening till the footfalls have died away, the prisoner then removes the head of his bed and reveals a spot where he has been working. With great care he removes some bricks, and works with increasing excitement until the hole is large enough for his purpose. Tearing the sheet into strips, he makes a rope, and the next we see is his figure as he slowly descends the steep prison walls. Remembering his little daughter, Andrew, disguised as a rag-picker, makes for his native town in search of her. Lydia has now grown to be a beautiful woman, and is betrothed to Robert, Marny's son. Old Andrew arrives at the inn of "The Two Glasses," a low tavern frequented by vagabonds and rogues. Amongst the crowd assembled there is Tonio, now a drunken sot, who lives by sponging on Marny. Old Andrew enters, and Tonio insults him. There is a scrimmage, and a knife flashes in Tonio's hand. But others intervene, and peace is patched up. Tonio visits Marny, and demands more money. This is a capital scene. Seated at his desk, Marny tries to browbeat his accomplice, but Tonio produces the incriminating card, leering in drunken triumph at the exasperated manufacturer. Marny offers a large bribe for the card, and Tonio pretends to accept it, but when the manufacturer advances he

snatches the note, knocks Marny down, shakes notes and card in triumph before the fallen man, and disappears. Returning to the tavern, Tonio squanders his money, and is stupidly drunk when Old Andrew enters again. He begins to sort his rags, while Tonio pours a stream of drunken rambling in his ear. Evidently the scoundrel is gloating in his power over the manufacturer, and waves the card before Andrew's eyes. Old Andrew, however, takes little heed of the drunkard's maundering. Endeavouring to put the card back in his pocket, Tonio drops it on the floor. Old Andrew notices it, and shakes the now sleeping drunkard, telling him to pick it up. As this is without effect, the old man stoops, and is restoring the card to Tonio's pocket when his eye catches the writing. A terrible conviction forces itself on his brain, for the dates and particulars reveal the fact that Marny was responsible for the fire. Without pausing a moment, Old Andrew rushes from the tavern, forces his way up the magnificent staircase into the drawing-room, where he meets—his daughter. Lydia is terrified by the sight of this ruffianly intruder. She flies for assistance, and meets Marny at the door. Old Andrew bids the manufacturer dismiss the girl, then follows one of the finest episodes in the play. Andrew challenges, and by the aid of the card, convicts the man who has wronged him. In a frenzy of passion he lays violent hands upon Marny. Then he turns to go and lay information against him. But Marny arrests him with a call, and pointing out of the windows shows him in the garden Lydia and Robert. "That," he says, "is your daughter, and she is betrothed to my son; now strike!" With supreme self-sacrifice the old man decides to efface himself and leave his daughter in her happiness. On his way down the stairs he passes the young couple ascending. In the tavern Tonio awakens, and finds the card gone. Believing that it has been stolen by order of Marny, he flies in a frenzy to the manufacturer's house. It is night; unable to obtain entrance at the doors, he gets in through a cellar grating, and, demented with rage, sets fire to the premises. Old Andrew, painfully toiling up a hill outside the city, turns for a farewell glance, and observes, with horror, the mansion in flames. He hurries back again to save his daughter. In the mansion the scene is terribly dramatic. Tonio we see struggling in his own trap. Suddenly in the rooms upstairs livid tongues of flame leap out, and the startled occupants rush hither and thither seeking escape. Lydia, frantic, succeeds in reaching the stairs, but collapses there, and is with great difficulty rescued by Robert. Marny has collapsed in the drawing-room, and close before him a yawning gap opens over a bed of flame. The greedy fire seizes upon the magnificent stairway and verandah. There is no mistaking the deadly nature of the fire. Suddenly, amid the distraction and confusion, there appears the figure of Old Andrew. His daughter is safe, but his enemy lies unconscious above. The brave old man runs up the burning staircase, enters the drawing-room, and, wrenching a door off its hinges, lays it across the gap. Then passing, he hoists his enemy on his shoulder and staggers with him back to the stairs. But the flames are before him, and as he seeks to descend, the stairway collapses in a roar of flame. Rescuer and rescued hang in a perilous position, saved only by Andrew's grip on a pillar. The firemen run below, hold out a jumping sheet, and catch the two men as they fall. It is a thrilling incident. Marny has received mortal injuries; he is dying, and Old Andrew at the bedside bids farewell to his daughter, who is as yet ignorant of his identity. Feeling his end near, Marny writes a confession, and, pointing to Andrew, tells the astonished Lydia that he is her father. Weeping over the bier of Marny, Lydia and her lover find that although they have lost one father they have found another. It is a story of profound human interest, developed in absorbingly arresting manner. Staging and quality are alike perfect, and there can be no question that this film will take its place in the very front rank of photoplay achievements.

"Twixt War and the Girl," the greatest money getter of all times.—WALTURDAW.

"Twixt War and the Girl," THE Exclusive.—WALTURDAW.

THE CHARLES URBAN TRADING CO., LTD.,

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Releasing:—ECLIPSE-RADIOS Films.**"A RED MAN'S CONSCIENCE." (Urban.)**

"Morning Star," the only daughter of White Eagle, is betrothed to a young warrior "Red Horse." Their happiness arouses the hatred of "White Bear," who wanted Morning Star for his squaw. One evening the latter goes to meet her lover on the banks of Black River. White Bear, however, is there first, and, seizing his hapless victim, he places her in his canoe and sends it down the swift current. Gaily Red Horse makes his way to the rendezvous, he coo-ees, but can get no answer. On the soft soil he notices signs of a struggle, and fancies he can hear stifled screams. Dashing through the undergrowth in the direction of the sounds, he sees White Bear push off the canoe with its helpless burden. The two rivals face each other sullenly. White Bear has carried out his plan, and Morning Star will now be nobody's bride; the rapids will soon claim her for a victim. Red Horse makes a movement to follow the canoe, but White Bear seizes his knife and strikes him savagely. Red Horse falls on the bank wounded, and White Bear plunges into the river. For a moment Red Horse is motionless; then, summoning all his great strength, he follows White Bear. Swimming rapidly, he soon overtakes his rival, and a furious struggle takes place in mid-stream. The Great Spirit strengthens the arm of Red Horse, and he wounds White Bear mortally, and with long strokes strives to overtake the canoe. Almost on the brink of the falls he is successful, and, towing it to the bank, carries



Morning Star home in his arms. Meanwhile, White Bear, rescued by two of the tribe, with his dying breath denounces Red Horse as his murderer. Next day a council of old warriors is held in the tent of the Chief "White Eagle." He who takes the life of a brother must give up his own. Red Horse is condemned to die, but a year is given him before his spirit must join the shadows of the departed. When night falls, his heart filled with bitterness, Red Horse leaves the village, bidding Morning Star a silent farewell as she lies sleeping at the door of her tent. At this time civil war is going on between the pale faces. Red Horse rides all night, heedless of the direction he takes—in the morning he finds himself close to the camp of the Northern Army. Hoping to meet an honourable death on the battlefield, the Indian offers his services as a scout. After some difficulty he persuades the officer to accept his services. Taking advantage of a short spell of peace, General W. Sheridan decides to cut off the advance of the enemy effectually by blowing up a bridge which spans the Wolf's Leap. It is necessary to act quickly, as the enemy are advancing with all speed. The General asks for a volunteer who will risk his life on this perilous mission. Red Horse offers to perform the deed, and soon after rides off with the dynamite. Galloping through the ravines and over terrible country, the brave Indian plays with death. Reaching the bridge in safety, he places the dynamite,

lights a fuse, and in a few minutes the explosion occurs, successfully demolishing the bridge over the yawning chasm. Red Horse turns his horse, and starts on his return journey. He has been observed by the enemy, and bullets hiss around him, but he appears to be a charmed life, and he reaches the camp exhausted, but unhurt. He has obeyed orders. The Indian warrior is presented with a war horse as a reward for his bravery. His spirits revive in the rays of glory, and as the war continues he is always to be found in the front ranks. One evening as he is sleeping he dreams that the Great Spirit appears to him, warning him that the year of grace is nearly over. He hears again the decree: In a year your spirit must join the shadows of the departed. He rises, and, putting on his head-dress of eagle's feathers, he mounts his horse, and returns to the village to fulfil his destiny. Morning Star, at her tent door, sees him approach, and runs to greet him. Sadly he explains to her that he has only returned to die, but she comforts him as if he were a weary child, and whispers of her undying love. She is filled with joy at the return of her lover, but accepts without question his terrible fate. She accompanies him to the tent of the Council, where the warriors are seated as before administering justice. It is the day of expiation. Red Horse is ready to make amends, but Morning Star throws her arms around him and demands to die with him. Gently he strives to dissuade her from the sacrifice, but she is determined to follow her lover to death. The warriors, unmoved, give their consent, and Red Horse and Morning Star, hand in hand, turn towards the funeral pyre in the prairie. The flames leap up, the wood cracks, and clouds of smoke ascend. Calmly and without fear the lovers take their position wrapped in each other's arms. . . . And these two brave and loving souls take flight

"To the islands of the Blessed,
To the Land of the Hereafter."

"A DANCER'S DREAM." (Urban.)

Phyllis goes to a fancy dress ball as a Swiss maid. She looks charming in her picturesque costume, and has a splendid time dancing every dance. When it is over, Phyllis is loth to go home. On arriving, she throws herself on a couch to think over the successful evening, and falls asleep. Presently she dreams, and, rising from the couch, commences to dance. The scene changes to a Swiss village. Phyllis still dances—her costume changes to that of a coon, and the style of her dancing changes to match. Next she gives a spring, and descends as a ballet dancer, pirouetting around on her toes. She again changes to Salomé, the scene being in keeping. Several other magical happenings follow on, and at length Phyllis in her excitement falls off the couch, knocking over a chair and rousing her parents, who think burglars are in. Later we see Phyllis sleeping, and round her pillow hover dancers of every kind, while notes and chords whizz like lightning between them.

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'Phone; City 8427.



"EVERY INCH A MAN." (Vitagraph Co.)

Cast.

Robert Chapman Mr. Wallace Reid
 Mr. Chapman, his Father Mr. Hal Reid
 Mrs. Chapman, the Mother Miss Rose Tapley
 James Welsh Mr. Robert Gaillard
 The Desperado Mr. Morris M'Gee
 The Sheriff Frank Mason

In the saddle and with a lasso, Robert Chapman, who works on his father's ranch, is perfectly at home. One day a desperado, pursued by the Sheriff, steals one of Mr. Chapman's horses to make good his escape. Robert sees the theft. With lasso in hand, he loses no time in mounting his pony and giving chase. He soon has the fugitive within the loop of his



rope, and turns him over to the Sheriff. Robert tires of ranching, and decides to go to the city to become a detective. His father gives him a letter to an old friend, who is chief of a detective bureau, asking him to discourage Robert, if he can possibly do so, as his mother and himself cannot bear to have the boy away from them. The chief welcomes the boy, but does not let him know the contents of his father's letter. He then arranges with two of his detectives, who disguise themselves as burglars, to scare Robert out of his ambition and send him home. He assigns Robert to the case. He goes forth with his lasso, feeling that in it he has a trusty friend. He discovers the two burglars about to break into a house. They give fight, but he quickly throws the rope over their heads and soon has them bound hand and foot, taking them back to headquarters in a wheelbarrow. When the identity of the prisoners is made known, Robert demands an explanation. The chief hands Robert the letter which he had brought from his parents. When he reads, "We can never be happy when Robert is away," tears come into the boy's eyes. Being every inch a man, he takes the first train home, where he receives a happy welcome.

"A RAJAH'S HATRED." (Vitagraph Co.)

Cast.

Beatrice Wilson Miss Lillian Walker
 Jack Wilson, her Brother Mr. James Morrison
 Native Prince Mr. Harry Northrup
 Captain Mr. George Lambert
 General Mr. George Ober

Beatrice Wilson, visiting her brother, a British officer in India, is sought in marriage by a native Prince. She refuses him, and he plots revenge. He incites the Sepoys to mutiny, and they set fire to Jack Wilson's home and endeavour to abduct Beatrice. She is defended by her brother, who in the midst of the excitement is taken captive. Beatrice is seized by the Prince. One of his followers takes her in charge. Jack breaks away from his captors, jumps astride a horse, seizes his sister and makes off with her. They are pursued by the Prince and

mutineers on elephants and horses. An exciting chase follows. Jack, with his precious burden, rushes madly on. He accidentally comes across a regiment of Gordon Highlanders on their way to quell the mutiny. Jack tells his story, and the soldiers lie in ambush awaiting the arrival of the oncoming Prince and his savage cohorts. When they reach the place where the soldiers are hidden they are set upon and ignominiously defeated. The Prince is taken prisoner and his followers surrender. Beatrice comes from her hiding place and confronts the Prince, who is furious to find himself so completely mastered. Beatrice, in gratitude, throws her arms about her brother's neck and impulsively extends her gratitude to the Captain of the Highlanders.

"A MISTAKE IN SPELLING." (Vitagraph Co.)

Featuring:

Fred Manning.....Mr. Maurice Costello
 Mabel Moore.....Miss Clara Kimball Young

Fred Manning, the European buyer for a large department store, is engaged to Mabel Moore, who is a cashier in the same place. On the eve of his trip for Europe he takes Mabel to see the flat he has rented and partly furnished for them to occupy on his return, when they are to be married. He gives her the key to keep. He leaves for Europe *via* New York. At the first station out he telegraphs, Mabel, "I love you," which telegram she gets in the evening. Later on, at another station, he wires, "I love you for ever." This arrives and is delivered at 1.30



a.m., very much to the disgust of Mabel's landlady, who is roused out of her bed to receive it, but Mabel goes to sleep happy, with the telegram under her pillow. From New York he wires again the same message, but the operator, a new man, gets things mixed, and sends the telegram reading "I leave you for ever." She faints at the shock, while poor unconscious Fred sails for Europe. He is miserable because he has received no letter. Two months pass. Mabel has been very ill, and is recuperating at a health resort. When it is time for Fred to return, she sends all his letters, ring, key of house, &c., back, care of the firm. Fred arrives and finds them. He gets her address, starts off to the health resort, sees Mabel, the mistake is explained, and everything ends happily.

"WHEN CALIFORNIA WAS YOUNG." (Vitagraph Co.)

Featuring:

Jose Martina Mr. Earle Williams
 Rosita Peroso Miss Mary Charleson
 Don Silva Mr. Robert Thornby

Rosita and Jose are of the peasantry, poor and happy. The youth loves the girl most dearly. She is beautiful, and does not escape the notice of the knights of the Spanish nobility, who would fain make love to her. One, Don Silva, of the Spanish Guards, passing through California, charmed by Rosita's

beauty, makes love to her, hastily proposes, and seals their betrothal with one of his jewelled decorations. Jose, who has heard of Don Silva, and marks his attention to Rosita, jealously warns her against him, and angrily takes the jewel from her and throws it away. The girl tells her parents of her promise to marry Don, and they are pleased, giving no heed to Jose when he tells them that Don is a profligate and libertine. They are so elated with the match they drive Jose from their presence, and tell him he must not see their daughter again; she is to marry a grand gentleman. In despair and broken-hearted, Jose makes his way to the neighbouring monastery, and takes the vow and becomes a member of the order of ascetics. Rosita marries Don Silva, and from that time he shows himself in his true colours. Through an insult to the Spanish Governor he loses his position as Commander of the Guard, throws himself recklessly into dissipation, abuses his wife, and while in a beastly state of intoxication and a fit of rage drops dead from heart failure. Rosita flees to the monastery and falls exhausted in the presence of the godly monks, who administer to her as she passes away. Jose, now Brother Joseph, is a silent witness of the sad ending of the woman whom he would have given his life to protect and care for. Jose sorrowfully and prayerfully tolls the monastery bell sounding the death knell of a departed soul entering the realms of eternal peace.

"BUNNY ALL AT SEA." (Vitagraph Co.)

Featuring John Bunny.

On his trip to Europe, Bunny is very much disturbed because he fails to make his usual impression with the ladies. He notices that the captain of the steamer is the real thing with the fair sex, and decides it is the uniform that attracts them, and that it is the only thing lacking to make him as popular in their estimation as the commander of the ship. He visits the captain's state-room and "borrows," without his knowledge, one of his uniforms. He swells around among the passengers, carries things with a high hand and authority, trying to impress everybody with a sense of his own importance. The Captain, learning of Bunny's doings, carries the joke a little further by putting one over on him. He orders his boatswain to arrest Bunny. At the suggestion of Bunny's friend, the captain sentences him to menial servitude, making him assist the cook, peeling onions and potatoes and doing all sorts of culinary work. Afterwards he is set to work sweeping the lower deck, very much to the amusement of his friends, who view his humiliation from the upper deck. When the joke has been carried far enough Bunny is pardoned, and he resumes his place among his friends and they all have a jolly time talking it over. In the midst of the conversation, one after another is obliged to seek communion with the mighty deep, very much to the satisfaction of Bunny, who tells them they are not good sailors. Laughing at their discomfiture, he is suddenly seized with a violent attack of mal de mer, as those who have gone before, and he hastily seeks the side of the ship to relieve his inward feelings.

"THE GODMOTHER." (Vitagraph Co.)

Cast

The Godmother Mr. Marshall P. Wilder

Third Girl Miss Rosemary Theby

Everything is arranged by Dick and his college chums to have their sweethearts from the city, with their chaperone, visit them to spend the day. At the eleventh hour the boys



receive a telephone message from the girls informing them that their chaperone has disappointed them, and they will not be able to come. The boys are disconsolate. While they are deploring the matter their tailor enters. Struck with a sudden idea, they seize him and compel him to impersonate Dick's Godmother. His protests are useless. Dick calls up the girls and tells them his godmother has kindly consented to chaperone the party, and they can come with perfect propriety to the dinner which they have prepared for them. The young rascals then instruct the tailor to pretend he is deaf and dumb. The girls come at the expected hour, but are very much surprised when they see Dick's funny little Godmother. In order to give the young people a chance to enjoy themselves, the Godmother begs to be excused for a few minutes. The tailor goes into Dick's bedroom, takes off his disguise, stuffing the dress with pillows, making a dummy which he sets on the bed. He then hides and waits results. The girls grow impatient when the Godmother does not return, and they all go to look for her. Entering Dick's room, they see her, as they think, sitting on the bed. On nearing the dummy the girls discover the boys' deception and indignantly leave them and start for home. At the railroad station the girls begin to grasp the humour of the whole affair, their hearts soften and they 'phone the boys their forgiveness. The little tailor outside the room witnessed all the doings, greatly amused and highly elated at putting one over on the boys.



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"BABY HANDS." (*Thanhouser.*)

A well-to-do young man imagined he was very much in love with a certain actress. He lavished presents upon her, and expected that shortly they would be married. Much to his surprise and grief, however, he found that she was only mocking



him, and in rage and disappointment he forsook his old friends, and determined to live a simple life in the country. Being young and impressionable, his grief did not last, and, meeting a sweet girl in his rural surroundings, he married her, and decided he would be happy after all. Five years later the actress and a party of gay friends who were on a yachting trip happened to land at the little seashore village, which was now the home of the once man about town. The actress met her old sweetheart, and the fascination she once exerted was again experienced by him, for it must be admitted that he was growing tired of his quiet, uneventful life. At the suggestion of the girl, he took her out for a sail in his little boat. She flirted with him, and he had no desire to withstand her fascinations. Suddenly in the midst of one of his impassioned speeches he experienced a feeling that someone was looking at him. Glancing up, he saw his four-year-old daughter, who, unknown to her father, was aboard the boat, gravely regarding him, and evidently not knowing what to say or do. The actress was pettishly angry, because the third party had spoiled her afternoon. The man was humiliated and conscience-stricken. Still, under the spell of the fascination the woman exerted, he tried to remove the baby hands that were tightly clasped around his neck, but she clung to him, and he realised that the ties that bound him to his simple life were as tender, yet as firm, as the clasp of the child he loved. Reverently he kissed the little hands, and, without another word to the woman, he turned the boat, and put back to shore, the spell of the siren being broken for ever.

"BELLIGERENT BENJAMIN." (*Majestic.*)

Benjamin Benton, a quick-tempered bully, comes home and finds his wife in tears. She tells him that while out walking an unknown stranger kicked her beloved poodle, Toodles. On her resenting the kick, the stranger was extremely rude. Some weeks later the Bentons go for a walk. Mrs. Benton sees the unknown, and points him out to Benjamin, who immediately accosts him. High words follow. Benjamin slaps the stranger, who then proceeds to unmercifully beat Benjamin, and the latter in short time is stretched out on the ground unconscious. The stranger then takes a card from his pocket, and places it on Benton's chest, then walks away. Mrs. Benton walks to her prostrate husband, and reads the card: "Jim Brannigan, Lightweight Champion." She lifts Benjamin's head, and shows him the card, whereupon he looks about wildly, and faints again.

"LOVE'S MIRACLE." (*Thanhouser.*)

Health does not always bring happiness. The girl was young, rich, but an invalid, and the noted physicians who cared for her shook their heads wisely, and gravely pronounced her case

as one of general ill-health, a gradual wasting away. Her one trouble, although the physicians did not suspect it, was that she did not really care whether she lived or died. Life was tiresome; she had no one to care for, nothing to be interested in, and whether the end came sooner or later did not seem to her to be a matter of much concern. Then there came a startling change. The girl, in her invalid's chair, was seated on the beach one pleasant morning, when a convict, hunted by dogs and men, swam ashore at her feet. He first threatened her, then begged her protection. The girl listened with interest. She realised that here was a fellow invalid, for, while her ailment was physical, his was moral, and it struck her that while no one apparently could cure her, she would and could cure him. So she provided a hiding-place for him, supplied him with food, clothing, and money, and aided him to elude his pursuers. All she asked of him was that he lead a new life, and this he solemnly promised that he would do. Time passed on, and, much to her surprise, she heard from her "patient." He was not as bad as she thought: in fact, he had been sent to gaol for another's crime, and was able later to establish his innocence. Other letters told of his making a new place in the world, and steadily forging ahead, and each breathed a message that he owed everything he had or expected to have to her. Not many months after the hunted and dis-



heartened convict had stolen from her presence the girl met him again. But this time he came to her a free man, his head erect, and the joy of living in his eyes. He told her he had come to pay his debt of gratitude for the new life she had placed within his hands by showing her that the future held nothing but happiness for them both. He asked her to become his wife, but the girl, feeling she was a confirmed invalid, refused him, although he had grown to be her whole life. Then the miracle transpired. With her hands clasped in his, and his eyes looking into hers, he told her she was no longer ill, that she was to grow well and strong for his sake. Standing a few paces away, he held out his arms to her, breathing the one word, "Come." Scarcely realising what she was doing, the girl struggled tremblingly to her feet, and stood alone, as she had not done for years. Then, smiling and confident of her power to conquer death, she walked into the arms of love.

"BIRTH OF THE LOTUS BLOSSOM." (*Thanhouser.*)

One of the prettiest legends of old Japan concerns the birth of the lotus blossom. It tells how, many years ago, a brave warrior fell under the displeasure of the Mikado, and a troop of soldiers were sent to capture him. He fought them off single-handed, and made his escape, although sadly wounded. Realising that his end was near, he painfully made his way to the shrine of Hachiman, the God of War, to die there. Upon his arrival the temple was deserted, except for one of the priestesses, who bound up his wounds, hid him when the soldiers appeared, and told him she would aid him to escape. When he feebly started away, she decided she could not let him go alone. Kneel-

ing before the shrine, she humbly prayed the god that he would not be angry with her, for her heart had gone out to the brave man, and she could not desert him. Then the warrior and the priestess departed. The God of War was naturally the patron saint of soldiers, and in this time of peril he aided them. Knowing that the absence of the priestess would be noted, and that a search would be fatal to the fugitive, Hachiman descended from his shrine, and took the place of the priestess at the altar. The brave soldier reached a place of safety, but soon expired of his wounds. The broken-hearted priestess returned to her temple, in fear and trembling, to pay homage to the god. When she reached the door and looked inside, she was stricken with awe, for she saw herself, in her



garb of a priestess, kneeling at the altar. The priest and a number of worshippers entered in time to see a miracle. On the altar steps, fainting, was lying the beloved priestess. The image of the God of War was alive. It stretched forth its hands, and slowly resolved back into stone. As it did so, the body of the priestess disappeared, and a lotus blossom appeared in the place where she had been.

"THE CALL OF THE BLOOD." (*Majestic.*)

John Ford, chief of a party of civil engineers, woos and weds a gypsy girl, whose tribe are encamped in near-by woods. After two years the chill of norman life palls upon her. With the arrival of spring comes a longing for the woods. From her drawing-room window she sees the light of a camp fire, and, unable to resist its appeal, she answers the call of the blood. Forsaking husband and child, she steals to the woods, and sits upon the earth, attired in her evening gown.

A year later a gypsy woman, peddling her laces near the Fords' home, sees doctors coming from the house. She learns from a maid of the fatal illness of the child. Going into the woods, she gathers herbs, and brews a mystic medicine. Later that night she looks through a window of her former home, and sees a despairing group gathered about the child's bedside. When the nurse dozes, the gypsy steals in, and administers her medicine. The child cries, and the mother hides behind a portiere as the father and doctor enter the room. The doctor pronounces the fever broken, and the crisis passed. The gypsy looks longingly at her husband and child, then steals away. Later she joins her gypsy band, and as they pass from the town she looks back once toward her home and her child.

"GUY MANNERING." (*Reliance.*)

Guy Mannering is present at the birth of Harry Bertram, the heir to the Bertram estate. Meg Merriles, queen of the gypsies, living on the Bertram estate, is also present, and, by consulting with the stars, they cast the young heir's horoscope. This shows he will have much trouble and misfortune during his life, holding forth until he reaches his twenty-first birthday. Several years pass. The older Bertram is made Justice of the Peace. With this new authority, he at once takes action

against the gypsies, who have lived for centuries on his estate. Meg Merriles, who has long been a friend of the house of Ellangowan, takes this as a personal insult, and calls down the curse of her race upon the home of Bertram. In taking action against the smugglers who infest the coast, Bertram employs Inspector Kennedy to rout them. Young Harry, now five years old, and his tutor are walking about the shore. They pass Kennedy, who places the child upon his horse. The smugglers in the meantime recognise Kennedy as their enemy. They attack him, and throw him over the cliff. The boy, being a witness to this, is taken away to their cave. Meg, who has seen this, begs for the boy's release, but Lawyer Glossin, a silent friend of the smugglers, prevails upon them to kidnap the boy, for without an heir the house of Bertram, by his clever manipulation, will easily pass into his hands. Sixteen years later young Bertram, now known as Brown, becomes an officer in Colonel Mannering's regiment in India. He is very much in love with Mannering's daughter, Julia, whose mother, fearing the colonel's anger, encourages the young lovers in their secret meetings. This is misinterpreted by the colonel, who thinks that Brown is paying attention to his wife. This situation leads to a duel, in which Bertram is shot, and supposed by Mannering to be dead. In reality he is taken prisoner by the Sepoys, and held captive until he manages to escape. Learning that the colonel has returned to England, he follows, and finds him living in Scotland, a widower, with his daughter, near the Bertram estate. He sees his sweetheart again. Old Meg recognises him as the heir, and the smugglers also recognise him, and inform Glossin, who, upon the death of the young man's father, acquires the estate at very small cost, leaving Miss Bertram, the daughter of his old master, penniless. Glossin at once takes action with the smuggler, who, to protect himself from the charge of the murder of Kennedy, is a willing tool of Glossin, and agrees to get the young man out of the way. This plot, fortunately, is overheard by one of Meg's trusty men, who immediately informs her. Realising that she owes many a favour to the house of Ellangowan, she sends word to the colonel that if he would like to see that the heir to the house of Bertram is still alive, to come at once



to the smugglers' cave with help. She tells Bertram who he is, and bids him be at the smugglers' cave, that she may prove what she says. She leads him into the cave. Here she confronts Glossin and Hatterick, and promises that her prophecy shall be fulfilled. A struggle ensues, which by the timely arrival of Colonel Mannering and his help, terminates in the capture of Glossin and Hatterick. Meg has been shot during the affray, and with her dying breath announces to all that Bertram is the long-lost heir to the house of Ellangowan. The colonel recognises in young Bertram, Brown. His daughter, Julia, arrives, and the lover-like attitude of the young couple explains to him the error, and he consents to their speedy marriage. Bertram meets for the first time his sister Lucy, in whom Colonel Mannering has shown an interest more than brotherly. They all repair to the castle, where Bertram is formally proclaimed its master.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

E.—Going Concern, seating 224. Property available for extension. Taking £20 per week. Rent £2 10s. per week, including rates and taxes. Price £550. Owner taking larger hall.—Box No. 544, THE CINEMA.

WEST-END.—Large Theatre in a main street. Rent £200 per week.—Box No. 545, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25 £30 per week. Rent £260 per annum. Price £750. £450 cash. A bargain.—Box 546, THE CINEMA.

A GREAT BARGAIN £350.

LONDON, near—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner.—Box 688, THE CINEMA.

MESSRS. HARRIS AND GILLOW,
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have the following to Sell at
BARGAIN PRICES.

SUBURB, W.—Going Concern, in a fine position in a densely-populated district. No serious opposition. Fully equipped, and everything new and up to date. A large sum of money has been spent on the theatre. Comprises stage for variety times, balcony, offices, and two dressing-rooms, and fitted generator, gas radiators, perfect electric installation, iron gates, &c., &c. Holding capacity 720. Making a profit of £10 per week. Rent £300 per annum. Price £700. A bargain.—Fo. 231ey.

S.W.—A newly built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long lease. Ground Rent £2.0 per annum. Fo. 793b.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Fo. 163ey.

N.—Fine Music Hall, seating 1,400 and standing room. Price £4,000 for everything as it stands. Rent £1,000, or Freehold would be Sold. Profits should easily reach £5,000 per annum. A remarkable opportunity to obtain possession of a profitable undertaking for a small figure.—Fo. 688b.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a., and a Suite of Rooms, producing £500 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £205 p.a. Price £15,000.—Fo. 174ey. Further particulars of Harris and Gillow, as above.

S.E.—Large Music Hall, fine position. Rent £1,550 p.a.—Box No. 551, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50 £60 per week. Rent £700 per annum and rates. Price £1,000.—Box 552, THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 553, THE CINEMA.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Box No. 554, THE CINEMA.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or could be enlarged to hold another 100. Established 3 years. Music and Dancing licences. Rent £90 per annum. Small premium. Box No. 555, THE CINEMA.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. Johnson, 84, Haven Lane, Ealing.

S.W.—Theatre, seating 450. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 558, THE CINEMA.

W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered; everything practically new. Tip-up seats, two private boxes, stage, dressing-rooms, &c. Seating 530 and standing room for 70. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long lease. Price £4,500.—Particulars of Mr. W., 24, Wellington Road, St. John's Wood.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—H. H., 112, Finchley Road.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184 ft. Exit at the rear.—Box 521, THE CINEMA.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating 700. Cost £4,000. Fully licensed. Will be Let at £300 p.a., subject to a premium of £1,500.—Box 540, THE CINEMA.

W.—Newly-equipped Theatre, now showing good profits under management, seating 600. Land at rear can be purchased to enlarge the seating capacity to over 1,000. Rent £300. Long Lease. Price £1,000. Very little opposition.—Box 653, THE CINEMA.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £450 p.a. Lease 9 years. Situate in very busy street. A very remunerative investment.—Box 654, THE CINEMA.

W.—Well-established Cinema Theatre, in excellent position, for Sale showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £2,300, £1,000 Cash, balance by instalments, which includes everything. Ample room for extension.—Box 656, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Further particulars of S. Brooks, 9, Theberton Street, N.

S.W. SUBURB.—Cinema Theatre, in a very busy street. Price only £250. Rent £130 p.a. Holding 300. Lease 18 years. Takings £18 to £21.—Box 317, THE CINEMA.

N.—A very well-built Cinema Theatre for Sale. Price £3,300. Low Ground Rent, on long Lease. Holding over 500. Takings average £20 to £25 per week.—Further particulars of Harris and Gillow, Cinema Theatre Agents 451A, Oxford Street W.

BUILDING SITES. LONDON AND SUBURBS.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,000. The site for a theatre would probably be let.—Box 560, THE CINEMA.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £1,200, or would Let on a Building Lease at £65 per annum.—Box No. 565, THE CINEMA.

E.C.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Box No. 562, THE CINEMA.

BUILDING SITES. **LONDON AND SUBURBS.—Continued.**

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 563, THE CINEMA.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Box 566, THE CINEMA.

MESSRS. HARRIS AND GILLOW,

AGENTS FOR BUILDING SITES,
451A, Oxford Street, W.,
have the following amongst many other Sites
TO BE DISPOSED OF.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Fo. 223c.

SUBURB, S.E.—Site, frontage 52 ft.; depth 220 ft. Price, Freehold, £1,800, or on Lease at £90 per annum.—Fo. 236c.

S.W.—Premises, capable of seating 500. Fine position. Price Freehold, £2,750. £1,500 can remain on mortgage.—Fo. 166cy.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft.; depth 120 ft.—Fo. 230c.

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Fo. 779y.

N.W.—A good Site, situate at the junction of cross roads. Beautiful position. Necessary permission has been obtained for the erection of a Picture Theatre. Low Ground Rent of £62 per annum.—Fo. 209cy.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £6,500.—Fo. 232cy.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Fo. 138cy.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Further particulars of Harris and Gillow, as above.—Fo. 879b.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 579, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road. A very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 583, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box 582, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box 591, THE CINEMA.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft.; depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000.—Box 574, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 577, THE CINEMA.

WEST-END.—Site in one of the busiest thoroughfares in the West-End. Price, £510, Leasehold.—Box 598, THE CINEMA.

W.—Site, situate in a very fine position, having a frontage of 20 ft. and a depth of 110 ft. Easily converted. Rent £900 per annum.—Box 589, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 588, THE CINEMA.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 138, Lillington Street, S.W.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 61 ft. Area 16,000 sq. ft., on Building Lease.—Box 569, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, Freehold, £2,000.—Box 578, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box 576, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 585, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 571, THE CINEMA.

E.—Fine position, facing main road, at present occupied by houses. Frontage 60 ft., depth 175 ft. Price, Freehold, £900. A bargain.—Box 602, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum. Box 600, THE CINEMA.

S.W. SUBURB. Site, close to main street. Low Ground Rent, on Building Lease. Box 599, THE CINEMA.

S.W.—Site in good position, 22 ft. by 53 ft. Price, Freehold, £830, or would be Let at £50 per annum.—Box 597, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £7½ per annum, or price, Freehold, £1,500. Part could remain.—Box 594, THE CINEMA.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £280 p.a. Lease 23 years. Premium £2,300.—Box 601, THE CINEMA.

N.—Site, 33 ft. by 130 ft. Fine position. Price, Freehold, £675.—Box 596, THE CINEMA.

N.—Site, in a main thoroughfare. Frontage 40 ft., depth 130 ft. Premises at rent could be had. Price £1,500. Lease 21 years. Rent £21½ per annum. Box 595, THE CINEMA.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, S.W.

N.W.—An admirable Site, in a thickly-populated district, now occupied by houses and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 591, THE CINEMA.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Box 592, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £630.—Box No. 590, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, Freehold, £4,250.—Box No. 586, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 584, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 606, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 500, THE CINEMA.

MAIN Road in Streatham. Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Box 501, THE CINEMA.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity.—Full particulars of H. B. Ridge, 77, Oakmead Road, Balham.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 502, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 507, THE CINEMA.

In one of the best positions near Tottenham Court Road.—Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W.

BALHAM.—Busy shopping district. Grand position, with frontage of 70 ft. to the main road. Any depth can be had up to 600 ft. Ground Rent £150 p.a. Lease 99 years. Premium £3,500. A bargain.—Box 508, THE CINEMA.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and is 42 ft. by 100 ft. Will be Let at a Ground Rent of £350 p.a. Freehold would be Sold. A bargain.—Box 509, THE CINEMA.

PREMISES, at Kibbourn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000 or £1,000 and an increased Rent.—Mr. G. W. B., Box 510, THE CINEMA.

In what is undoubtedly one of the finest positions for a Cinematograph Theatre 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Apply, Harris and Gillow, 451A, Oxford Street, W.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 505, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Most valuable opportunity.—Box 504, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. B. H., Box 511, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 512, THE CINEMA.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Box 513, THE CINEMA.

BOLD Corner Site at junction of two main arteries in Westminster. Frontage to main road of 194 ft. Area 5,650 sq. ft. Freehold would be sold for £8,000, or will be let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 514, THE CINEMA.

SE SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be let on Building Lease at a low Rent. Box 515, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 518, THE CINEMA.

ACTON.—A very good Site to let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 519, THE CINEMA.

EXCELLENT SITE, situate in Goswell Road.—Producing a Rental of £100 p.a. Possession can be had, and Cottages at the rear can also be acquired.—Apply, 526, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be sold or let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 527, THE CINEMA.

OLD FORD.—Island Site, comprising 4 Houses let on weekly tenancies, 60 ft. by 60 ft. Property adjoining could also be acquired at a low figure. Lease 50 years; low Ground Rent of £17 p.a. Price £1,700. Freehold might be sold.—Box 528, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present let on lease at £80 p.a.—Apply, Box 529, THE CINEMA.

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 68 ft. To be sold at a very low figure to close a trust estate.—Box 530, THE CINEMA.

A MAGNIFICENT SITE, in best market position in Stratford, for Disposal, with a frontage of 40 ft. and a depth of about 121 ft. Rent £240 p.a.—Box 531, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 520, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an ext. for £300.—Box 522, THE CINEMA.

OLD KENT ROAD. Site, in an excellent position. Frontage 65 ft., depth 98 ft. Ground Rent £85 p.a.—Apply, Box 524, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 523, THE CINEMA.

A VALUABLE SITE to let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 99 years. Price £166 13s. 4d. p.a.—Box No. 525, THE CINEMA.

KENSINGTON.—A fine Site to let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Particulars of Harris and Gillow, 451a, Oxford Street, W.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,300.—Box No. 605, THE CINEMA.

KENT.—Going Concern. Large town, population 30,000. Holding capacity 400. No serious opposition. Fitted generator. Rent £350 per annum rising to £500. Lease 18 years. Price £1,000.—Fo. 290, Agents, Harris and Gillow, 451a, Oxford Street.

BERKS.—Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a., under management. No opposition. Rent only £22 12s. p.a. £450 will purchase everything, including piano, machine, seating, &c. A great bargain.—Box No. 604, THE CINEMA.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very ready and satisfactory business could be done. Ground Rent £150 (no premium).—Fo. 566b, Sole Agents, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontage to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 505, THE CINEMA.

HERTS. 20 miles of London. An excellent Site in the very best position of a populous residential town close to junction of four main roads. 43 ft. by 100 ft. A good Theatre can be erected at a cost of about £1,500. Ground Rent £150 p.a.—Box 516, THE CINEMA.

MIDDLESEX.—Well-established Cinema Theatre, in the High Street of an important town, for Sale. Price £2,500 Copyhold. Present profits £250 p.a. under management. Fitted with stage, restaurant, bar, manager's office, kitchen, pay office, &c.—Box 651, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trains passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,400. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 652, THE CINEMA.

MIDDLESEX.—Price £350. A great bargain. Compact Cinema Theatre for Sale. Seating capacity 300. Lease 21 years. Low Rent £35 p.a. Freehold would be sold for £950, which includes a cottage. No opposition. Theatre is at present run only three days a week owing to owner having other businesses.—Further particulars of Harris and Gillow, 451a, Oxford Street, W.

BEDFORDSHIRE.—A newly built and sumptuously decorated Theatre for Sale. Freehold. Price £14,000. Cost £35,000. Seating capacity nearly 2,000. Fitted with a handsome stage, operating box, safety curtain, &c. Making about £5,000 p.a. net profit.—Sole Agents, Harris and Gillow, 451a, Oxford Street, W.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold £2,500.—Full particulars of Messrs. Harris and Gillow, Estate Agents and Valuers, 451a, Oxford Street, London, W. Fo. 226cy.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £1,100.—H. R., 77, Oakmead Road, Balham.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Box No. 610, THE CINEMA.

WORTHING.—A Freehold Site, situate in a most prominent position, and having entrances in three thoroughfares, at present consisting of four Shops and two Private Houses. Easily convertible. Would be let or sold.—Box No. 611, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 614, THE CINEMA.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £125.—Sole Agents, Messrs. Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, London, W. Fo. 205c.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 613, THE CINEMA.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Apply, Box 533, THE CINEMA.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be let on a Building Lease.—Further particulars apply, S. J. Huttly, 35, St. Ann's Hill, Wandsworth.

MIDLANDS.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Agents, Harris and Gillow, 451a, Oxford Street, London, W. Fo. 239 cy.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Box No. 616, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. MIDLANDS.—Continued.

NORTHANTS. Picture Palace, 90 ft. by 97 ft., seating 750. Large town, with 100,000 population. Average takings £60 to £100 per week. Price for Freehold, including the Theatre as a going concern, £4,500, or Lease would be granted for a premium of £1,500 and £300 per annum. Very good investment.—Particulars of Harris and Gillow, 451a, Oxford Street, London, W. Fo. 997c.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box 541, THE CINEMA.

NORTH OF ENGLAND.

YORKSHIRE. Theatre with a holding capacity of 3,000. Situate busy spot in large town. Part could be let off as a Billiard Hall. Erected at a cost of £4,000. Frontage 230 ft. Ground Rent £133 per annum. Cash £400.—Box No. 618, THE CINEMA.

MESSRS. HARRIS AND GILLOW,
CINEMA PROPERTY EXPERTS,
451a, Oxford Street, London, W.
HAVE THE FOLLOWING TO DISPOSE OF

YORKS.—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000; or Sell it as it stands for £2,000. A fine opportunity.—Fo. 221c.

LANCS.—Going Concern, seating 800. Established 4 years. Population 100,000. Taking £200 per week. Rent £78 per annum. Price for everything £400. A bargain.—Fo. 219c.

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Fo. 169c.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Fo. 133cy.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above. Fo. 132cy.

YORKS.—Site, 6,840 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500, Freehold.—Box No. 626, THE CINEMA.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price £7,000, Freehold.—Box No. 622, THE CINEMA.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R. 77, Oakmead Road, Balham.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 629, THE CINEMA.

BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box No. 631, THE CINEMA.

DURHAM.—Theatre, seating 500, situate best part of a large town. Taking £15 to £16 per week, but with good management this could easily be doubled. Rent £130 per annum. Price £320. Owner has other interests.—Sole Agents, Harris and Gillow, 451a, Oxford Street, London, W. Fo. 190c.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H. 35, St. Ann's Hill, London, S.W.

LIVERPOOL.—Site, in centre of city, two frontages. Lease 75 years. Price £7,500, Freehold. 8,000 square ft.—Box No. 636, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 632, THE CINEMA.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 633, THE CINEMA.

YORKSHIRE.—Newly-built Theatre, seating 700 to 800. No other hall in the town. Price £2,600.—Agents, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, London, W. Fo. 190cy.

HULL.—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops Will undoubtedly prove a great success. Price, Freehold, £1,800.—Box 542, THE CINEMA.

YORKSHIRE.—Large town, population 20,000. Net profit £1,100 p.a. New building, fully equipped, stage scenery, effects, machines, &c., &c. Own electric plant. Rent £525 p.a., or price for long Lease £2,800 (£1,800 of which can remain on mortgage), subject to a Ground Rent of £78 p.a. A bargain.—Apply, Harris and Gillow, 451a, Oxford Street, W.

A GREAT BARGAIN.—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 99 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Apply, Box 687, THE CINEMA.

LIVERPOOL.—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be Let at a low rent. A splendid opportunity.—Apply, Box 657, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Box No. 686, THE CINEMA.

LANCASHIRE.—Theatre in a large town, population over 80,000. Average takings £72 per week, but has been much higher. Rent £950 p.a., including rates, lighting, heating. Price £650.—Box No. 619, THE CINEMA.

EAST OF ENGLAND.

EAST COAST. Going Concern, in a well-known and popular seaside town. Seating capacity for 500. A large sum of money has been spent in re-decorating and everything is up to date. Takings average £50 per week. Licensed for Cinema and Music. Rent £300 per annum. Lease 18 years. Price £1,050.—R. W., 138, Lillingston Street, London, W.

SUFFOLK. Large town. Skating Rink, easily adaptable. Price, Freehold, £2,500. Might be Let.—Box No. 639, THE CINEMA.

A BARGAIN.—Norfolk. Excellent Cinema Theatre, no opposition, can be purchased for £850. Holding nearly 500. Net profits £500 p.a. Ill-health causes sale.—Apply, Box 534, THE CINEMA.

WEST OF ENGLAND AND WALES.

NEWPORT.—Splendid Site, largest suburb. Main street. Nearest Picture Show half-mile. 25,000 population. Reasonable terms.—Particulars, Prust, 198, Chepstow Road, Newport, Mon.

MESSRS. HARRIS AND GILLOW,
CINEMA PROPERTY EXPERTS, of
451a, Oxford Street, London, W.

HAVE THE FOLLOWING TO DISPOSE OF:—

GLAMORGAN.—Theatre, seating 550. Population 5,000. Running 2 years. Making a net profit of £500 p.a. Rent £2 per week, including rates and taxes. Price £600. A bargain.—Fo. 233cy.

GLOUCESTERSHIRE.—Large manufacturing town. A Property, situate in the best position, comprising two good shops and Hall at rear, with entrance between the shops. Can be extended to seat 750 to 800. Lease 21 years. Rent £200 p.a. Price £2,000.—Fo. 886b.

GLOUCESTERSHIRE.—A fine going Concern, seating 600, and standing room for 1,000. Established 3 years. Population 45,000. No opposition whatever. Net profits £1,500 per annum. Owner going abroad. Price £4,000. A magnificent opportunity.—Fo. 205cy.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £500 per annum. Splendid opportunity. Centre of the town, trams passing door.—Fo. 111cy.

GLOS.—Going Concern, seating 980; making a net profit of £17-£18 per week. Rent £650 per annum, including rates and taxes. Lease 11 years. Price £1,150. A bargain.—Further particulars of Harris and Gillow, as above. Fo. 238cy.

SWINDON.—Site, in splendid position, with two frontages, nearly 10,000 square ft. Price, Freehold, £2,000, or would be Let on Building Lease.—Box No. 644, THE CINEMA.

DENBIGH.—Theatre, in good town, seating between 600 and 800. Licensed for Cinema and Full Dramatic. No opposition. Land adjoining suitable for daylight pictures. Price, Freehold, £1,600 for the going Concern, including land and buildings.—Further particulars of Harris and Gillow, 451a, Oxford Street, London, W. Fo. 243cy.

BRISTOL.—Corner Site, 95 ft. by 99 ft. Price, Freehold, £2,500, or on long Lease at £100 per annum.—Box No. 646, THE CINEMA.

CARDIFF.—Site in the centre of city, 67 ft. by 127 ft. Price £2,500, or to Let at a Ground Rent of £50. Premium £1,500.—Box No. 647, THE CINEMA.

AN UNUSUAL OPPORTUNITY.—Glamorgan-shire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £800.—Apply, Harris and Gillow, 451a, Oxford Street, W.

DEVON.—Cinema Theatre for Disposal. Price only £600. Rent £40 p.a. Long Lease. Takings average nearly £1,000 p.a.—Box 535, THE CINEMA.

GRAND CHANCE FOR A BEGINNER.—Glamorgan-shire. Cinema Theatre for Sale, going Concern, for £120, which includes everything. Rent £50, inclusive. Lease 3 years. Holds 300. Licensed for seven days a week. Nearest opposition one mile distant.—Apply, Box 536, THE CINEMA.

DEVONSHIRE.—Premises easily converted at a small outlay, in large well-known seaside town. Excellent opportunity. Frontage 36 ft., depth 133 ft. Price £3,300.—Apply, Box 553, THE CINEMA.

DEVONSHIRE.—Excellent Site, in the chief street, for Sale. Freehold. Price £650. Or a Building Lease will be granted at a Ground Rent of £52 p.a. 35 by 69. Additional ground can be had.—Box 537, THE CINEMA.

TRURO.—A good Site, having frontages to two streets. Price, Freehold, £2,500. A large business could be done.—Box 538, THE CINEMA.

EXETER.—Site in grand position in this large town, having an area of nearly 10,000 sq. ft.—Harris and Gillow, 451a, Oxford Street, W.

A BARGAIN.

WILTS.—A very fine Cinema Theatre for Sale. Freehold. Situate in excellent position in a very populous manufacturing town. Seating 600. Takings average nearly £3,000 p.a.—Box 539, THE CINEMA.

A FINE OPPORTUNITY.

GLOUCESTERSHIRE.—A splendid Theatre for Sale. Price £5,000. Rent £180 p.a. Lease 7 years, with option of renewal. Seating 500, with room for extension. Licensed for Cinema, Music and Singing. Population 30,000. The takings average £190 a month, and are increasing.—Harris and Gillow, 451a, Oxford Street, W.

SCOTLAND.

RENFREW.—Theatre, seating 550. Plenty of room for extension if required. Making a profit of £200 per annum. Rent £60 per annum. Price £250.—Further particulars of Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, London, W. Fo. 195c.

THEATRES WANTED.

GOING CONCERN Wanted, in the Provinces. Price up to £2,000.—Particulars in first instance to J. V. E., 887, Fulham Road, S.W.

WANTED, a CINEMA THEATRE London or immediate Suburbs, seating 400 to 800. Up to £2,500. Must be doing a good business, and be a genuine concern. Particulars will be treated in strict confidence.—R. W., 138, Lillingston Street, London, S.W.

WANTED at once, Picture Theatre, London or 10 miles of same, seating at least 500. Present return no object. £1,000 cash ready.—J. J. J., 84, Haven Lane, Ealing.

REQUIRED, as soon as possible, Cinema Theatre. Good Rent will be paid, but no premium. If closed no detriment.—Reply, S. J. H., 35, St. Ann's Hill, Wandsworth.

FILM FACTORIES FOR SALE.

BRIGHTON. Film Factory, comprising dark rooms, cleaning rooms, theatre, motor-driven printers and drums, camera &c., &c. Everything is nearly new. Rent £45 p.a. Price £300. A great bargain.—Box No. 650, THE CINEMA.

FINANCIAL.

ADVERTISER has a sum of £500 to invest in a Cine Theatre. A Partnership entertained. Must bear strict investigation.—Particulars to Box 678, THE CINEMA.

GENTLEMAN having had experience in the Cinematograph trade, would be pleased to hear from anyone with about £2,000 to invest in opening a Picture Theatre. Profits guaranteed.—Reply, Box 679, THE CINEMA.

PARTNER Wanted, with £1,500, to invest in very profitable Cinema Theatre, now showing good returns. Books kept by chartered accountants.—Box 680, THE CINEMA.

INVESTMENTS.

AN INCOME of £150 p.a. secured by a Rent Charge on one of the finest Cinematograph Theatres in the West End of London. Price £1,500. A great bargain.—Agents, Harris and Gillow, 451a, Oxford Street, W.

A FREEHOLD GROUND RENT at £0 p.a. secured on a well-built Cinematograph Theatre, upon which a large amount of money has been spent. To an immediate Purchase £1,000 will be accepted, thus offering a well-secured 5 per cent. Investment.—Agents, Harris and Gillow, 451a, Oxford Street, W.

SURREY.—Freehold of an excellent Cinema Theatre for Sale. At present Let for £240 p.a. Price £2,500. Running for 4 years.—Box 532, THE CINEMA.

£150 P.A. for £1,000. A well-secured Ground Rent of £150 p.a., secured on most expensively built Freehold Property in London. Can be purchased for the ridiculously low figure of £1,500 thereby paying 10 per cent. on the money invested.—Agents, Harris and Gillow, 451a, Oxford Street, W.

OFFICES, SHOWROOMS, &c., TO BE LET.

CHARING CROSS. Ground Floor, with large Basement. Rent only £90 p.a., inclusive.—Box 674, THE CINEMA.

W.C. DISTRICT. Second Floor Suite of 5 Rooms, in modern building. Rent only £100 p.a. Apply, Harris and Gillow, 451a, Oxford Street, W.

SHAFTESBURY AVENUE.—Ground Floor Offices and Basement. Suitable for Film Agency. Rent only £100 p.a.—Box 675, THE CINEMA.

SHAFTESBURY AVENUE.—Showroom. Large floor space. Rent £250 p.a.—Box 676, THE CINEMA.

NEW OXFORD STREET.—Large Showroom Premises to be Let on Lease. Rent £275 p.a. Apply, Harris and Gillow, 451a, Oxford Street.

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WARDOUR STREET.—Entire Premises, 4 Floors. Rent £300 p.a.—Box 677, THE CINEMA.

OFFICES WANTED.

WANTED at once, in the West End, near Shaftesbury Avenue preferred, large Premises for Film Hiring Business. Rent not to exceed £400 p.a.—Apply, Box 671, THE CINEMA.

WANTED, 4 or 5 Offices, close to Piccadilly Circus, for the Film Business. Rent must not exceed £150 p.a.—Apply, Box 672, THE CINEMA.

WANTED, in March Quarter, Suite of 8 or 9 Rooms, on 1st floor, for Variety Agency, in W.C. District. Rent about £200 p.a.—Apply, Box 673, THE CINEMA.

FILMS IN THE MARKET.

"CHARGE OF THE LIGHT BRIGADE" for Hire, after January 4, or might sell outright.—Box 660, THE CINEMA.

PATHE'S GAZETTE, 6 days old. Regular Customer Wanted at once. Buy or Hire. Best offers.—Box 661, THE CINEMA.

PANTOMIMES and Christmas Films for Hire, including all the latest successes, several excellent Coloured Subjects, in good condition.—Apply for particulars, Box 662, THE CINEMA.

THE following tiptop Films for Hire:—"Lieut. Rose and the Train Wreckers," "Uncle Tom's Cabin," "The Relief of Lucknow," "Arabian Treachery," and several other exceptionally good Films. Reasonable prices.—All particulars, Box 663, THE CINEMA.

FOR HIRE, Gaumont's Balkan War Pictures, about 3.0 ft., at exceptionally cheap rate.—Box 664, THE CINEMA.

SHOWMEN, NOTE.—Try our 5s. per 1,000 ft. Service. Change twice weekly. Sound perforation and in good condition. Star Picture in each programme.—Send for full details to Box 665, THE CINEMA.

FILMS WANTED.

WANTED at once, Pathé's Gazette (2nd Edition). Must be recent release.—Send lowest price to G. W., Box 666, THE CINEMA.

OWNER, just about to open Picture Theatre, requires full particulars of Programmes, 5s. per 1,000 ft., change mid-weekly.—Box 667, THE CINEMA.

WANTED, large Quantity of Travel Films, in good condition.—State lowest price and particulars to Box 668, THE CINEMA.

WANTED to Buy, Films, from 2 to 3 months after release. Would take 5,000 ft. regularly.—Send all details and price to Box 670, THE CINEMA.

MUSICAL INSTRUMENTS FOR SALE.

A BARGAIN.

PIANOLA, combined piano and player, by Maxfield, for Sale. One of these well-known instruments, almost new. Cost 80 gns. For quick Sale will accept £53.—Box No. 659, THE CINEMA.

MOTOR CARS FOR SALE.

A 15 H.P. SILENT KNIGHT DAIMLER CAR for Sale. Side entrance, body, hood, screen, 5 lamps, and tools, in perfect order. Price £245.—G. W. Horace, 24, Wellington Road, St. John's Wood, N.W.

A 40-50 H.P. Six-Cylinder HOTCHKISS MOTOR CAR, fitted with a very handsome open touring body, expensively fitted up with every conceivable luxury, including detachable wheels, with two spares and tyres. Price for immediate Sale £425.—W. Wilkinson, 21, North Audley Street, Grosvenor Square, W.

A 45 H.P. SHEFFIELD SIMPLEX, 1910 torpedo body, Rudge-Whitworth wheels, with spare, complete, lamps, accessories, hood and screen, tools, and spares.—Box 658, THE CINEMA.

SITUATIONS VACANT.

MANAGER-OPERATOR Required at once for the Midlands. Able to undertake entire control, and be thoroughly experienced in every branch. Energetic and able advertiser.—State full particulars and lowest salary, Box 681, THE CINEMA.

ELECTRICIAN-OPERATOR Required at once. Must understand gas engine and dynamo and be used to wiring.—State age, wages, and references to W. Williams, 8, Vale Court, Maida Vale, W.

LADY CASHIER Wanted for Picture Theatre. Must be absolutely reliable and used to automatic tills.—Apply, giving age, last employer, and salary required, to Box 582, THE CINEMA.

MANAGER Required for Pictures and Varieties. Must have had previous experience in selecting films and engaging artists.—Reply, giving age, references, and salary required, to Box 683, THE CINEMA.

SITUATIONS WANTED.

EXPERIENCED PICTURE PIANIST desires Engagement. Extensive repertoire, can extemporise. Good references.—Reply, S. Brooks, 9, Theberton Street, N.

MANAGER requires a change. London and Provincial experience of five years. Knows all branches, energetic, and trustworthy. Moderate salary and commission preferred.—Reply, Box 684, THE CINEMA.

CHIEF OPERATOR seeks Situation. Abstainer, used to motor generator, and fully qualified in every respect.—Reply, Box 685, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 13. Vol. II. [New Series.]

WEDNESDAY, JANUARY 8, 1913. [Registered at the G.P.O. as a Newspaper.]

PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

21, NORTH AUDLEY STREET, OXFORD STREET, W.
 Ifires: "FADDIST, LONDON." 'Phones: GERRARD 7676 & 879.

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Company Prospectuses and Parliamentary, £6 per page.

Line Rate: 1d. per word. Four insertions at price of three, prepaid.

THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

SUBSCRIPTION RATES.

British Isles and Colonies - 5s. 6d. per annum, post free.
 Other Countries - 12s. 0d. per annum, post free.

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HOW THE "CINEMA'S" WEEKLY NUMBER WAS RECEIVED.

APPRECIATIONS FROM ALL QUARTERS.

It is with extreme gratification that we record the fact that our first weekly issue proved a phenomenal success. The orders from the wholesale trade far exceeded our most sanguine expectations, and notwithstanding a largely increased issue the paper was quickly out of print.

That our efforts have been appreciated is proved by the fact that each mail has brought us shoals of congratulatory letters, as well as practical support in the shape of large numbers of yearly subscriptions.

We append a few of the letters of congratulation we have received.

Mr. E. H. MONTAGU, of the Selig Polyscope Company, writes :—

I would like to congratulate you on the appearance of your first weekly number, for THE CINEMA is certainly introducing some new features.

The most important statement, to my mind, is the fact that you intend to add a page of news for every page of advertisements, for there is no question but that a trade paper is of very little use that contains an overwhelming amount of advertisements as compared with news.

I think you would also find it a great improvement to *refuse* all two-coloured advertisements or special insets, except in special anniversary or Christmas numbers.

The print of your paper seems exceptionally good, and the news of interest and well written.

Wishing you all success and assuring you of my support so long as the paper appears as good as this.

Messrs. E. LAURILLARD and H. SEDGER, of Electric Palaces, Limited :—

Allow us to take this opportunity of giving a word of praise to THE CINEMA on its appearance as a weekly newspaper. Whilst it was a monthly we found it very useful, but now it is published weekly, with its new features, we feel bound to say that it has become an absolute necessity to the exhibitor in the management of his business. Your method of dealing with the films by giving those of real merit special mention with illustrations cannot be too highly commended.

Mr. ISRAEL DAVIS, of Electric Pavilions, Limited :—

I am pleased to see that your excellent journal has come out weekly, because I find it of very great use to us in the selection of films, and I certainly wish you every success.

Mr. W. WILLIAMS, of the Palace Theatre, Luton :—

I must congratulate you on your excellent paper, and am so glad you have now come out weekly. Your new features, with the previous ones, will certainly be of the greatest use to exhibitors, and will assist me greatly in my selection of films. I wish you every success, as you quite deserve it.

Mr. J. G. BEATTIE, Marble Arch Electric Palace, writes :—

I must write you a line concerning the excellent new features in THE CINEMA. I find it very interesting throughout, and most useful in my difficult task of the selection of films for the Marble Arch Electric Palace, where, as you probably are aware, I have to use the utmost discrimination. I congratulate you on your paper, and wish you the deserved success.

Mr. C. JACOBS, of the Globe Electric Theatre, Limited, Old Kent Road :—

Let me congratulate you on your new move. I have long felt the want of a real trade newspaper, and the weekly issue of your journal has filled that want. Your film register will be an inestimable blessing to showmen in enabling them to check their programmes, whilst your illustrations will give them a far better idea of the films than mere description.

Many of the managers whom I meet when making the round of the film showrooms have mentioned to me what a very great help your paper is to them, and I certainly consider that it is a paper whose advice and opinion can be relied upon, for which I tender you my best thanks.

THE GAUMONT COMPANY'S GREAT COUP.

NATURE'S COLOURS CAPTIVATED AT LAST.

At the London Coliseum, on the 16th inst., we are promised something which must go far to create another revolution in cinematography, for on that date the Gaumont Company are to give a private exhibition to the Press and members of the cinematograph industry of their system of chronochrome, by which pictures are projected in colour absolutely true to nature without the aid of artificial colouring. For the new system it is claimed that the butterfly can be shown with all the iridescence with which nature has clothed it, whilst the glint of precious metals stands out upon the screen with all the shimmer with which we see it in reality. And withal there is nothing tiring to the eye, for there is an entire absence of flicker; indeed, pictures shown by the new process are absolutely restful to the eye.

A representative of THE CINEMA, who had the good fortune to secure a few minutes' conversation with Mr. Welch at the Gaumont Company's offices, elicited from that gentleman the information that after the private exhibition on Thursday next chronochrome will find a home at the London Coliseum, for which house Mr. Oswald Stoll has secured it. The Gaumont Company have kept their discovery a close secret, but now that it is out we doubt not that Mr. Welch will be inundated with applications for tickets, and we may therefore be pardoned for urging those who desire to be present to communicate with that gentleman speedily, and may we add not to ask for more tickets than they really intend using? Colour photography, or may we not designate it nature bottled up? is the topic of the hour, and we congratulate the Gaumont Company upon having solved a problem that has occupied scientists for a generation.

FORMATION OF CINEMA THEATRE MANAGERS' & MUSICIANS' ASSOCIATIONS.



ORGANISATION is the keynote of success, and it is organisation that wins battles. The nation that desires to keep the peace is the nation that is always prepared for war. And as with nations so it is with individuals or groups of individuals. Proceeding further with our argument, what is the state of things we find in connection with the cinematograph industry? On the one hand we have the manufacturers gathered together under the banner of the K.N.A. to protect their own interests, whilst on the other we have the renters banded together in the Renters' Association to guard against encroachments by manufacturers and exhibitors. Still further we have the Exhibitors' Association, numerically the strongest of all the trade organisations, ready to combat any attempt at interference with its members' liberties by manufacturers and renters, or persecution from outside sources. Then, too, we have the N.A.C.O. to safeguard the rights of the operators.

But when we come to the body of men who do more to make the cinema theatre a success than any others, we refer to the managers and the musicians, what do we find? The only simile that can be accurately applied to them is that they are as sheep without shepherds. And yet they stand to be shot at and with more deadly effect than any of the other sections of the trade to which we have referred.

Let us deal with the case of the theatre manager first. We are not going too far when we say that he can make or mar the success of any cinema. Yet what recompense does he get in many instances? He is compelled to accept whatever salary is offered to him, otherwise he finds himself in danger of being superseded by some of the young upstarts who imagine that anyone can manage a cinema theatre. Nor is this the only indignity heaped upon him. Oftentimes his duties are made to include assistance in keeping the theatre clean, doing the billing and the like, when if he only manages the theatre as he should do his time is fully occupied without those outside duties. And all this expected, sometimes, for a salary of from £1 per week, and yet there are those who wonder when a manager decamps with the takings or falsifies his accounts.

To turn to the musician. This necessary adjunct to the cinema finds himself in danger of being almost exterminated through the importation of cheap foreign labour of long-haired variety, or the substitution of mechanically played instruments, besides which his salary is often fixed at barely sufficient to keep body and soul together.

Surely, then, there is need for the formation of asso-

ciations to embrace the cinema theatre manager and the musician. In urging that the time is ripe for such a step to be taken we do so not with the idea that such associations should be used as means of aggression, but rather that their motto should be defence and not defiance. It is a recognised axiom that many can help one where one cannot help many. Unity is strength, and if the employers of picture theatres would but band together they would be the better able to resist attack when and if that attack is made upon them. That trade organisations are necessary has been proved by the good work already done by the K.M.A., the Renter's Association, the Exhibitors' Association, and the N. A. C. O., and the managers and musicians of cinema theatres would undoubtedly be well advised to bring themselves into line with their *confrères*.

These, at any rate, are our views upon the matter. Whether they are shared by those concerned we know not, but we unreservedly throw open our columns to a full and free discussion both for and against such proposals, and shall be glad to learn the views of our readers upon the matter. We undertake not to publish the names of our correspondents without their consent, and letters can always be signed with a *nom de plume* so long as the name and address of the sender are furnished to us as a guarantee of good faith.



***If you have anything to
sell connected with the
Cinematograph industry
make use of our small
Advt. pages. They bring
QUICK RESULTS.***



OVER 500 SOLD.

SELIG'S Clever
HATS OFF
FILM.

Being the clever little trick film that makes the ladies remove their hats.

The only one on the market that can always be relied upon.
Not sold as an advertising dodge, but a genuine red-hot novelty.

Price 12/6 post free.

Send your orders direct or through your exchange.

Always INSIST upon SELIG'S, and don't accept imitations.



Telephone : 5156 Gerrard.

SELIG POLY
E. H. MONTAGU,
12, GERRARD STREET,

CAN BE SEEN AT OUR SHOWROOMS THIS WEEK.

THE FIRE FIGHTERS' LOVE.

For Release Sunday, February 16th.

Selig's greatest fire feature. Nothing like it ever previously attempted. A whole row of shops ablaze. Holds from beginning to end.

A PICTURE YOU CAN BOOM.

Magnificent SIX-sheet posters for this subject.

BOOK IT TO-DAY.

YSCOPE COMPANY,

AGENTS

LONDON, W.



Telegrams : "Polyscope, Westrand, London."

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

I regret to announce the death of Mr. G. McDowell, the father of Mr. J. B. McDowell, director of the B. and C. Kinematograph Company, Limited, which took place at his residence, 69, Maxey Road, Plumstead, after a long and severe illness. Mr. McDowell, sen., was for years employed in the Royal Arsenal at Woolwich, and only retired just recently on a hard-earned pension.

On behalf of my numerous readers, I tender sincere sympathy to the director of the B. and C. in his sad bereavement.

I am always pleased to record a customer's appreciation of a firm, and it therefore gives me the greatest possible pleasure to give publicity to the following extract from a letter sent to Mr. G. Smith, of the Vitagraph Company, by Mr. H. Coulter, of the Victor Picture Company, Limited, Fremantle:—"As the proprietors of the best run and best paying picture enterprise in Western Australia, we are only too delighted to attribute the bulk of our success to the Vitagraph life portrayals we have been able to present to our patrons during the last two years. Recently we made a special Vitagraph boom, with results that more than justified our decision. And it has been through your courtesy in weekly sending us your splendid little booklet of releases that we have been enabled to do more justice to advertising your films than we otherwise could. For publication in some future issue you could say, if you care to, simply that we regard Vitagraphs as sure money-getters—that Vitagraphs are 'classics in celluloid.'"

Your artists are becoming as well known, and their different rôles followed with just as much interest as our "theatricals," and we have thought of further "boosting" both our business and yours by plunging into a big Vitagraph Postcard Campaign.

Congratulations to Mr. Hughes, of the Cine Trading Company, on the splendid little booklet he has issued, "The Kinetradogram." It is, indeed, an excellent method of advising customers of forthcoming features, and, in fact, keeping them posted up with the doings of a really live concern.

Mr. Mannering, of the Western Import Company, reports tremendous business with the Thanhouser features. This is not to be wondered at considering the magnificent productions this firm is putting out. I have seen some hundreds of pictures put out by this

house, and have always been struck by their even quality. A bad film from the Thanhouser Agency is an unknown quantity.

Specialists in Western films. Certainly this title might well be given to the American Company. Looking in at 101, Wardour Street, I was pleased to see the quality of the Flying A. so well kept up. I may add that some big things may be expected from this company at an early date.

Mr. Kay, of the Ideal Film Company, has secured two fine exclusives. One is "Wrongly Accused," with the famous Dutch actor, Louis Bouwmeester, in the principal part. He will be remembered for his powerful performance at the Palladium recently, where he held the audience spellbound without uttering a word. The other is "Remorse," which will be reviewed in the next issue of THE CINEMA.

The Selsior Film Company are releasing on January 13 another of their famous rag-time dancing films, "Rag-Time à la Carte," with Joe Bissett and Enid Seller as the dancers. This is a very worthy successor to "Rag-Time Texas Tommy," which has certainly broken records wherever shown. An important feature with this film is that the piano orchestration and six sheet and double crown posters, as many as required, are supplied free of charge. Exhibitors would do well to book this money-maker.

Big business is being done at the house of Walturdaw, where everything for the exhibitor is stocked. In addition to the very many specialities, a fine stock of lantern and advertising slides are kept.

I was very pleased to see my friend Reed, chairman of the K.M.A., about again, after his serious though brief illness. A rare worker, with a genial personality, Mr. Reed is one of the most popular members of the trade, and it only requires him to be absent from cinematograph circles for a day for his presence to be sorely missed.

On another page will be found the dates and towns in which "Sister Beatrix," the splendid "Miracle" play which the Shaftesbury Feature Film Company secured, will be shown in the provinces. I strongly advise provincial showmen not to miss this feature, which will be touring in charge of the genial and energetic Mr. Spring.

AMONG THE CINEMAS.

News and Views of Houses Here and There.

THE ELECTRIC PALACE, CLAPHAM COMMON, S.W.



Owned by Electric Palaces, Ltd
 Manager Mr. George W. Snazelle.
 Leader of Orchestra.....Herr Lehmann (Royal
 Academy, Berlin).
 Pianist Mr. V. Munroe.
 Opened 20th July 1910.
 Seating 1,000.
 Performances.....Continuous 2 p.m. to 11 p.m.
 Sundays Closed.
 Pictures changed.....Mondays and Thursdays.
 Prices of Admission 3d., 6d. and 1s.
 Projectors used.....Two Gaumont Machines.
 Music Employed..... Cello, 3 violins, bass, piano,
 Mustel Organ and effects.

Good pictures need good music is the opinion of Mr. Geo. W. Snazelle, the courteous and popular manager of the Electric Palace, Clapham Common, the resort of Clapham's élite. Situate facing the clock tower, the theatre is in itself a landmark of the district. Its proprietors have here adopted the same policy pursued by them in those other parts of the Metropolis adopted by Electric Palaces, Ltd. They have not wasted money on outside embellishment, but have made the interior what every picture palace should be, an artistic, sumptuous, and cosy place. Mr. Snazelle is himself a personage of importance, as I discovered, when in the course of conversation I learnt that he was a descendant of one of the leading members of the Carl Rosa Opera Company and is the grandson of the author of that famous recitation

"How Bill Adams Won the Battle of Waterloo." He is in fact a worthy son of a worthy sire. He may be said to have made his *début* into cinematography at the Ladbroke Hall, North Kensington, a by no means easy place to manage, consisting as it does of a trinity, a large hall used for whist drives, a cinema theatre, and a ballroom. From thence he went to the Electric Palace, Highgate, afterwards coming to Clapham, where he is highly esteemed by his patrons of all classes.

Amongst other information which Mr. Snazelle gave me was the significant remark that picture patrons are asking for more English films, a fact which I hope Messrs. Hepworth, Clarendon, Barker, and Cricks and Martin will note. He considers that the Essanay actor Gilbert Anderson (Bronco Bill) is the greatest favourite amongst his audience and he also vouchsafed the opinion that William Santschi, Selig's curly headed actor, is the admiration of the gentler sex, whilst for Mr. Montague's special benefit that Clapham audiences have a great predilection for Selig films. Mr. Snazelle did tremendous business whilst showing Gaumont's "Christmas Reunion," supplementing this fine film by the engagement of Miss Doris Slater the well-known soprano who rendered "Ora Pro Nobis" and "Nazareth" during the time the artist in the picture was supposed to be singing. I remained during a performance and feeling duty bound to remark that whilst Mr. Snazelle remains in charge here, Electric Palaces, Ltd. have no need to fear competition.

V.F.T.

URBANORA

RELEASES FEBRUARY 5th.

DRAMA.

Mamma's Glove.

No. 3926.

Code "Maglov."

Approximate Length, 765 feet.

Price, £12 15 0

COMIC.

Dupin's Clarionet.

No. 3928.

Code "Clarion."

Approximate Length, 305 feet.

Price, £5 1 8

TRAVEL.

Glimpses of Denmark.

No. 2649.

Code "Fredrik."

Approximate Length, 295 feet.

Price, £4 18 4

TRICK.

Japanese Magic.

No. 2645.

Code "X Jap."

Approximate Length, 465 feet.

Price, £7 15 0

THE CHARLES URBAN TRADING Co., Ltd.,

Kinematograph Specialists & Film Publishers,

URBANORA HOUSE, 89-91, WARDOUR STREET, W.

Telegrams : "BIOSCOPE, LONDON."

Telephone : 3118 CENTRAL.

THE PARKHURST THEATRE,

HOLLOWAY ROAD, N.

Owned by.....Biograph Theatres, Ltd.
 Manager.....Miss Fuller.
 Operator.....Mr. Clair.
 Pianists.....Messrs. S. Stacy and E. Vidal.
 Opened.....April, 1908.
 Seating.....over 1,000.
 Performances.....Continuous, 2 p.m. to 11 p.m.
 Sundays.....6 p.m. to 10.45 p.m.
 Pictures changed.....Sunday, Monday and Thursday.
 Prices of admission.....3d., 6d., 1s.
 Projectors used.....Two Urban machines.
 Music Employed.....Piano and organ.

Standing in the Holloway Road, facing one of the finest shopping centres in London, is one of the two cinema theatres in the country presided over by a member of the fair sex; and to Miss Fuller who directs its destinies belongs the unique distinction of having been the first lady to control such an undertaking.

Even if I had not been previously aware of this fact I should not have long remained in ignorance of it, for immediately on setting foot inside the Parkhurst I found plenty of evidence of that artistic taste which betokens the presence at the helm of a lady.

Miss Fuller sets much store by her portrait gallery, situate in the entrance hall, where one can see at a glance



the stars of the moving picture firmament. Truly she has got together a most marvellous collection.

London's lady manager has a firm belief in her own sex, and this being so, it will not surprise readers to learn that the Parkhurst Theatre, so far as the staff is concerned, may with but few exceptions be described as an Adamless Eden. Miss Fuller told me that she

considered it fitting that ladies should be in attendance upon ladies. Doubtless she had in mind the fact that it is also woman's province to wait upon man. Naturally I desired to learn the opinion of the subject of this sketch upon long films, and I quickly found that whilst she appreciated the thrilling dramas which these provide she strongly opines to the belief that 2,500 feet is sufficient for any picture where a continuous show is given, owing to the fact that those who come in when the picture is half-way through tire before it comes round again, while others who have come to see a particular film complain of having to wait interminably for it to be reached.

I elicited a little bit of information which should be pleasing to the producers of both American and English films, for I found that Miss Fuller, whilst bestowing praise upon the Vitagraph pictures, was ready to record the fact that the English films were rapidly coming to the front, and she singled out for special mention in this direction the Hepworth Company.

Those who argue that re-issues or repetitions of a picture are not popular would do well to bear in mind Miss Fuller's remarks upon the point, for she informed me that her patrons frequently request that a picture previously shown shall be re-booked, and she backed up this assertion by pointing out that *La Tosca* had to be re-booked three times on this account.

The Parkhurst Theatre was not Miss Fuller's first venture in cinema management, for she had previously had charge of the first continuous show opened in London at the Electric Theatre, Shepherd's Bush. She may be said to have made the acquaintance of moving pictures at the earliest possible moment having witnessed the first display given by Mr. Paul. No better proof of the manner in which Miss Fuller governs the theatre can be needed than the fact that during her management not a single disturbance has ever occurred—since the opening day—striking testimony to the respect which is shown to her on all hands.

V. F. T.

Managers desirous of appearing in this series should communicate with the Editor.

THOUGHTS THAT MAKE US PAUSE AND PONDER.

By SAMUEL HARRIS.

The Law, the Judge, and the Barrister.



WENT to Yorkshire last week to report on some alterations that have been made by tenants of a Cinema theatre without (so the landlord suggests) his permission being asked. These premises were built for a skating rink, and were used as such while the "boom" lasted. They were afterwards let as a cinema theatre, and when the tenants were satisfied that they were justified (owing to the business they were doing) in making further outlay, they had laid over the existing maple floor, a new one with a rake, they extended the original balcony, giving a larger seating capacity, made an extra emergency exit in the outer wall, in addition to various other alterations. The landlord brought an action against the tenants in the High Court. The case is *sub judice*, and when it is decided will be a useful one to refer to. As a very old solicitor friend of mine said, "the winning bird loses its feathers," I always advise the saving of money by settling the case, and I hope the parties in this one will see their way to do this. I candidly don't like the law. It always strikes me that so much depends, not on your case, but on other things.

The Balance of the Scales.

For instance, is your counsel in good form, or doesn't he feel well this morning? Has he let you in, at the last moment by going up north to attend another case? or, at a later moment still, if you have a leader, has he a more important case in another Court, and turns up nearly at the end of yours with his head full up with the brief he has just put down, and then makes a speech, only dimly remembering the facts, not having heard the evidence, and so not bringing out the points upon which it is necessary to remind the judge or jury, his junior and the solicitor constantly having to pull at his gown to jog his memory? I always think that so much turns on how the health of the judge is, and whether he likes the appearance better of one or the other parties in the case. And then, again, the jury—oh, well, the least said the better about them, otherwise I should have to use up two or three columns, and place myself at the mercy of the Editor's blue pencil.

Sound Advice.

I therefore say to all plaintiffs and defendants: Put your pride in your pocket and settle, although you may think, at the moment, you are giving way too much and the other side is getting the best of the bargain. Don't forget you may lose, and then all costs as well, both sides; and even at the very best, if you do win, there are "solicitor and client" costs for you to pay, and a bitter enemy made for all time. I never forget an old saying, "One friend is worth more than twenty enemies," and it is also wise to remember that "one enemy can do you more harm than twenty friends." This last requires thought, and then it causes humour.

The Small Theatre.

A well-known exhibitor was chatting to me the other day, and during the course of conversation he asked me what I thought it was all coming to. It put me in mind of an article I wrote in a recent number, entitled, "What we are coming to." I said that it appeared to me that owing to the great competition in some districts the small theatre was being elbowed out. It happens in this way: The business in London is now about seven years old. During the first four years, hundreds of theatres were opened with seating capacities of anything from 300 to 500. Some of these theatres were especially built and fitted at a cost varying from £1,000 to £5,000. Some have been built to seat from 500 to 800 at a cost of from £5,000 to £10,000. These were erected when there was no other, or perhaps a little one, in the immediate district, and the owners of the new one imagined they were going to have it all their own way, and so they had for a good time, excepting (as at that period there was always room for the little one as well), they both for their respective holding capacities did well.

The Change Takes Place.

This went on for the first four or five years, but during 1911 and 1912 a change has been gradually taking place. More and more men with capital at their command, who had been for some time keeping their eyes on the business to make sure that it was not "going to be like the skating rinks," have seen that the public had quite made up their minds that the Cinema theatre entertainment is one that cannot fail to be a source of continual enjoyment in exactly the same manner as any other theatre or music hall, excepting that it has many greater advantages, namely—more comfort for the price of admission, an entertainment that is long enough without tiring one—and, by-the-by, this point is one of the great secrets of the success of the cinema theatre, and it behoves both manufacturers and exhibitors to be very careful of the long film.

The Short Film.

We should notice the trend of things during latter years—that is, to do, hear, and see the same thing in a shorter time. Take the music hall two houses a night in place of one, look at the success of all the little short-story journals, the tubes, 'buses, taxicabs. We are all trying to get a lot in in a little time, and the success of the cinema is that we can go in for 3d., 6d., and 1s., and see two or three exciting dramas, a comedy or two, an educational, scientific, or manufacturing film, current events, with some beautiful music (at some theatres), and have a five o'clock tea in the lounge, all within the hour—but I digress.

The Trend of Events.

To get back:—Far-seeing, shrewd capitalists had been casting longing eyes on the business for some time, and they soon said, "Ha, ha, dis is gut

geschaft," and either by themselves, or with others already in the business, commenced the building of theatres seating over 800 and as near 2,000 as they could get. The cry now is, "Don't offer me any place that won't seat 1,000." What is the result? In some districts there are five theatres within a mile, two perhaps seating 300 to 400, another 600, another 800, and another—or the music hall of the district showing pictures—seating over 1,000. It is really surprising to see to-day the large number that are being erected to seat from 1,000 to 2,000, and only goes to show the trend of events.

The Great Error.

Now, what I am trying to fathom is, what is going to happen to the theatres seating 200 to, say, 500? I have found that when the large one first opens the public for a time forsake their old loves—the smaller places—and then after a month or two gradually seem to dribble back, but the smaller places never get it *all* back, nor do they ever do again the same good old business. It is then that they commence to make their vital mistake. Instead of at once spending a little more on their films, orchestra, and general brightening up, they commence to spend less—give a poorer programme, look about for cheaper labour, and allow the place to commence to look shabby—and all the time put the *whole* blame on the new theatre that has opened.

The Way to Do It.

If they only adopted the attitude of the "I'll show them" sort of plan, spent another £10 on their programme, and kept everything up to top notch, there would be a different tale to tell in many cases; of course, I'm not referring now to the theatres seating 200, I am thinking of those with at least 450 seats and standing room in addition. Well, then, those places that are, so to speak, allowed to go to the wall in the way I have mentioned, what is going to happen to them? It looks to me as if they may first be sold to some new man or the other who knows very little of the business, and cannot see into the past and future history of a business.

The Inevitable Result.

He will naturally cut his coat according to his cloth, *i.e.*, make his expenses fit his takings, which will under the circumstances cause a continuation of dwindling receipts, he not realising that it is difficult to get the public to pay the same money to see a £5 per week programme with an orchestra of one tinkling pianist when without their going five minutes' further afield or paying a penny more, they can enjoy a £30 programme with good effects and a well-conducted orchestra, and thus it appears to me that the small place will continue for a time to change hands until the last man is unable to find another purchaser, and then—in comes the landlord to decide what he will do with it. Very sad, but we can't all embark in a business that we know nothing at all about without courting disaster. Well, well, as years roll by the users of motor-cars are daily increasing, and without doubt more garages and show-rooms are required. The 300 seater would make a good place for about 20 cars, and that's all. Sad, indeed, it would be to see a number of the 300 to 500 seaters (this for short) go to the wall in this manner, and it therefore

behoves all exhibitors owning places of this capacity to look to it, arise and be up and doing.

Prevention is Better than Cure.

Get some better films, look to your music and effects, and brighten up your theatre, when, I feel sure, you will soon reap the just reward of your labours and foresight. A word in time beforehand is worth more than a tremendous lot of talk when it's too late.

Free Advice.

So many new men thinking of entering the business write me on various subjects for my advice, that I must again point out that it is necessary to write on one side of the paper only, and if a written reply is asked for don't forget a stamped addressed envelope. Where this is not sent I am always pleased to publish the reply in our columns.

A Word in your Ear Mr. Advertiser. The Essence of Impudence.

A party new to the business came to my office last week, who wanted me to do my best to sell him a theatre at a very much lower price than was asked for it, and he certainly wanted it for £500 less than it was really worth. The price was £5,000. Well now, what do you think was one of the ways he went to work? Now, don't laugh. He invited me to lunch. I hadn't time to go. So he then invited me to dinner. Well, it looked churlish to refuse, especially as he said, "Fix your own night"; but I really didn't think he was going to endeavour to use that dinner in the way he did, *viz.*, as a lever to give him something he was not entitled to. What a very funny way some people have of trying to get businesses that they cannot get in a legitimate manner by giving a cigar, a drink, a lunch, or a dinner. Funny, how the old-fashioned way of journeying to the bar when trying to fix up the deal has died out.

Experience Ealing.

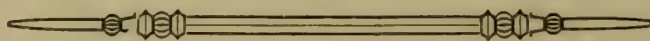
I always think that the man who has the *goods*, and can offer them at a legitimate and fair price, can always do the business without playing gastronomic havoc upon your little Mary—giving you a bottle of the boy, a long cigar, and his best behaviour thrown in. I state that the sound, level-headed business man of to-day doesn't want this kind of thing. He wants the goods for *his* money, not clap-trap.

The Tail on Another Foot.

What would he say if instead of his being the buyer or having the giving of the orders, whether they be for films or advertisements or the hundred and one other things, he employed a man for to carry out these duties, and it got to his ears that his tried and trusty henchman was being fêted and feasted with the object of extracting orders for goods of poor value, and at the same time to prevent the real goods being got from the right firm, to the sad detriment of his principal's pocket? Ah, what *would* the principal say? Well, my bonny principals, it behoves you to think *what you would say*, whether it be you or your henchman who is being fêted and feasted. It is always advisable to remember that "good wine needs no bush," and the man who feels it necessary to give overweight with *his* goods does so because he knows that he is not giving you the same value as you can get from his competitors. Talk is cheap, but "Value for Money" is the motto.

A Day at Bournville.

An "Industrial" Film of Unusual Merit
and Setting that will be easily recognised
as the Finest of its Kind yet Produced.



SOME OF THE SCENES.

The Picturesque Surroundings of
Bournville Works.

Storing Raw Cocoa.

Daily Arrival of New Milk for Milk
Chocolate.

Men's Recreation Ground.

A Walk Round Bournville Works.
Airy workrooms and open
windows.

The Factory Fire Brigade at Drill.

Open-Air Bath. Every boy is taught
to swim during working hours.

Girls' Recreation Grounds.

Preparing crèmes ready for Covering
with Chocolate.

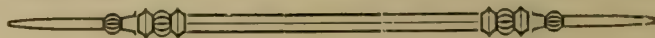
Covering Chocolate crèmes.

Decorating Chocolates.

Girls' Swimming Baths, where over
2,000 girls have been taught
to swim.

Girls' Physical Drill During Working
Hours.

Morris Dances.



This Film can be HIRED on application to :

The Gaumont Film Hiring Co,
6, Denman Street, Piccadilly, London, W.

Telephone : 5966 Gerrard (4 lines).

A DAY AT BOURNVILLE.

THE model city, as an idea, existed long before Gulliver gave us his opinions on the admirable administration of the people of Lilliput. A more idealistic, if less practical, conception had, in fact, been already unfolded in More's Utopia (there is no necessity to go back further), but whilst the respective authors have been mostly at pains to indulge in satirical fun at the expense of the social state in which they found themselves, it has remained for the people of our own time to make some attempt to ameliorate the conditions which make life so difficult in abnormally large towns. The most tangible result of this has been the exploitation of the "garden city." But whilst the garden city has many advantages for the city worker, it has the very obvious disadvantage of being some distance away from the scene of his labours.

At this juncture we seem to hear the employer, who is also

no elaboration. It is at once suggestive of comfort and health. That is the premier consideration. But the founders of Bournville have gone a step further. Having secured an ideal environment for their workers, they have also concerned themselves with their social welfare. The adjoining fields have been converted into gardens, where the employees and their children interest themselves in horticulture; into fine playing fields, where cricket, tennis, and the like can be enjoyed to the full; into pleasant retreats, where a book is an excellent companion for those preferring repose to activity.

Spacious swimming baths and well-equipped gymnasiums offer every inducement to further the physical well-being of the people. But that is not all. The educational development of the workers' children follows as a very natural matter of course. Not content with the application of modern methods to business, the organisers have seen to it that the curriculum



a Philistine, interject a remark to the effect that perhaps the employee would like to do his work at home, but lest he should misunderstand the object of the present article, we will proceed with the description of a scheme which has been shown to be quite practicable and entirely successful.

The idea of planning a small town, with its factories, offices, and houses, in the midst of a park with lakes and woods, seems to border on the extravagant when viewed by anyone accustomed to the congestion of the metropolis. Such a town does exist, however, and though the nature of its industry materially contributes to its existence, it will be observed at once, from the pictures embodied in a fascinating and praiseworthy film depicting life at Bournville, that the scheme could be adopted more generally.

A factory amidst country surroundings can be many things. Unrestricted by considerations of space, its builders can make it sufficiently roomy to dispense with artificial ventilation. A glimpse of a large works, with its upper floors on the gallery principle and its windows opening out on green fields, needs

of the Bournville school is based on the liberal ideas of the day.

In short, the little town is, as we have suggested, as near an approximation to a practical Arcadia that we can think of. To get a glimpse of the people at their work—packing cocoa, making tins and wrapping labels; to observe them at their recreation; to see the school children and their parents enacting the Pied Piper of Hamelin—and afterwards notice what the day's output at Bournville means in seeing a train laden with cocoa leaving the station, is to learn something of permanent value.

The film is something more than the usual "industrial" film produced for the educational purpose of demonstrating the manufacture of a finished product from raw material. It goes a long way to show how far it is possible to create a feeling of co-ordination in a community, and we have but to add the consequential remark that this series of pictures of "a factory in a garden" should find its way as readily into educational institutions as into the picture hall.

Exhibitors desirous of showing this remarkable film should make immediate application to The Gaumont Film Hire Service.

SHOWMEN IN THE PROVINCES.

PLEASE NOTE.

Special arrangements have been made in order that you might have the opportunity of seeing **THE MOST TALKED OF FILM ON THE MARKET** at a Private Exhibition in your own District.

Don't miss this chance, for it will be taken personally to every large Town in the British Isles, and you may be sure everybody knows of the sensation caused by the Action in the High Courts regarding **THE** Film, which a Famous Judge suggested should be called

"SISTER BEATRIX"

(A "MIRACLE" PLAY).

A new and distinct version of the old German Legend upon which the Olympia Production of "The Miracle" was based. Approximate Length 4,000 ft. Bookings can be made on the spot. 6 kinds of Posters of unusually beautiful design (Samples will be on exhibition).

Did you read the Press Notices respecting the very successful Exhibition of this picture at the London Pavilion on the 17th December, when it was applauded again and again?

Note the Date, Time, and place where this Picture Play will be shown in your neighbourhood as stated on opposite page and advise us that we might expect you.

The Shaftesbury Feature Film Co. Ltd.,
55-59, SHAFTESBURY AVENUE, LONDON, W.

Telegrams: "GRAMOFILM, LONDON."

Telewriter: 227 CHARING X.

Telephones: GERRARD 1620 (3 lines).

A PROVINCIAL TOUR.

By the extreme courtesy of the well-known Renters named below,

"SISTER BEATRIX"

(A "Miracle" Play)

WILL BE SHOWN AT:—

The Office of the Kinematograph Trading Co., Ltd., Metropole Buildings, The Hayes, Cardiff,

CARDIFF.

ON
Monday, Jan. 13th, at 11 o'clock.

CARDIFF.

The Office of Messrs. The Walter Law Co., Ltd., 192, Corporation Street, Birmingham,

BIRMINGHAM.

ON
Wednesday, Jan. 15th, at 11 o'clock.

BIRMINGHAM.

The Office of The New Century Film Service, 2-4, Quebec Street, Leeds.

LEEDS.

ON
Friday, Jan. 17th, at 11 o'clock.

LEEDS.

MANCHESTER.

Monday, Jan. 20th.

MANCHESTER.

Please communicate for time and place.

The Eletra Theatre, London Road, Liverpool,

By arrangement with Films, Ltd., of Manchester Road, Liverpool,

LIVERPOOL.

ON
Tuesday, Jan. 21st, at 11 o'clock.

LIVERPOOL.

The Royal Electric Theatre, Great Market, Newcastle-on-Tyne,

By arrangement with Henderson's Film Bureau, Irving House, Newcastle-on-Tyne,

NEWCASTLE.

ON
Thursday, Jan. 23rd, at 12 o'clock.

NEWCASTLE.

Address your communications for Synopses, etc., to the Renter of your district named above, or direct to us, the holders of the Sole Rights for the United Kingdom and the Colonies.

The Shaftesbury Feature Film Co., Ltd.,

55-59, SHAFTESBURY AVENUE, LONDON, W.

Telegrams: "GRAMOFILM, LONDON."

Telewriter: 227 Charing X.

Telephones: GERRARD 1620 (3 lines)

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Workhouse Inmates Feted.

Through the generosity of the management of the Newcastle Cinema, 50 adult inmates and all the children of the workhouse were entertained to a special matinée at the cinema recent. An excellent and appropriate programme was provided, and needless to say the guests thoroughly enjoyed themselves.

A Neat Calendar.

The Edison Co. have chosen as the illustration for their calendar this year an excellent photo of that great wizard whose name the company bears, Thomas A. Edison. The tear-offs are interleaved with apt allusions to the specialities in which the company deals. The calendar is a useful ornament to any office.

Whiting and Bosisto, Bristol.

This firm specialises in theatre seatings and furnishings. They are prepared to quote for tableaux curtains with proscenium border, and are prepared to submit special designs to suit any scheme of theatre decoration. They provide scenery, seating of every description, generator sets, brass hand rails, and stair treads, carpets and linoleums, and make a speciality for export of seat coverings in leatherette, prepared to withstand climatic conditions. Their new catalogue, just issued, admirably printed and well illustrated, should prove of great assistance to those who contemplate entering the business, or those who have made up their mind to renovate and re-equip their theatres in the near future.

Little Helen.

This little maiden, still of rather diminutive size and proportions, bids fair to excel her more mature sisters in the moving picture arena of stars. At her tender age of three she plays the parts assigned to her with an air of one who knows how, and Director Dwan finds no difficulty in getting her to understand just what he wants. She is demonstrating a natural talent, and is a prominent character in the "Flying A" studios. Her efforts are much appreciated by the public, who look for her appearance on the screen. Her part in the recent release, "Pals," won her many laurels, and her admirers are already aggregating quite a host. Future "Flying A" releases will give Helen ample opportunity to share the popularity accorded the able cast of moving picture stars participating in these productions.

American Completes Second of Calamity Anne Pictures.

"Calamity Anne's Inheritance" is the title of the second picture on the subject, to be released by the American Film Manufacturing Co., of that delightfully erratic woman of the hills. "Calamity Anne's Ward" was the first of the series, and the instant success that greeted this Western comedy assures a series of really funny subjects centring around her.

"Calamity Anne" beautifully typifies that ancient woman of the rough mining camps, rough, coarse, cussing, smoking woman, more man than woman, but hiding beneath the uninviting exterior a heart full of warmth and kindness. "Calamity Anne" was a familiar figure in every camp during the 49 days of California, and the picture given here is as careful a photograph as painstaking research would permit.

A New Selig Producer.

Lorimer Johnson, one of the best-known players and producers on the American stage, and noted as a globe-trotter and student, has joined the Selig producing staff, and will be located with the Chicago studios for the present. Mr. Johnson was playing in a revival of "The Light Eternal" at the Liberty Playhouse in Oakland on the day of the memorable San Francisco earthquake. For the last few years Mr. Johnson has headed his own company of players in vaudeville.

Edison's Talking Pictures.

The Edison talking picture, technically known as the kinetophone, will be on the market at an early date. Opera, musical comedy, drama, are all embraced in this latest invention, which makes the gestures of artists act in harmony with the voices, the audience enjoying both, while Caruso, Bernhardt, Harry Lauder, or the artist concerned may be thousands of miles away. It is the intention of Mr. Edison to lease, and not sell, canned opera reels of "Faust" and "Il Trovatore," now ready.

Big Draw Superseding Long Pull.

In Peckham a publican has complained of the serious depletion in his takings since the opening of the Peckham Hippodrome. He, in consequence, has paid several visits to the theatre on various occasions, and has come to the conclusion that the best place for the investment of his money is a cinema theatre. He has applied to the company running this theatre for 100 £1 shares. Hotel and public-house proprietors please note that we have the complete histories of all companies interested in cinematograph theatres. We should always be pleased to give any information in our power to intending investors.

Mexico and the Film.

San Luis Potosi is the centre for the distribution of moving picture films to Northern Mexico. The local branch of a Mexico City house (P. Aveline and A. Delalande) receives its supply twice a week from the capital and dispatches films daily by express to points on the northern frontier and the Pacific and Gulf coasts. The San Luis Potosi distribution also extends south to Guanajuato. Picture palaces are flourishing at the present time, in spite of some interruptions in the schedules due to train delays. The larger cities support several enterprises of this kind, and there is scarcely a town of 5,000 inhabitants that does not maintain one, with daily changes of films. In the smaller towns humorous subjects seem most popular, while in the city of San Luis Potosi views of artistic character are more desired. Recently films showing the progress of the Panama Canal work met with an excellent reception. Fleet and army movements are always popular. Presentations of operas and of well-known dramatic works are preferred above either melodrama or humorous sketches in that city. The moving picture theatre occupies an important and serious part in public entertainments. The Mexican is naturally given to graphic representations and novelty, and the price of admission to the palaces suits the purse of many of the people. Foreign visitors who cannot speak Spanish resort to these theatres as a form of public amusement in which they can participate. Especially attractive films are announced and even reviewed in the local newspapers.

Clergy and the Pictures.

The management of the cinematograph reproduction of the "Miracle" at Covent Garden Theatre state that on one afternoon more than a thousand clergymen, of all denominations, were present to see the performance.

Chet Withey Joins American Forces.

In Chet Withey the American Film Manufacturing Company acquires another splendid addition to its lists of stars. Mr. Withey is a character man of reputation, and joins the "Flying A" interests at Santa Barbara with every promise of adding to his long string of successes. Mr. Withey is a character man, and counts his greatest successes in Rex Beach's "The Barriers," playing the character heavy of Rummion. He left the Selig Company's Los Angeles branch, where he was identified with some of the best of Selig's coast productions, to join the staff of the American.

Firemen at Cinematograph Shows.

At a meeting of the Police and Lighting Committee of Dundee Town Council it was unanimously agreed to submit for the Sheriff's approval the by-laws regulating the theatres, music-halls, cinematograph, and other entertainments in the city. Upon one of the articles, which related to the services of firemen at their entertainments, there was considerable discussion. Ultimately the committee decided that firemen in attendance at such entertainments should be members of the City Fire Brigade, and be paid at the rate of not less than 15s. per week, including one matinée, all other matinées to be paid for at 2s. each.

Annual Dinner.

The 4th annual house dinner of Harry Hall, the well-known Civil and Sporting Tailor, of 207, Oxford Street, W., and 31, Eldon Street, E.C., was held on Saturday last at the Holborn Restaurant. After the usual loyal toasts Mr. Harry Hall responded to the principal toast of the evening. He reviewed the firm's progress during the past year, and fully voiced the feelings of the staff when he stated that the firm intended to again have a record year. At the conclusion of his speech Mr. Hall was presented with a silver fitted dressing-case and an illuminated testimonial by his staff as a mark of their appreciation for the kindly interest he took on their behalf. An excellent entertainment was then proceeded with under the direction of Mr. Harry Mills and Mr. C. J. Payne Woods. Well-known artists contributed to the programme.

More Selig Animal Pictures.

The Selig people are working on still another big animal picture. This time it is not an African picture, however, but a story of circus life. Each of the directors except Henry McRae has tried his hand at animal pictures, and now McRae is having his chance, with Kathlyn Williams as his leading woman in the picture.

The other two directors, Colin Campbell and Lem Parker, are doing straight 1,000-foot dramas. Thomas S. Nash, the new Selig producer for this section, has been putting into effect a new policy. Sensational and spectacular pictures have been put into the background for the time being, and those who keep track of the Selig releases may expect in the near future to see a line of subtle psychological dramas of a more thoughtful type, quiet things that give one something to cogitate on afterwards. This is a hint to photoplay writers.

Kathlyn Williams, Selig's leading woman, has a new hobby. She is learning to be an aviatrix, or an aviatoreaux, or an aviatrice—anyhow, she's learning to run a flying machine. She has been making frequent ascents with Glenn Martin, who says she is one of the most promising pupils he has ever had, and thinks she will be ready to try it alone in a month or so. Look for a Selig release about "The Girl in the Biplane."

The Triumph of the Picture Theatre.

From a lengthy article in the Cheltenham Examiner we call the following eloquent testimony to the cinema:—"If you were to ask me what is the outstanding feature of the Christmas season of 1912, I should reply without hesitation, 'The triumph of the moving picture shows.'"

Praise for the K. M. A. from South America.

The appointment by the Incorporated Association of British Cinematograph Manufacturers of a censor of films leads the Buenos Aires Herald to remark:—"If such a censor were appointed in Buenos Aires, there would be very little left to show. It is satisfactory to see that the film manufacturers in England have themselves taken steps to purify their exhibits. In that case picture palaces will become—as it was originally hoped they would be—sources of instruction and amusement, and not, as in Buenos Aires, schools for vice and immorality."

Nottingham's Latest.

Nottingham's latest and largest cinematograph theatre—the New Empress Cinema—was opened on Wednesday last.

Occupying what was formerly the Empress Rink, the interior is spacious, yet cosy, whilst the pictures can be seen without difficulty in any part of the building. Fitted with electric light, there is a warm, shaded glow when the red globes are lit up. The whole place is suggestive of restfulness and luxuriance. This is the twelfth cinema to be opened in the city, and brings the total picture palace accommodation up to about 5,000.

A pleasant scheme of decorations, with red as the predominating colour, has been adopted, and there is a comfortable café, which has the appearance of a drawing-room. The latest ideas in the way of ventilation have been adopted, and there are two main entrances and the requisite number of exits.

The Sobering Influence of Pictures.

Picture houses have such a lot to answer for that it comes as a pleasurable change to hear a word on their behalf. Both the Chief Constable of Leeds (Mr. W. B. Lindley) and Mr. T. Gordon, secretary of the Leeds branch of the National Commercial Temperance League and secretary of the Leeds Vigilance Committee, attribute the diminution in drunkenness at Christmas to some extent to the popularity of the picture palace. Mr. F. R. Spark calls attention in the public Press to this improved state of morals, and the Chief Constable admits that he is agreeably surprised at the small number of "drunks," and also at the few cases of crime—burglary, house-breaking, purse-snatching, and the like—which have come before the notice of the police. "I do not know," he says, "that there is any particular reason for the diminution in drunkenness, except that people have taken advantage of the various forms of entertainment. The cinematograph shows attracted numbers of people, and two of the theatres were also open this year." Mr. Thomas Gordon expresses the opinion that, "Whatever may be said against picture houses, they are doing a great amount of good. There is a great change coming over the tastes of the public, and the spread of education is having its effect. All the entertainments and attractions, too, tend to diminish drunkenness."

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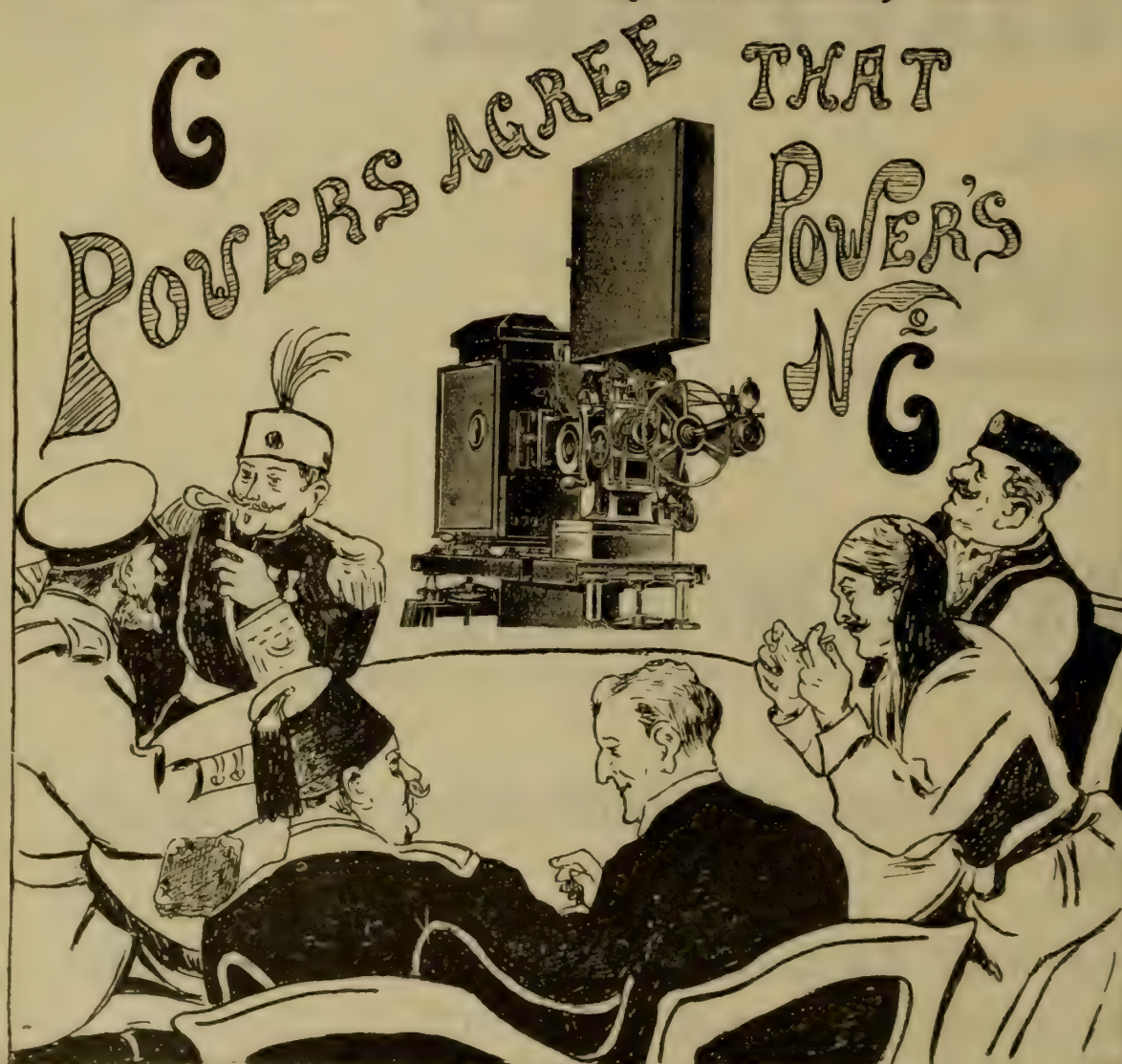
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THE MANAGER'S PAGE.

HELP HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

Those who are showing "Sister Beatrix" might with advantage take a leaf out of the book of the management of Covent Garden Theatre, where "The Miracle" is drawing all London. The idea adopted is that of sending the knight, attired in armour, mounted upon a milk-white steed, and bearing aloft a banner with a characteristic design, and the words "The Miracle." Needless to say a knight in armour in London streets is the cynosure of all eyes, with beneficial result to the theatre. This advertising scheme with, of course, the necessary variations, might be made applicable to many films.

Here is another example which might be emulated. At the Golden Domes, Camberwell, at the end of this week, "The Black Mask" will be the feature film, and the manager, Mr. Eric Alexander, has hit upon the happy plan of sending a man on a charger and wearing a black mask round the district. At night this individual will be stationed at the entrance to the theatre.

Selig's film, "Kings of the Forest," affords scope for novelty in booming. It would not be out of place to utilise life-size models of lions and other wild animals on either side of the entrance doors, and where space permits in the vestibule even a miniature jungle may be arranged.

I notice that some theatres are still adopting the practice of presenting souvenirs at matinee performances presumably with the object of attracting audiences at a time when, as a rule, the younger generation predominates. I may be pardoned for suggesting that "The Cinema Souvenir of Picture Players" is one of the most appreciable gifts obtainable. Particulars regarding this novelty will be found on another page.

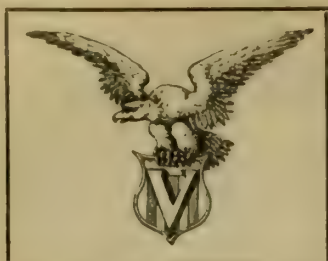
Most of the odium attaching to Sunday Pictures is undoubtedly due to the inappropriate nature of many of the programmes employed; but there is also another sinner. I allude to the rendering of music which is not at all in harmony with the occasion. "Ragtime" compositions are all very well in their way, but I certainly think that the majority of picture patrons will agree with me when I say that their use might advantageously

be confined to six days of the week. Of course I must not be taken as meaning that the musical programme on Sundays should be solely of a sacred character, for there is plenty of lively morceaus available without resort to the latest craze—"rag time."

At the Brixton Hill Theatre, one of Pyke's Circuit, the management permits parents who are accompanying their children to the afternoon performances to enter at the reduced rate charged for juveniles. This is a boon which is highly appreciated and it is an idea of which I have always written in favour. In many cases, parents will not allow their children to go to the theatre unattended, and where there are five or six offsprings no mean tax is imposed upon one's purse if the full charge for admission is made for grown ups in attendance.

The question of free teas in cinema theatres is one around which much controversy ranges. On the one hand there are those who argue that the handing round of the cup that cheers is looked forward to especially by members of the gentler sex who drop into the theatre for a rest when fagged out after a round of the drapery emporiums. On the other hand I was talking to a manager the other day, and he told me that his proprietors received a rude shock when they introduced the system, more than one of their patrons venturing the opinion that if they required a cup of tea they were quite able to pay for it. I can quite understand this objection to a free cup of tea when I remember how it is served at some theatres. Not only is it of a wishy-washy description, but in many instances it more closely resembles iced water by the time it reaches those for whom it is intended. Tea, to be appreciated, should be fairly strong, and it must be served hot.

My opinion has always been that it is wrong to reduce the prices of admission during the summer season, and I have written columns for many years past pointing out how difficult it is to level them up again when the busy season commences. Further proof of the correctness of my reasoning is furnished by the fact that in South-east London where this foolish policy was adopted, despite the fact that at all cinema theatres vast crowds are turned away nightly, summer prices still prevail to the detriment of those who have invested their money in the house in question. The pictures will hold their own with any other form of entertainment even in the dog days, and if I were a manager I would much prefer to play to smaller houses at full prices during the very short summer which England enjoys, than to full houses at ruinous prices.



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Scenes That will Ever Remain Green in Our Memories.

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Approx. Length 918 feet.

The Spirit of the Range.

Full of the Spirit of Romance and Life of the West. Touches of Beauty Throughout
Make it Irresistible.

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Approx. Length 948 feet.

When Persistency & Obstinacy Meet.

Keeps Right on doing it until he wins back her love. She can't lose him and is glad
to find he doesn't want to lose her.

Released Saturday, Feb. 1st, 1913.

Approx. Length 1,010 feet.

In the Furnace Fire.

This is a Case of the Jilter Being Jilted. Both Jilters Get a Jolt. Constancy is
Rewarded. Fickleness Reproved.

Released Saturday, Feb. 1st, 1913.

Approx. Length 941 feet.

The Toymaker.

His business is to help others be happy. He does it and makes them better too.

Released Saturday, Feb. 1st, 1913.

Approx. Length 557 feet.

Bettina's Substitute.

A Lesson to Old Mashers. We are Never Too Old to Learn.

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THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Film Jumps.

Webster writes as follows:—"Will some kind operator tell me the cause for the jumping and jerking of a picture on the screen, and how to remedy same?"

We won't bother any of the kind operators with this particular proposition, especially inasmuch as Webster doesn't say what kind of machine he has or give any other data whatsoever, but will try to answer it ourselves as best we may. One prolific cause for the film jumping is dirt on the face of the intermittent sprocket. I have seen operators (?) allow gum and dirt to collect on the face of the intermittent sprocket half the depth of the spurs, and then wonder why their picture jumps. The jerking may also be caused by improperly adjusted tension springs, or tension springs too weak. It may be also the result of imperfect perforation in the film itself, and there are other causes. If Webster expects an intelligent reply, he must send all available data.

Intermittent Sprocket or Gate Out of Line.

Cole writes as follows:—"Since I put in new tension springs I notice the sprocket holes show on the screen. I put back the old spring, but it still shows."

He says considerably more, but was a little careless with his writing, and I cannot make it out. As near as I can get at it, he either remedied or attempted to remedy the matter by loosening the screws holding the aperture plate, and setting it over a little. This might accomplish the result all right, but it is the wrong way to go about it. Your sprocket holes showed for the reason that (a) your intermittent sprocket is out of line with the aperture—that is to say, sets too far to one side; (b) the top idler of the gate is out of line with the aperture. Either one or both of these conditions are quite possible, and if bad enough would cause the sprocket holes to show. The remedy is simple and obvious: line up the sprocket and top gate idler with the aperture.

The Same Old Story.

Grace writes:—"I am always glad to get THE CINEMA, as I have received a great deal of information from it. I show a 10 by 12 picture, and cannot get a good focus all over the screen. A strip about one foot wide on the left-hand side of the picture is out of focus when the rest of the picture is sharp. My machine sets in the centre. Can you tell me anything that will help in this matter?"

Well, I don't know whether I can or not. I have been chasing this particular trouble for quite some time, and I believe I am beginning to get the "critter" cornered at last. Get a stick of ordinary chalk, and grind some of it up on a rough board, so as to make fine powder of it; talcum powder will do just as well. Take out your projection lens, and drop some of it on the front lens, and then empty it out again. This will leave the front lens with a slight layer of chalk or powder. Now put the lens back in the machine, turn on the light, open the gate of the machine, and let the white light shine through. Look in the end of the lens, and you will see on the front of the lens the image of the aperture. If this appears central, all right; if, on the other hand, it appears to one side, very likely that is the cause of your difficulty.

I just discovered this recently, and I do not yet know what causes the trouble, nor how to remedy it, though I shall proceed with further investigation as soon as possible. Meanwhile you might experiment along these lines, and let us know what result is derived from your experiment. If you find this is not the seat of your trouble, communicate with me further, and I will see what can be done.

Resistance Wire.

Birmingham writes:—"Will you kindly give me the composition of resistance wires used in rheostats, and oblige?"

F. A. C. Perrine, in "Conductors for Electrical Distribution," says:—"Intermediate between the alloys of a constant character (patent nickel) which may be used for resistance standards and those only valuable for very high resistance (German silver, platinoid, rheotan, &c.) lie a series of nickel steel alloys. Possibly when the properties of these alloys have been investigated with sufficient care, and their constants and permanence determined with exactness, it will be found that they may be used in standard resistance, where they may supplant the other materials as thoroughly as they have already supplanted German silver as a simple absorber of energy. No assay of these alloys nor formula for their constitution is at hand, and it is probable that the ingots are not especially made for use as wire, but that the wire bars are cast from furnace heats run primarily for the manufacture of armour-plate or steel shafting. These alloys are sold under trade names such as 'Krupp Wire,' 'Superior,' 'Iaia,' 'Climax,' 'Advance,' &c."

You will thus see, Birmingham, that the "Climax" and other rheostat wires in common use are nothing more or less than nickel steel—practically the same as that cast for armour-plate.

Wires Burn Off.

Thomson asks what makes wires burn off inside the lamp-house; says he has an Economiser, and sometimes burns off as many as three wires a day. That part of it is all right, but then he goes on and covers three pages with verse. The verse is excellent, and I wanted very much to publish it, but was unable, owing to the fact that the stenographer broke six pencils trying to take dictation, and then went on a strike. So far as the wire is concerned, you are using too small a wire for the current. You probably are using a 60-ampere contacting with a No. 8 wire into your lamp-house. Change the No. 8 to a No. 6 or else double the No. 8 is my advice. A No. 8 wire is rated to carry only 33 amperes of current. Naturally, when you undertake to force 50 or 60 amperes through it, and add to the natural heat generated by overloading the wire, the heat from the arc, the wire is going to burn off. I have even seen some operators try to use a No. 10 wire with a 60-ampere contact in an inductor, and then wonder why their wire is burned off.

Condensers.

C. Hagan writes:—"I hear that some men are having trouble breaking condensers. Well, I had my own troubles, too, until I tried out a little idea of my own, which ended it. That was six or seven months ago, and I haven't broken a single condenser since. Before that I broke an even dozen in one week, and it is said that necessity is the mother of invention. I conceived the idea that perhaps the glass did not have sufficient temper, so I laid several lenses on top of the rheostat, and let them heat and cool for three or four days. I have not broken a single condenser lens since. I only hope my brother operators will try this scheme with equal success."

Surely if this works out, and it costs nothing at all to test, we are all deeply indebted to brother Hagan.

Large Spot.

"I am using a Powers No. 5 machine, with compressed gas for light. The spot at the gate is 3 inches in diameter. Whether I move machine backwards or forwards seems to make no difference. I believe I am losing a lot of light which ought to go through the lenses. I am using 4½-inch condensers. Is there no way of condensing light to a smaller spot?"

Yes. Move your light farther back from the condensers. The spot is made large by moving the light nearer the condenser and smaller by pulling it back. I am inclined to believe, however, you are using only one condenser lens. If this is so, you must instal another lens.

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In the Springtime of Life.....	Swedish	3425	Light after Darkness.....	Britannia	2013
Path of Destiny (coloured)	Artistic	2623	Lieut. Daring and Plans of Mine Fields	B. & C.	1425
Queen of Sheba (coloured)	Artistic	1880	Britannicus (coloured)	Valetta	2230
The Fires of Vengeance	S.C.A.G.L.	1698	The Sullied Stream.....	S.C.A.G.L.	2440
The Old Colone.'s Gratitude	Britannia	1863	Geronimo's Last Raid	Flying A	2000
The Black Mask	Amer. Film Rel.	2950	The Child Stealers	S.C.A.G.L.	2428
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Jess.....	Thanhouser	3000	Death or Glory	Cines	2417
The Mills of the Gods	Vitagraph	3079	Charlie Colms and Dandies' Club	Pathe	1682
Sister Love	Artistic	1562	A Soldier's Honour	Bison	2020
Monte Cristo.....	Selig	3150	Under Two Flags	Thanhouser	2000
The Perjured Confession (coloured).....	S.C.A.G.L.	3169	Siegfried	Ambrosio	2660
Cruel Fate	O.C.E.D.	2900	The Flooded Mine	Clarendon	2160
The God of Vengeance	Duskes	2868	Greed for Gold (coloured).....	Pathe	3145
The Chasm of Fate (coloured)	Italian Art.	1962	The Money Kings.....	Vitagraph	2876
Custer's Last Fight	Bison	2100	Oliver Twist	Hepworth	3700
The Forger (coloured).....	Pathe	2410	Trapper's Bride	Bison	2000
The Work of his Hands (coloured).....	Artistic	1644	Lion Tamer's Revenge.....	Cines	1928
A Heart of Stone	Cines	2186	Branded by Fate.....	A.A.P.	1310
Happiness and Sorrow	Cines	1861	Enzo the Brigand	Artistic	2312
From Town to Country	Britannia	2112	The Masked Sisterhood	Ambrosio	1808
A Race for an Inheritance.....	Gaumont	2400	Fatal Necklace	Cines	1528
The Massacre	A.B.	2150	The Last Performance	Pathe	1964
Foreign Office Secrets	Elite	2600	White Slave Traffic.....	Nordisk	2165
Nick Winter and the Stolen Favourite	Pathe	3390	Love's Sacrifice	Itala	1510
The Mine Owner	Elite	2525	Last Hurdle	Gerrard	2410
Fra D'avolo.....	Solax	3000	A Man of the Wild	S.C.A.G.L.	2310
The Cry of the Children.....	Thanhouser	2000	The Sewer	Solax	1830

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Grams : Mindful, London.

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'Phone : Central 276.

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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and each week will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

What a variety of ways in respect of the music different exhibitors have! Firstly, there is the automatic piano player only; secondly, the piano proper, with the strummer for about 17s. 6d. a week. Then we come to the piano—a grand—a good instrument with an accomplished musician at the keyboard, able to vary the music at a moment without any notes, according to the requirement of the film.

We then come to the theatre with both a piano and an organ, with one musician for the two; secondly, with the piano and an organ and two musicians; thirdly, one or both with a violin; fourthly, one or both with two violins, and so on *ad infinitum*.

There is an orchestra in a cinema theatre up North with sixteen players. It costs about £35 per week. They certainly give some very good music, but—and here's the peculiar thing—they play any music, in accordance with a preconcerted programme, whatever the picture may be. Of course, they do not play Faust or the Grand March in Saul to a comedy, but if they did happen to be playing one of Faust's overtures to a drama, and a love scene was taking place, it can easily be seen that the whole orchestra might be playing "all out," so to speak, when there should be nothing but slow music with enrapturing thrills. A Londoner who is used only to the theatres that always play to the picture would find it hard indeed to derive any enjoyment from the pictures at the house I have in mind, and would find himself wanting either one thing or the other, the pictures or the music, but not together. The only thing to do is to shut your eyes and enjoy the music. It is difficult to be out in the rain and at the same time enjoy the sunshine, or perhaps a better simile, to drink your soup and eat your stewed fruit and cream at the same time. They may both be very good, but not if taken together, and that's just what this northern orchestra with the pictures puts me in mind of.

Now, if one does want to hear the whole thing studied to a degree and given with dash and eclat, with every detail worked out, I cannot do better than advise a visit to Electric Palace, Marble Arch. The execution and style is very fine indeed, and it is really wonderful the difference it makes in the enjoyment of the pictures. No wonder it is often so very difficult to get a seat there. There is really management at that place, and the tone and the atmosphere give a feeling of warmth and luxury, that it is not easy to get with a lavish expenditure—it requires good taste as well.

Then, again, we come to Covent Garden, with an orchestra and chorus of 200 performers, and the London Opera, with a band of 40 instrumentalists. Of course, the average picture theatre cannot afford to fly so high, but in the metropolis I could point to houses where over a dozen constitute the orchestra.

I myself am an advocate for orchestral music as an accompaniment to the pictures, although I do not for one moment mean to infer that with the very many excellent instruments now on the market, such as the Cinfonium, the Bi-Orchestra, and the combination of piano, organ, and violin automatically played, which Messrs. Keith Prowse handle, it is not possible to provide really suitable music at a minimum of expense. Of course, the great difficulty with mechanically played instruments is that a roll of music only contains certain selections, and it is, so to speak, impossible to change immediately, or as quickly as the scenes change on the screen from grave to gay, or *vice versa*. Still, it must always be borne in mind that continuous playing is somewhat tiring to the musician, and the provision of an automatic instrument affords scope for giving the players an interval of rest. There are some pictures which may be suitably accompanied by a waltz or a rhapsody, and these can be conveniently played to by the mechanical instrument.

Undoubtedly orchestration gives the best effect, and theatre managers should always remember that good films require equally good music. By no means, however, should the quality of the films be sacrificed for music. It has been held in a court of law that music must be secondary to the pictures, especially where a music licence is not held, a point some provincial showmen would do well to remember.

No theatre can be considered completely equipped which does not possess an organ, and a pipe organ is preferable. There are many situations in the films where organ music is the most fitting kind of instrumentalisation that can be used, and the omission to provide such music has brought odium upon many otherwise well-regulated theatres.

I have not touched upon the question of the musician's salary, but I mean in a future issue to have a good deal to say upon this. I am compiling a table of salaries in vogue, and I cordially invite readers of THE CINEMA, especially those to whom a miserable pittance is doled out for eight or ten hours a day hard labour on the ivories, to send their grievances along to me, and together we will see whether something cannot be done towards the obtaining of a fair week's wage for a fair week's work. The Editor tells me that he is saying something upon this matter in his opening article this week, and I cordially direct my readers' attention to it.

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Features.

Title	Maker	Length	Release
THE FIRE FIGHTER'S LOVE	Selig	1005	Feb. 16
THE SMOULDERING SPARK	Selig	1490	" 9
SALOME	Savola	2300	" 8
A PRODIGAL SON	Gerrard	2683	" 8
THE LAW OF THE WEST	Bison	2500	" 2
THE SECRET TREATY	Nordisk	3165	" 2
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FROM THE STILL TO THE ANIMATED.

THE NEW GALLERY TO OPEN ITS DOORS NEXT TUESDAY.



BEFORE our next issue goes to press the New Gallery, Regent Street, famous as the home of the still picture, will have opened its doors for the exhibition of the all-conquering moving picture, having been reconstructed as one of the most palatial cinema theatres in this country at a cost of over £80,000.

The magicians who have been responsible for this transformation are Messrs. Laurillard and Sedger, whose able directorate has made Electric Palaces, Ltd., one of the foremost concerns catering for the public's amusement.

We are in the unique position to-day of being the

Yard"; and it is recorded that an inn was eventually erected and called the "Sadler's Arms."

And so, perhaps, we can arrive at the origin of the licence which is now owned by the New Gallery Kinema.

It was in the year 1784 that Nash's Quadrant came into existence; and now once again the old order is going to change and the famous Quadrant be remodelled. Through these four centuries, after many vicissitudes, the New Gallery site has remained unchanged, and it is meet that this ancient site should be the chosen spot where the flame of a new era in pictorial art has found its being.



first journal to publish an illustrated description of this Aladdin's palace, and we do so in continuation of our policy of leading the way in all that pertains to the industry.

It would not, perhaps, be out of place as a brief preface to direct attention to the ground sketch maps, which show the land between the points known as Piccadilly Circus and Oxford Circus at the present day.

The history of the site on which the spacious building of the New Gallery Kinema now stands can be traced back a period of four hundred years.

This site has remained practically undisturbed since the year 1682.

In early days we find a simple stable; then it received the dignity of a name, "The Sadler's Arms

The New Gallery Kinema is ambitious in the character of its grandeur and its dimensions. It aims at progression which may establish as an accomplished fact the dream of the earnest photographer.

General Scheme.

The general dimensions of the New Gallery Kinema site are about 14,000 super. feet, and the site comprises a picture theatre, tea rooms, a spacious lounge, and a brasserie grill room.

Let us take our readers on a brief tour round the building to note its arresting points.

At the Regent Street entrance the first compelling detail is the entrance, with its gates of wrought iron. These are said to be the finest specimens of their

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particular class to be seen in the country. Mahogany doors, resplendent with bevelled glass, lead to a spacious vestibule. Before entering the theatre, to which one descends a few steps, our attention might

comfortable, with an exquisite feeling of "bien-être," due to the equable temperature—unvariable at the ideal 68 deg.—which sanitary science enjoins. This is due to the advantages of a sliding roof and a cunning



be directed to the tea rooms on the left of the main entrance. Comfort is the striking note, the simple Adams style is used, and one likes its gentle simplicity.

In the summer that glass dome will be a boon in hot days, and in the winter scientific principles of heating now in evidence will give the ideal temperature of 68 degrees. This latter, by the way, is standard throughout the house.

Passing through the tea room we enter the theatre by an entrance other than the front, and gazing round the auditorium there is the opportunity of appreciating the skill and ingenuity of the architects, Messrs. Woodward and Son, who, with Mr. Gilbert Booth, have been responsible for the building.

The bold sweep of the balcony, terminating with roomy boxes at either end, secures a view of the screen to all. By using the Cantilever system no columns are necessary to support the balcony, the undulating sweep of which is a veritable triumph in engineering skill.

And the ground floor. One can appreciate, perhaps, the taste of those who are responsible for the decoration and colour scheme. A thick pile carpet of apple green, with Rose du Barri, on which are placed comfortable, roomy arm-chairs. Here again, even to the superbly quiet decorative walls of the Georgian period by Maestro Buccini, painter to the Vatican, restfulness is apparent.

It is, perhaps, some relief to the tired shopper or one satiated with amusement to sit and rest whilst watching pictures of the highest quality thrown on the screen, which in itself is particularly beautiful in its copper gilt frame.

Looking up through a clear and mellow glow of green and amber lighting, fitted in a satiny gilt finish, you see above you a majestic dome and cupola crowning the edifice; enframed in raised mahogany panels, the rosy walls around you set off the dainty allegorical frescoes of Maestro Buccini. All is cool, calm, and

adjustment of the dome, which is made to open on every side, so that, whichever way the wind blows, we are sheltered.

The theatre is constructed to seat nearly 1,000 persons.

Proceeding through the building, we pass to the waiting hall, which will in itself be a boon to those who have hitherto been compelled to take their places in queues and "places where they stand." Telephones have been installed, and here one may meet friends—in fact, make the place a general rendezvous—a sort of West-End club.

We pass on to the Tudor Restaurant, which has been placed under the waiting hall, and which has a special entrance in Heddon Street. Tudor it is in its simplicity and good taste. It is a dignified baronial hall, with a silver grill, which, with the tea-rooms, are directed by Mr. Goetz, who has long been associated with the New Gallery Restaurant and Vienna Café. Here will be dispensed, in a similar green and rose-colour scheme, by attendants in dainty costume, all kinds of cakes and kuchen, gateaux and patisserie, and café melange with whipped cream and chocolate, in dainty china, on snowy napery and in glistening silver and eighteenth century Sheffield plate.

The Tudor hall is carpeted in a particularly warm colour scheme of red and blue, and comfort predominates.

The Pictures.

The management have made exceptional arrangements, hitherto unknown, whereby exclusive subjects of the highest excellence, and selected with expert care, only will be shown.

Then, again, it is the intention of the management to cater for those who desire something more advanced than pure amusement—namely, science. One morning of each week there will be delivered lectures by the most prominent scientists, whose discourses will be accom-

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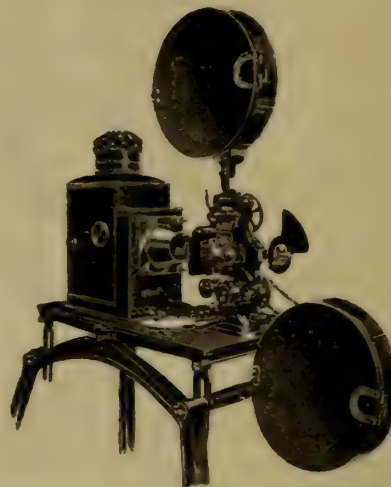
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Music.

The management have secured the services of Mr. E. Sericiscu, the well-known musical director, who has engaged a full orchestra, comprised of only selected artistes, and the descriptive music will be arranged by Mr. Julian Fredericks.

The provision of good music in a restaurant is now a necessary adjunct to a good dinner, and great care has been taken in the selection of a first-class orchestra. This will be under the direction of Mr. Otto Mey, with whom will be associated Mr. I. Snook, both of whom are well known in their former connection with the orchestra at the Piccadilly Hotel Restaurant.

Ventilation.

Fresh air, so frequently lacking in restaurants, has been one of the directors' first cares. By a new system of ventilation, fresh air is supplied and vitiated



air is extracted through hollow flutings and air ducts concealed in decorative friezes, cornices, and pilasters.

Entrances and Exits.

As has already been outlined, the New Gallery is rich in entrances and exits. Of the latter there are eight in number. Passing from Piccadilly through Sackville Street, one may be saved a wide detour by entering the Vigo Street entrance. Then, of course, there is the main entrance in Regent street, and yet another entrance in Heddon street, so that it will be seen that the safety of patrons has by no means been overlooked.

In Conclusion.

It is difficult in a limited space to describe the building in the detail which it undoubtedly deserves. Better let the judgment be in the spectators' eyes, but this we may say, that the directors have erected an edifice worthy of England's finest thoroughfare.

They have not forgotten the traditions of the New Gallery as a temple of art, and they will see that those traditions will be maintained whilst they continue to guide the destinies of the New Gallery Kinema, already termed "the last word in picture playhouses."

The opening of the new gallery on Tuesday next by Sir George and Lady Alexander will mark a new epoch in the history of cinematography in its highest artistic flight.

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**TEACHING BY CINEMATOGRAPH AT
THE LONDON OPERA HOUSE.**

An interesting departure in cinematograph shows is to be made shortly by the London Opera House, where a series of Saturday morning performances is being arranged for the special benefit of children, and will be weekly educational lectures dealing with almost every department of life. The wonders of the laboratory, the marvels of Nature, the greatness of the seemingly insignificant will all be explained by lectures, and for an hour and a-half the youth of London will be fascinated with the latest triumphs of the modern method of teaching through the eye.

Mr. Fernand Akoun, who is pushing forward the arrangements in connection with the performances, told a representative that the mistake most people made with regard to the cinematograph was that they were inclined to think it had reached the climax of its possibilities. As a matter of fact, the business was still in its infancy. "In this country," he said, "we are miles behind France in the use of the cinematograph. They apply the film to educational needs to a great extent, and even in military matters it is used. Elaborate pictures of the troops at manoeuvres are taken regularly, and afterwards they are exhibited and the lessons learnt from the mistakes which have been made, or congratulations given when deserved. In Germany, however, the picture houses are behind England from the fact that the State-aided theatres loom largely in the public mind, and not much encouragement is given to the cinema.

"In these lectures at the London Opera House every subject will be dealt with—history, geography, scientific matters, the manufactures of the country, and such items, the aim being to give juveniles a thorough understanding of what their own country is, and to teach them all we can in every direction. Competent lecturers will be engaged, and will explain every film. The price of admission will be only a few pence, just sufficient to cover the expense of running the matinée, and the educational authorities will be approached in regard to the kind of films which they suggest should be shown on certain days."

Mr. Akoun instituted on Sunday last at half-past seven a programme of moving pictures, which will be continued each Sabbath. There was a full orchestra, ordinary prices of admission were charged, and the house was well filled.

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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

A Good Synopsis Essential.

It is a well-known fact that scenario editors either reject or retain scripts after reading the synopsis. In this all-important detail must be embodied the whole plot the play is based upon, and it is essential that this be told as concisely and lucidly as possible.

If the synopsis fails to present a good front the selling points of a script are lost almost altogether. A good plan to make yourself adept is by reading the synopsis of every film released each week. Here synopsis-writing has reached a fine art, and it affords excellent practice. Another thing, keep the synopsis apart from the cast, scenes and action. It is advisable to devote the first page or pages (according to length) to just this, with the title and author's name above.

Clarendon Full Up.

The Clarendon Company inform me that they have just lately purchased sufficient scenarios to suit their requirements for the next six months. In the meantime, however, it will be a sheer waste of time and stamps to forward MSS. to them until this period has elapsed. Even then only photo-plays possessing exceptional merit will stand any chance of acceptance.

To Avoid Coincidences.

A writer may concoct a picture play which to him appears as "something that has not been done before." He will forward it to an editor, who will no doubt inform him that his plot is identically the same as "——." Now, the author probably had no intentions of "copying," and it at once marks him guilty of such a mean action. His first duty, of course, is to withdraw such MS. from the "rounds" for good, and try to avoid a similar occurrence. There appears to me to be one way out of the difficulty, and that is, make a special point of reading the synopsis of each film. If you follow this advice and that given in my first paragraph, you can "kill two birds with one stone," as it were.

The Men Who Decide.

Photo-playwrights should make an effort to see "A Vitagraph Romance" when it comes to their locality. This film takes us behind the scenes in the Vitagraph Company's studios, and we have an opportunity of seeing the photo-play censors attached to this company in real life. One of the scenes is set in their private office, wherein the fates of all scripts are decided by Messrs. J. S. Blackton, A. E. Smith, and W. P. Rock. These three gentlemen act in this rather unique production.

Melies and Thanhouser.

Do not send any scripts to Melies for a time, as their producing company is engaged on a tour round the globe. They will not be needing MSS. until they return home again. The same remark applies to Thanhouser, who are not purchasing scenarios at the present time.

The Treatment.

The theme may be hackneyed, but the treatment of such can be rendered in a fresh and original fashion if

one is particularly fertile in ideas. Many picture-plays I have seen were nothing else but based on the old themes that have been done to death, but the merits lay in their being so cleverly disguised that it would be hard for some people to recognise them as "played out" stories. A stereotyped theme can be turned into cash if the treatment is new entirely!

Seeking Inspirations.

Many writers squander away a lot of their time raking their brains for inspirations that never seem to come. From personal experience, I find that ideas come to me for photo-plays, &c., while I am busily engaged doing something else. I then jot it down, and when I have my leisure I enter them in an exercise book from all the slips I have, and start "working out" at once. It seems a positive waste of time waiting for "something to turn up," as it were, and if one works on this plan the whiling away of precious hours will be no more.

Approaching the Ideal Photo-Play.

The perfect photo-play is very rare indeed. What constitutes one? you ask. Whenever you see one telling the story entirely in action, without the additions of sub-titles and "screen" letters, then you will know that you have found one that can be truthfully dubbed as "ideal." I cannot ever recollect seeing a perfect picture-play myself, and I am of opinion that it would be a feather in someone's cap to compose a good script fulfilling these requirements.

The Knack in Placing.

Placing a scenario is a business in itself, and to do it successfully one must constantly study the requirements of the different producers. In this respect, however, the film writer is closely related to his brother of the journalistic world. For it is just as ridiculous to send an article of a technical nature to Punch as it is to favour the Rex Co. with a mirth-provoking comedy. Both represent the extreme in the two professions, and a careful study of the films you see from time to time at your local picture theatre will give you a good idea of what the producers use.

French Producers with American Studios.

It may be more of passing interest for you to know that Pathé Freres have a studio located in America, and are in the market for Indian and Western subjects, also strong dramas. They possess a staff of their own to write most of their plays, and rather prefer just an outline of the plot and the cast, so that their inside writers can elaborate and fit same to suit their needs. All scripts must be treated from a U.S.A. aspect. Their address is:—1-5, Congress-street, Jersey City Heights, N.J., U.S.A.

Eclair can use comedies for half and full reel purposes running to 500 and 1,000 feet in length. Good dramas are also in demand. Address your scenarios to the Eclair Film Co., Linwood Avenue, Fort Lee, N.J., U.S.A.

THE AUTHOR OF SOME WELL-KNOWN FILMS.

We reproduce on this page the photograph of Mr. B. Harold Brett, the scenario writer for the British and Colonial Kinematograph Company, Limited. Like Miss Gene Gauntier, of the Kalem Company, Mr. Brett is attached to the staff of the above company, who have in him an author of some repute in the cinematograph world. Of an imaginative nature, Mr. Brett first took to literary work at the early age of nine, when as a schoolboy he wrote a short story entitled "The Silver Ring" for a popular magazine, and which, to his surprise, was accepted at the first time of asking. In mature years Mr. Brett went abroad for two years, and on arriving back in England attached himself to journalism, joining the reporting staff of a suburban weekly.

The mushroom growth of the cinematograph then attracted his attentions, and he turned seriously to the



art, for art it is, of writing photo plays, and twelve months ago joined the staff of the British and Colonial Kinematograph Company, Limited. One of the first of his ideas was that of a naval series, and he looked round for a name, and hit upon that wonderful attractive and all-absorbing title, "Lieut. Daring, R.N.," which has blossomed forth into such a huge success. As the inaugurator of this series he wrote the photo plays, "Lieut. Daring and the Secret Service Agents," "Lieut. Daring and the King's Visit to India," "Lieut. Daring and an Insult to the Union Jack," and "Lieut. Daring and the Ship's Mascot," and many others of the series.

Among his other successes are "A Soldier's Sweetheart," "Broken Faith," "The Battalion Shot," "The Pedlar of Penmaenmawr," "The Gentleman Ranker," and "Women's Privilege."

The B. and C. have in course of preparation a two-reel Cornish story from his pen entitled "A Fisherman's Infatuation," also "Lily of Letchworth Lock," "Where Breakers Roar," and "Mona, or a Bride from the Sea."

The position of plot or scenario writer entails in the

holder a certain amount of knowledge of all things, and in this Mr. Brett excels. In speaking to him geographically he can always give the proper climatic expressions and customs of the country of which you speak. Historically he knows of all the most important events from A.D. 1066, the Battle of Hastings, to the present day.

He has a unique manner of gaining correct information before writing a story, for he believes in the old adage, experience teaches, and whatever scene he wants to depict he likes to visit it first and find out its possibilities, and for that reason his stories are nearly always acceptable to the producers without much alteration.

He has had a varied career, and travelled over nearly the whole of England, knows its centres and industries by heart, and has also spent several years abroad, where he made careful studies of the people he met with and their customs.

Mr. Brett has just produced an excellent film of factory life, written by himself, and entitled "A Factory Girl's Honour."

THE SMALLEST CINEMA.

THE CENSORSHIP BOARD STARTS WORK.

The smallest cinematograph theatre in the country was opened in London on Wednesday last. In this theatre will be shown a greater variety of films than can be produced in any other cinema; in fact, in a few months every film shown throughout the country will previously have been thrown across the small screen of the theatre just opened.

Situated at the top of a lofty building in Shaftesbury Avenue, the theatre and offices attached form the establishment of the British Board of Censorship for Cinematographic Films, a board which came into being two months ago, and which entered upon its duties on the first day of the new year. The board is under the direction of Mr. G. A. Redford, and its duty will be to examine every picture intended for exhibition in British picture theatres.

All films released on and after March 1 for exhibition, whether manufactured at home or abroad, will be submitted to the board and shown in the private theatre before the staff of reviewers. Each film passed will bear upon it a notice beneath the title to the effect that it has been approved by the censor, whose signature will be appended.

Mr. Redford stated that he thought the projector would have to run continuously for about eight hours a day in order to deal with the films. "It is not my intention," he went on to say, "to take up any antagonistic attitude towards the film manufacturers, and I think I shall be able to enlist their hearty co-operation. Whenever any portion of a picture does not meet with my approval, it will not be my desire to ban the film, but I shall invite the producer to meet me and endeavour to get such alterations made as to remedy the questionable portion."

SIR HUBERT VON HERKOMER'S VIEWS ON THE CINEMATOGRAF.

Writing to a leading London contemporary, Sir H. von Herkomer thus expresses himself anent the cinematograph :—

"It is now some twenty years since Mr. Muybridge came down to me to lecture to my students on animal locomotion, bringing his camera with him, and a most interesting demonstration it was. Those photographs were a great revelation, and were probably the beginning of the picture-film of to-day, hidden though it was from the mind of man at that moment.

"But who can tell from where an idea starts? And now the growth of film-shows has almost become an epidemic. It is time, in view of this state of things, that we should look round and ask ourselves some questions as to the future. We take it that the cinematograph has come to stay; then what is its present status? Technically, it has certainly been vastly improved, and morally it is improving. For a long time there had been a too hasty catering to a rather low class of people, and that is difficult to eradicate, as the idea is afloat that there is money in it, and for money the caterers have gone; hence the moral side has had to take care of itself. But, strange to say, it has done so, as show after show has gradually given more and more attention to natural history and drama, and less and less to silly jokes and murderous subjects.

Presence of Children.

"I cannot quite find out why such young children have become frequenters of these places. I am told that in Germany they are not allowed to attend under nine years of age, and I am quite in favour of that. The little mind is very impressionable, and it is impossible to say what the effect on it would be of one of those blood-curdling stories. These enacted scenes are far more dangerous to the young mind than a copy of the old-fashioned Police News would have been. I say, therefore, emphatically that children should not be admitted to every kind of subject, and the managers of shows should be made responsible for the selection of subjects for young or old, rich or poor. If it be not possible to combine these elements in one audience, let there be different days at different prices.

Need for Censorship.

"A censor is needed on this more than for the licensing of a play. But I want to know on what grounds the censor is to judge a film. He cannot judge a scenario; he must see the film on the screen, and filmmakers have by then gone to all the expense and trouble of getting the scenes together, a matter that sometimes runs into many thousands of pounds.

"I was present the other day at a private view of that new film, 'Les Misérables.' The audience, I was told, was mostly composed of managers of shows; there was a sprinkling of actors and actresses. But from remarks made around me, I could see they took

neither the acting, the stage management of the scenes, nor the selection of backgrounds seriously; it was to them something purely artificial. Yet these living pictures were much more real and convincing to me than reading the book. To a literary man I know this is heresy.

The Future.

"The cinematograph has already shown itself such a potent factor in our daily life that anything may be expected of it in the future, and I should be sorry to prophesy what it will not yet do educationally, artistically, dramatically, and even commercially. But before it can attain to its full development, the strong prejudice still existing against the cinematograph amongst better-class people must be overcome. So strong is this prejudice that some people would almost as soon confess to entering a gin palace as a picture palace!

If one might indulge in a little chimerical phantasy, I should say the day will come when the one film will take up form, colour, and sound, and reproduce all these simultaneously; that a cinematograph will be laid on in every home, as your gas or electricity is now laid on; that the world's stories will be brought to you in a pictorial and dramatic form, such as one has not yet dreamed of. Every child will be taught geography, natural history, and botany by screen pictures rather than by books; actors and singers will be recorded for all times; the progress of any great engineering feat will be recorded accurately. In short, the future will be made of recorded facts. I will not venture to say it is all for the good of mankind, but man is getting more and more "subjective," and his inventive faculties lean altogether that way.

"That the cinematograph is not encouraged in Germany lies probably in the fear that theatres may be damaged, as they are mostly State-subsidised. There was a great outcry in this country by the theatres against the growing influence of the music-hall. But although the music-hall is a vastly different thing to what it used to be, it is the music-hall that is now beginning to groan under the yoke of the ever-encroaching cinematograph.

Artistic Sobriety.

"What is to be the next move in the commercial aspect of the entertaining world? I can only hope that it will be towards artistic sobriety in film subjects, a reduction in sensationalism generally, and an avoidance of criminality. Great books revived is a movement in the right direction, and English literature should not be neglected by the English. Tennyson's 'Idylls of the King,' Browning's 'Pied Piper of Hamelin' are great and eminently suitable subjects. It is the public that must help in making the cinematograph one of the greatest powers for good so far placed in the hands of man."

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THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films Released during December, 1912.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Description.	Length.	Date.	Title.	Maker.	Description.	Length.	Date.
Absent-minded Professor	Eiko,	C	485	5	Boniface is Bashful	Brockliss,	C	408	22
Across the Broad Pacific	Essanay,	T	986	8	Border Detective	Flying A.,	D	1015	17
Across the Caucasus by Auto	Warwick,	T	260	19	Borrowed Umbrella	Selig, Co.		805	15
Adventures of a Photographer	Eiko,	C	490	12	Boy Scout Hero (Elite)	Kine. Trading Exclusive,	D	2500	16
Adventures of a Timid Young Man	Lux,	C	680	14	Boy Trainer, The	Pathe,	D	577	11
Adventures of the Button	Essanay,	Co	984	8	Brand Blotter	Selig,	D	1044	12
Adventures of the Italian Model	Vitagraph,	D	980	28	Bread under the Waters	Selig,	D	1018	26
Agatha's Matrimonial Ventures	Urbanora,	Co	595	4	Breton Life	Gaumont,	T	335	8
Algy's Discovery	Savoia,	C	310	28	Bridegroom's Friend	Ambrosio,	Co.	1030	5
Alibi, The	Nester,	D	970	28	Bride of the Adriatic Sea	Cosmo,	T	395	8
Alkali Ike's Pants	Essanay,	Co	992	5	Broken Melody, The	Brockliss,	D	989	18
Alkali Ike's Tongue	Essanay,	Co	988	26	Broncho Billy's Christmas Dinner	Essanay,	D	980	22
All's Fair in Love	Clarendon,	C	425	22	Brother's Sacrifice	Barker,	D	985	29
Amateur Iceman	Lubin,	D	1061	15	Builders of Empire	Cosmo,	D	2390	1
Amazon, The	Gaumont,	D	1010	5	Bulgarian Travels	Gaumont,	T	300	29
American Snakes	Reliance,	N	310	25	Bully and the Shrimp	Reliance,	D	969	4
Ampurias	Cabot,	T	416	8	Bumps	Vitagraph,	D	300	7
Amy's Marriage	Cines,	Co	702	4	Bunny's Suicide	Vitagraph Co.		390	12
Ancient Temples of Egypt	Kalem,	T	490	5	Burglar and the Rose	Powers 1912,	D	950	7
Animal Preservation	Svea,	S	490	12	Burning of Darling Match Factory	Vitagraph,	Tp	298	5
Apache Renegade	Kalem,	D	975	1	Buster and the Gipsies	Lubin,	C	573	5
Arab at Home	G. A. C.,	T	532	22	Butler's Revenge, The	B. & C.,	C	376	29
Arizona Land Swindle	Bison,	D	1020	18	Button off his Braces	Itala,	C	525	22
Ashes of Hope	Rex,	D	1000	19	Cadiz and Regular Forces of Africa	Cabot,	E	5-0	15
Assisted Elopement, An	Selig,	Co	1036	22	Capt. Barnacle's Legacy	Vitagraph,	D	1010	12
At the Basket Picnic	A. B.,	Co	436	26	Capt. Barnacle's Waif	Vitagraph,	D	1003	28
Baby Fingers	Gem,	D	1030	11	Capt. Cuff's Neighbours	C. & M.,	Co	390	14
Balkan Conspiracy	Continental,	D	2830	29	Cairo and its Environs	Pathe,	T	362	14
Bandit's Daughter	C. & M.,	D	975	5	Call of the Rose	A. & C.,	D	980	28
Bath Chair Man, The	Pathe,	C	478	11	Calumet "K"	Edison,	D	1000	18
Beauty Spots of Italy	Ambrosio,	T	372	26	Case of Dynamite, A	Imp,	C	469	8
Bedelia and her Neighbour	Reliance,	C	326	21	Cattle Rustlers	Selig,	D	1008	19
Bedelia's Day Out	Gaumont,	C	520	1	Caught Bluffing	Lubin,	Co	519	29
Belle of the Beach	Kalem,	Co	435	15	Central Park	Kalem,	T	455	19
Best Man Wins, The	Flying A.,	D	1000	21	Centre of Asia	Brockliss,	T	425	8
Betty's Christmas	Lux,	Co	575	24	Chair of Fortune	Pathe,	C	660	4
Between Life and Death	Cossack,	D	1616	15	Chaperon, The	Majestic,	Co	1010	14
Between Two Fires	A. & C.,	D	1000	11	Cheyenne Frontier Day's Celebration	Cheyenne,	I	257	5
Bewitched Rubber Shoes	Nordisk,	C	590	1	Chief's Blanket	A. B.,	D	998	8
Bidoni and the Lions	Cines,	C	718	14	Child, a Wand, and a Wish	B. & C.,	D	824	8
Biscuit Making	Universal,	I	406	15	Child's Christmas Dream	G. S. (Hepworth),	D	750	15
Bill Bungler's Burglary	Warwick,	D	1046	19	Ching Chang's Little Fan	Lux,	C	490	21
Blank Cartridge	Lux,	D	725	11	Chiquia the Dancer	Flying A.,	D	950	21
Black Sea	Eclair,	T	350	26	Christmas Adventure	Clarendon,	D	600	19
Blood is Thicker than Water	Imp,	D	950	5	Christmas Gift	Nordisk,	Co	787	21
Bloomer's Boxing Match	Cines,	C	403	14	Christmas Problem, A	Pathe,	Co	556	18
Bloomer Tries Acting	Cines,	C	472	11	Christmas Present	A. & C.,	D	1000	18
Blue Lakes	Cosmo,	T	365	28	Christmas Re-union	Gaumont,	D	900	22
Bobby and Financier	Gaumont,	C	645	12	Cinderella	Empire,	F	997	15
Bobby and Tiny Tim's Daring Capture	Gaumont,	C	730	29	Cinderella	Selig,	F	3396	1
Bobby's Embarrassment	Gaumont,	C	400	5	Cinderella	Thanhouser,	F	1000	18
Bogus Bassoon Player	Cines,	C	617	7	City of Wellington	Empire,	T	345	22
Bold Venture, A	Hepworth,	D	1050	12	Cleanliness is next to Godliness, but	Lux,	C	445	21
Bond of Music	Vitagraph,	D	859	7	Cloister Touch	A. B.,	D	993	5
Boniface as a Bricklayer	Brockliss,	C	351	19	Clown's Daughter	Gerrard,	D	700	15

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Coast of the Tyrranean Sea.....	Ambrosio, T		330	1	Fox, The.....	Eclair, D		715	19
Cockatoo Matinee.....	Cosmo, P		280	15	Fra Diavolo.....	A & C., D		2000	14
Codical, The.....	Hepworth, D		1050	9	French Artillery.....	Pathe, E		362	4
Collection Day.....	Lubin, Co		475	12	French Sailors in Training.....	Lux, E		380	21
Combination of the Safe.....	Kalem, D		1089	29	From Country to Town.....	Pathe, D		2112	21
Comedy in the Cupboard.....	Pathe, Co		510	25	From Mestre to Venice.....	Ambrosio, T		350	19
Conference Ironclad.....	Kalem, D		1055	8	From Straubing to Passau.....	Welt, T		300	26
Cook's Bid for Fame.....	Hepworth, C		550	3	From the Regions of Darkness.....	Pasquali, D		1850	22
Copenhagen.....	Cosmo, T		345	15	Funeral in Sumatra.....	Pathe, T		300	21
Corner in Kisses.....	Majestic, Co		1004	7	Funnicus at Luna Park.....	Eclair, C		515	26
Coronets and Hearts.....	Vitagraph, D		1003	12	Funnicus in Love.....	Eclair, C		595	1
Country Fair.....	Kalem, D		970	26	Funnicus's Mother-in-Law.....	Eclair, C		645	12
Country Life.....	Cines, D		626	18	Gathering Jasmine in Tunis.....	Pathe, I		235	25
Course of True Love.....	A. B., D		1090	19	Gems of Brittany.....	Lux, T		310	4
Cowboy Kid.....	Melies, D		1003	7	Generosity of Mr. Smith.....	Hepworth, C		675	29
Crabs.....	Gaumont, S		440	29	Gentleman Joe.....	Lubin, D		1064	29
Cringer, The.....	Lubin, D		1080	12	German Singers.....	Lubin, Co		543	29
Crystallization.....	Eclair, Sc		620	5	Geranium, The.....	Reliance, D		550	18
Cure for Indigestion.....	Ambrosio, C		841	26	Ghosts.....	Essanay, D		988	15
Custer's Last Fight.....	Cosmo, D		2100	29	Girl from the Country.....	Edison, D		1000	24
Cuttlefish, The.....	Pathe, Sc		495	28	Girl in the Caboose.....	Kalem, D		750	29
Cynthia's Agreement.....	Edison, Co		1000	21	Glimpses of Bermuda.....	Edison, T		350	24
Death and Resurrection.....	A. & C., E		1280	28	Golden Rule.....	Powers, 1912, D		970	21
Death Valley Scotty's Mime.....	Kalem, D		1059	19	Good Berth, A.....	Ambrosio, Co		950	19
Deep Sea Shellfish.....	Gaumont, Sc		390	1	Good Fellow's Christmas Eve.....	Essanay, D		990	19
Detective Ferris.....	G. & S. (Hepworth), D		925	1	Governor, The.....	Edison, C		1000	4
Detective's Strategy.....	Selig, D		992	15	Grandfather's Clock.....	Rex, D		1000	28
Devil's Mask (Vitascope).....	Kine. Trading Exclusive, D		1600	8	Grandfather, The.....	Edison, D		1000	7
Diary of a Bad Boy.....	Lux, C		440	18	Grand Harlequinade.....	Cosmo, C		890	15
Diddled.....	C. & M., C		490	19	Grateful Henry.....	Lux, C		495	21
Dishonoured.....	Eiko, D		1985	5	Great Drought, The.....	Selig, D		1177	15
Disputed Claim.....	Majestic, D		995	11	Great Ladder Act.....	Pathe, P		610	18
District Attorney's Crime.....	Pathe, D		873	21	Green-eyed Mon-ter.....	Edison, C		700	28
Doctor's Debt.....	Lubin, D		1065	1	Green-eyed Monster, The.....	Pathe, C		757	11
Does Advertisement Pay?.....	Savoia, C		310	7	Happiness and Sorrow.....	Celio, D		1861	21
Does Gontran Snore?.....	Eclair, C		675	19	Harlequinade Let Loose.....	Hepworth, C		550	19
Dogs and Cats of Paris.....	Geem, A		287	26	Harvesting Alfalfa.....	Selig, A		179	19
Dottie's New Doll.....	Thanhouser, Co		1000	21	Havre to New York.....	Geem, T		581	12
Double Danger.....	Vitagraph, D		974	5	He Would be a Dandy.....	Pathe, C		379	7
Dr. Brian Peilie and the Secret Despatch.....	Clarendon, D		745	8	Heart of a Gipsy.....	Imp, D		950	19
Dupin and the Hatpin Scare.....	Urbanora, C		340	11	Heart of a Man.....	G. S. (Hepworth), D		625	8
Dust Hater, A.....	Pathe, C		570	7	Heavenly Voice.....	Lubin, D		1057	26
Election Day in California.....	Kalem, Co		680	15	Henley to Windsor.....	H. & B., T		405	8
Emerald Necklace.....	Ambrosio, D		2170	1	Herncrake Witch.....	Universal, Tk		716	19
England at Play.....	Tyler, T		615	8	Her Darkest Hour.....	Thanhouser, D		1000	18
Englishman and the Girl.....	A. B., Co		975	26	Her Diary.....	Powers, 1912, D		920	28
Episode of Waterloo.....	Pathe, D		1585	4	Her Grandchild.....	Vitagraph, D		1030	5
Equine Hero.....	Selig, D		1002	5	Her Only Son.....	Hepworth, D		1100	1
Eton and Windsor.....	H. & B., T		306	26	Hidden Wealth.....	B. & C., D		820	1
Excursion on Dirigible.....	Warwick, T		420	12	High Tide.....	Cines, Co, D		891	21
Faithful Maid.....	Cines, D		1036	4	Higher Mercy, The.....	Vitagraph, D		1013	21
Family Tiffs.....	Cines, Co		1038	11	Hindoo's Prize, The.....	Imp, D		999	8
Farm and the Flat.....	Th-nhouser, Co		1000	7	His Last Burglary.....	A. B., D		995	22
Fascinating Barber.....	Pathe, C		528	25	His Life.....	Lubin, D		1052	5
Fashion Review.....	Rex, E		555	5	His Lordship the Valet.....	Vitagraph, Co		830	6
Fateful Pact.....	Pathe, D		445	21	His Mother's Picture.....	Kalem, D		1085	25
Fat-ful Promise.....	Gerrard, D		2000	8	His Pair of Pants.....	Lubin, C		630	11
Father's Coat to the Rescue.....	G. S. (Hepworth), D		425	29	Hospital Hoax.....	Kalem, Co		545	2
Fatty of E. Z. Ranch.....	Nestor, Co		980	4	How Algy Got Married.....	Savoia, C		510	14
Fines of Driftwood.....	Vitagraph, D		1000	21	How Bobby joined the Circus.....	Edison, D		650	7
Finger of Scorn.....	Thanhouser, D		1000	4	How Grape Fruit Grows.....	Reliance, E		235	28
Flirt or Heroine.....	Vitagraph, D		1013	7	How Sir Andrew lost his Vote.....	Edison, Co		1000	11
Floating Line in Delacarla.....	Svea, T		323	22	How Steve Made Good.....	Nestor, D		970	14
Flo's Discipline.....	Victor, Co		1000	14	How the Cause was Won.....	Selig, D		1040	29
Flo the Flapper.....	Pathe, C		428	7	Hubby does the Cooking.....	Urbanora, C		495	4
Flower of Love and Flower of Death.....	Cines, D		2221	28	Human Hearts.....	Imp, D		1935	29
Foolshhead's Wrestling.....	Itala, C		360	15	Human Vulture.....	Gaumont, D		1800	1
Foreign Official Secrets.....	D. K. G. (Elite)		2680	15	In Windmill Lane.....	Cosmo, T		290	22
Forger, The.....	Pathe, D		2410	21	In a Den of Lions.....	Nordisk, D		2017	15
For Another's Fault.....	Eclair, D		985	29	In the Bear's Claws.....	Urbanora, D		960	18
For Her Father's Honour.....	Geem, D		620	5	In Old Tennessee.....	Imp, D		2015	1
For Love and Life.....	Hepworth, D		925	26	In and Around Chicago.....	Imp, T		467	1
For Love, Life and Riches.....	Bi-on, D		1025	11	In Blossom Time.....	Thanhouser, Co		1000	14
For Love of Her.....	Reliance, D		985	14	In the Service of the State.....	Lubin, D		1059	26
Fortunes in a Tea-cup.....	Vitagraph, Co		524	19	In the Hour of Danger.....	Pathe, D		890	14
Fortunate Recovery, A.....	Gaumont, D		680	29	International Romance.....	Selig, Co		1005	20
Foundling School.....	Gaumont, I		375	26	Irony of Fate.....	Vitagraph, D		793	26
Fox Hunting.....	Warwick, Sp		300	19	Indian Uprising at Santa Fe.....	Kalem, D		2005	8

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Indian Summer.....	A. & C.,	D	980	7	Meeting Mamie's Mother.....	Lubin, Co.	D	874	22
Into the Genuine.....	Selig,	D	1016	5	Millionaire Milkman.....	Pathe, C		873	25
Indian Sunbeam.....	Essanay, D		974	8	Miner's Widow.....	Nestor, D		870	14
Interview, An.....	Gaumont, Co		470	5	Missing Tiara, The.....	C & M, D		849	12
In the Hour of Need.....	Nordisk, D		2572	29	Mixed Sample Trunks, The.....	Essanay, Co		907	5
Inspector of Weights and Measures.....	Le Clou, C		560	22	Mistaken Calling, A.....	Essanay, C		981	29
Incendiary Indians.....	Pathe, D		610	14	Mine Owner.....	Continental, D		2525	12
Isle of Aegian Sea.....	Cosmo T		400	5	Mirage.....	Pathe, D		1304	18
It was Ever Thus.....	Cines, D		675	28	Money of Lead.....	Brockliss, C		480	26
Italian Naval Review.....	Cines, E		493	24	Modern Cinderella.....	Cosmo, D		1290	23
James the Hungry One.....	Nordisk, C		541	1	Modern Agriculture.....	Gaumont, E		530	19
Jack Sheppard.....	Cosmo, D		3200	8	Mother-in-Law's Sleepy Potion.....	Italia, C		650	22
Jack of Diamonds.....	Flying A., Co		1000	18	Mother's Faith, A.....	Pathe, D		975	28
Jack and the Fairies.....	Urbanora, F		895	18	Mother and Daughter.....	Elite, D		1800	1
Jim's Joy Day.....	Pathe, C		676	18	Modern Girl, A.....	Pathe Co		626	21
Juggling Mad.....	Urbanora, C		395	18	Muriel's Double.....	Barker, D		1225	19
Just Maine Folk.....	Lubin, D		1057	19	Moonshiner's Daughter.....	Lubin, D		1058	5
Juggling Lover, The.....	Pathe, C		495	14	Mountaineer's Romance.....	B & C., D		1432	22
Kiddies' Christmas, The.....	Lubin Xmas Drama		1760	15	Mr. Fixit.....	Lubin Co		460	15
Kid Canfield.....	Brockliss, D		2012	21	Mura to Llobregat.....	Gelebert, T		348	29
King Robert of Sicily.....	Hepworth, D		1100	15	My Wife's Client.....	Ambrosio, C		1229	12
Last Resource.....	Cosmo, D		931	15	Mystery of the Kador Cliff.....	Gaumont, D		2450	15
La Granja (coloured).....	Pathe, T		560	7	Namedv Geiser.....	Warwick, T		245	19
Land of Islam.....	Welt, T		280	1	Nan in Fairyland.....	C & M, D		1259	21
Land of Nursery Rhymes.....	Universal, F		436	22	Napoleon and the English Sailor.....	Gaumont, D		430	12
Lazy Bill Hudson.....	Edison, Co		490	4	Native School in German East Africa.....	Pathe, T		260	4
Last Rose of Summer.....	Lubin, D		1060	12	'Neath the Homespun.....	Gem, D		951	25
Lakes and Falls of Umbria.....	Cines, T		282	7	Neptune's Daughter.....	Essanay, D		990	1
Lady Angela and the Boy.....	Hepworth Co		925	8	New Butler, The.....	Majestic, C		1006	4
Lesson in Love, A.....	Gaumont, Co		890	26	New Cowpuncher.....	Flying A., D		977	14
Lem's Hot Chocolates.....	Imp, C		459	20	New Aladdin.....	Hepworth, C		500	22
Life and Customs of Winnebago Indians.....	Selig T		978	8	New York Public School.....	Kalem, T		250	29
Line at Hogan's.....	A.B., C		643	8	Nick Winter and the Stolen Favourite.....	Pathe, D		3390	14
Limited Divorce.....	A.B., Co		462	12	Nina's Evening Prayer.....	Clarendon, D		735	15
Like the Cat, They came Back.....	A.B., C		536	15	Not in the Circus Programme.....	Essanay, D		987	26
Little Shut In.....	Thanhouse, D		1000	11	Normandy River, The Banks of the Orne.....	Gaumont, T		270	19
Little Fanny's Thief.....	Italia, D		980	8	Nocturne, A.....	Pathe, Co		560	18
Little Hand.....	Eclair, D		795	15	O Koma San.....	Gaumont, D		800	29
Little Red Riding Hood.....	Essanay, F		643	22	Official Lapse, An.....	Pathe, C		740	25
Little Red Riding Hood.....	Majestic, F		1030	4	Old Chess Players.....	Lubin, C		1164	22
Little Girl Next Door.....	Edison, D		1000	14	On the Santa Fe Trail.....	Bison, D		2050	28
Little Louder, Please.....	Essanay, Co		990	12	On the Funicular Tramway.....	Cosmo, T		335	26
Life Aboard an Ocean Greyhound.....	Warwick, T		380	26	One, Two, Three.....	Flying A., Co		953	14
Life or Death.....	Gaumont, D		1370	22	One She Loved; The.....	A.B., D		999	29
Lively Dispute.....	Savoia, C		300	18	One Day on a Spanish Cruiser.....	Cabot, T		433	29
Love Test, The.....	Essanay, Co		980	1	Once upon a Time.....	Cines, F		1090	14
Love on Touch Luck Ranch.....	Essanay, Co		970	15	Orphan's Request.....	Nordisk, C		1064	8
Love's Diary.....	Imp, D		526	15	Orator, Knight, and Cow Charmer.....	Thanhouse, Co		1000	25
Love and Tennis.....	Pathe, D		660	11	Outlaws' Sacrifice, The.....	Essanay, D		950	29
Love Triumphant.....	Eli e, D		2440	1	Oyonna and the Bienne Valley.....	Urbanora, T		390	18
Lola's Sacrifice.....	Majestic, D		940	21	Painted Lady, The.....	A.B., D		1870	22
Looking Backward.....	Rex, Co		972	12	Partners.....	Selig, D		1003	8
Lobster Fishing.....	Savoia, I		260	7	Patriotism.....	Cines, D		1921	7
Locked In.....	Urbanora, D		1045	4	Pa'io Days.....	Vitagraph, D		1003	21
Leech, The.....	Gaumont, S		430	12	Padrone's Daughter.....	Imp, D		1024	15
Longshanks Posts the Letters.....	Cosmo, C		575	22	Persevering Percy.....	Cosmo, C		600	19
Longshanks in Love.....	Cosmo, C		380	26	Penalty of Anger.....	Universal, D		1182	12
Lolotte.....	Kine. Trading Exclusive, D		2000	30	Peggy Becomes a Boy Scout.....	Cosmo, C		470	8
Lucky Jim.....	Am. Film Releases, D		486	5	Peacemaker, The.....	Celio, Co		1140	4
Luxembourg Gardens.....	Pathe, T		528	11	Physician of Silver Gulch.....	Lubin, D		1057	8
Mabaddei.....	Cines, T		342	21	Pirate's Daughter.....	Selig, D		932	26
Man Inside, The.....	Melies, D		985	28	Pity of It, The.....	Selig, D		1004	19
Man in the Cask.....	Pathe, C		428	28	Pig who wouldn't Stay at Home.....	Lux, C		440	7
Manufacture of Postage Stamps.....	Warwick, I		325	26	Picturesque Tokio.....	Mikido, T		383	
Making a Man of Him.....	Urbanora, Co		550	25	Picturesque Darjeeling.....	Edison, T		300	14
Magic Wand, The.....	Pathe, C		626	11	Picturesque Luxembourg.....	Warwick, T		280	26
Man's Great Adversary.....	Nordisk, D		2555	8	Plucky Woman, A.....	Clarendon, D		505	15
Magic Carpet.....	Lux, Tk		330	18	Plot that Failed.....	Kalem, D		1107	26
Manufacture of Cotton.....	Svea, I		380	5	Pleasure of Camping.....	Majestic, C		570	25
Mabel's Bean.....	Majestic, D		1000	18	Players, The.....	Lubin, D		1061	15
Making Toy Aeroplanes.....	Geem, I		591	19	Polidor is Awfully Fond of Wrestling.....	Pasquali, C		412	15
Massacre.....	A.B., D		2150	19	Poacher's Reform.....	Barker, D		905	15
Maori at Home.....	Empire, T		375	5	Popular Betty.....	Vitagraph, Co		498	19
Maiden and Men.....	Flying A., D		1015	28	Polypus.....	Eclair, S		390	15
Mayfly.....	Pathe, E		379	21	Polidor Changes his Skin.....	Pasquali, C		472	8
Manufacture of Paper.....	Edison, I		1000	7	Pony who Paid the Rent.....	Fiiz, D		700	12
Merry Pimple brings Luck.....	Ambrosio, C		497	5	Paying the Board Bill.....	Kalem, Co		550	22
Mexican Mix-up.....	Nestor, D		930	7	Polidor's Inheritance.....	Pasquali, C		570	1

FILMS RELEASED DURING DECEMBER, 1912.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Porter will be Back in Five Minutes.....	Le Clou,	C	584	12	Snare, The	Essanay,	D	992	29
Poacher's Pardon.....	Kalem,	D	1065	8	So near, yet so far	A.B., Co		999	1
Polidor Without a Collar	Pasquali,	C	546	26	Social Parasites.....	Imp,	D	982	26
Porcelain Making	Geem,	I	493	1	Souls in the Shadow.....	A. & C.,	D	962	21
Pretty Puppies	B. & C.,	A	382	5	Sporting Editor, The.....	Lubin,	Co.D	532	22
Primitive Potteries in Dorset	Urbanora,	I	305	11	Splendours of Water and Mountain.....	Cosmo,	T	310	1
Present from Santa Claus.....	Gaumont	D	960	19	Spoony Sam.....	Lubin,	C	580	8
Private Hector, Gent.....	C. & M.,	D	1345	26	Sports in Germany	Pathe,	E	346	18
Prince Charming.....	Reliance,	D	995	7	Stormy Engagement, A	Pathe,	D	873	14
Promise, The.....	Flying A.,	D	985	7	Study in Black and White	Savoia,	C	370	14
Prodigal Wife, The.....	Barker,	D	1065	5	Stout and Thynne, Spiritualists	Cines,	C	502	18
Pygmalion and Galatea	Hepworth,	D	625	5	Stella	Cines,	D	938	14
Quarrying Iron Ore in the Urals	Gaumont,	I	315	15	Stay out all Night.....	American Film Releases,	C	490	1
Queen of the Kitchen.....	Kalem,	C	467	1	Street Beautiful, The	Edison,	D	1000	14
Queenie and the Cannibals.....	Imp,	C	538	22	Stolen Picture, The	Hepworth,	C	625	12
Race for an Inheritance.....	Gaumont,	D	2400	26	Stubborn Cupid	Nestor,	C	930	24
Ranchman and the Hungry Bird.....	Thanhouser,	D	1000	28	Substitute Model.....	Selig,	D	1016	12
Real Estate Deal, A.....	A.B., Co		563	29	Sundmore District	Urbanora,	T	320	4
Rebellion of Mandy.....	Essanay,	D	978	22	Swimming and Life Saving	Lubin,	E	483	8
Redemption of Slivers.....	Essanay,	D	980	19	Swift Wind's Heroism	Pathe,	D	972	7
Reformed Santa Claus.....	Vitagraph,	D	997	24	Symphony in Black and White ..	American Standard,	C	570	5
Red Saunder's Sacrifice.....	Lubin,	D	1060	22	Tale of the Foothills.....	Nestor,	D	970	7
Redskin Raiders.....	Kalem,	D	1110	22	Tangiers	Continental,	T	430	29
Refined by the Sea.....	Imp,	D	997	12	Tangled Relations	Victor,	Co	1010	28
Reformation of Sierra Smith.....	Flying A.,	D	1010	4	Tempest, The	Eclair,	D	1885	22
Red Hot Courtship.....	Lubin,	C	430	1	Ten Carat Hero	A.B., Co		359	5
Reckoning, The.....	Ideal Film Renting Exclusive,	D	2200	2	Terrible Teddy	Essanay,	Co	985	19
Renegades.....	Lubin,	D	1060	1	Terrible Twins in Toyland	Warwick,	Tk	500	26
Rhine, The.....	Urbanora,	T	415	11	Test, The	Nordisk,	Co	1279	15
River Weser.....	Welt,	T	360	5	That New Drink	Pathe,	C	379	18
Rival Engineers.....	Kalem,	D	988	19	Three Bears	Essanay,	F	988	22
Rodolphi, an Apache.....	Ambrosio,	C	680	29	Three Comrades	Nordisk,	D	2362	22
Roost the Kidder.....	Kalem,	C	645	5	Through the Valley of La Vesubie	Pathe,	T	280	28
Round the French Dockyards.....	Lux,	E	390	14	Tilly's Bird Farm	Kalem,	E	545	1
Rostoff on the Don.....	Gaumont,	T	260	5	Timothy Small, Detective.....	Pathe,	Co	626	21
Rube's Mistake.....	Lubin Co.,	D	187	19	Tommy's Sister.....	Vitagraph,	D	990	12
Runaway Elephant.....	Pathe,	C	660	4	Tomtit, The	Pathe,	N	295	7
Rye and Winchelsea.....	B. & C.,	T	522	15	Tontolini at the Sea	Cines,	C	371	28
Salvation Sue.....	Brockliss,	D	924	11	Trade Gun Bullet	Selig,	D	1003	8
Santa Claus and the Clubman.....	Edison,	D	1000	11	Tragic Flirtation	Celio,	D	968	11
Sammy's Flying Escapades.....	Urbanora,	C	450	25	Traitor's Fate	Imp,	D	1000	22
Sawmills of Archangel	Cossack,	I	475	26	Trap for Santa Claus	A.B.,	D	989	12
Sandwich Man	Eclair,	C	750	12	Trip on the Bosnia Railway.....	Welt,	T	357	19
Scenes around Barmouth	Urbanora,	T	320	25	Trip to the Garden of Allah.....	G.A.C.,	T	869	15
Schemers Outwitted, The	International,	D	2125	15	Trossimeus	Cines,	T	193	14
Shuttle of Fate	Selig,	D	1030	29	Troubles Trial	Vitagraph,	D	1023	26
Shark, The	Urbanora,	D	1040	11	Turn of Fate.....	Gem,	D	1000	4
Shoemaker and the Lady	Pathe,	Co	460	14	Tweedledum a Commercial Traveller ..	Ambrosio,	C	754	29
Should Women Work	Lux,	C	430	11	Tweedledum, Kinematograph Operator ..	Ambrosio,	C	590	12
Sheriff of Stoney Butte	Cosmo,	D	940	19	Tweedledum's Love Exploits	Ambrosio,	C	425	19
Spite	Eclair,	D	525	12	Tweedledum a Rich Man	Ambrosio,	C	431	22
Sea Anemones	Gaumont,	E	400	19	Two Cinders	Vitagraph,	Co	564	5
Serves Him Right.....	Gaumont,	Co	1040	22	Two Dogs and a Gay Dog	Gaumont,	Co	700	1
Serpent's Hole, The.....	Pathe,	D	740	28	Two Hunchbacks	Gerrard,	C	600	15
She Must Have Swallowed It.....	Clarendon,	C	450	29	Under the White Ensign	Cosmo,	D	445	12
She Wanted a Boarder	Vitagraph,	Co	613	12	Unknown Bride.....	Rex,	D	1000	14
Signal Fires, The	Vitagraph,	D	738	21	Unwelcome Santa Claus	Rex,	C	1045	21
Simple Simon and the Lady Student.....	Gaumont,	C	550	26	Uprising, The	Lubin,	D	1063	29
Simple Simon, Gentleman Detective	Gaumont,	C	720	15	Uses and Customs of India	Ambrosio,	D	310	8
Sicilian Heroine, A	Ambrosio,	D	2910	8	Usurer's Grip	Edison,	D	1000	28
Simple Simon Leads a Double Life	Gaumont,	C	600	8	Vagabond, The	Rep,	D	2750	14
Sister's Devotion.....	Flying A.,	D	995	28	Vale of Ossola, The	Gaumont,	T	260	12
Simple Simon stops the Coal Strike	Gaumont,	C	550	22	Vengeance of Edgar Poe.....	Lux,	D	1770	28
Sketch with the Thumb Print	Edison,	D	1000	21	Village Vixen	Kalem,	D	1090	5
Sleeping Beauty	Hepworth,	F	1000	22	Viscount's Dishonour. The	Gaumont,	D	980	8
Slum to Happiness.....	Ideal Film Renting Exclusive,	D	2000	16	Visit to a Crab and Lobster Factory	Urbanora,	I	345	25
Sleeping Car Man.....	Pathe,	Co	2408	7	Vitagraph Romance	Vitagraph,	D	994	19
Smuggler's Daughter.....	Am. Standard,	D	910	13	Voice of Conscience.....	Essanay,	D	982	12
Smoky Story	C. & M.,	C	495	28	Voice of a Million.....	Rex,	D	987	7
Small Trader in India	Eclair,	I	415	19					

THE CINEMA FILM REGISTER.

Films to be Released during January, 1913.

Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
American Rhine.....	Kalem, T		565	2	Bloomer's Mother-in-Law	Cines, C		380	25
Afrikaner Girl, An.....	Clarendon, D		1005	5	Billy's First Courtship	Gerrard Film Co., C		500	15
At the Rainbow End.....	Lubin, D		1029	16	Brothers, The	Gaumont, D		830	23
Adventure of the Smelling Salts.....	Vitagraph, D		902	11	Baby's Name	Gaumont, Co		730	23
Armado, The.....	Urbanora, N		495	1	Boulle Institute, Cabinet-Making.....	Gaumont, I		520	26
After the Honeymoon.....	A.B., C		542	23	Badger Digging	Heron, Sp		369	30
Absent-Minded Burglar	A.B., C		487	26	Behind the Scenes.....	Nordisk, D		2434	19
Aunt Betty.....	Cines, Co		1020	4	Clubman and the Crook	A.B., Co		400	5
At the Masquerade Ball.....	Edison, D		1000	15	Cockle Industry	Empire, I		420	5
At Home in the Water.....	Edison, T		400	18	Cupid v. Cigarettes	Majestic, Co		1030	1
Andelle, The.....	Gaumont, T		260	12	Cousins	Thanhouser, Co		1000	4
Adventures of Dick and Harry.....	Pathe, Co		757	11	Conductor 786	Thanhouser, D		1000	4
Ancient Greece.....	Pathe, T		545	11	Caught in his own Net	Cricks & Martin, D		990	2
Awakening, The.....	Selig, D		1045	12	Calino as Prison Governor	Gaumont, C		654	5
At Cross Purposes.....	Urbanora, D		960	8	Cambridge 'Varsity	H. & B., T		507	19
Accidental Millionaire	Lubin, Co		668	12	Chief White Eagle	Lubin, D		1052	19
Auto-Suggestion	A. & C., Co		700	29	Country School Teacher.....	Lubin, D		1040	19
At Old Fort Dearborn	Bison, D		2050	18	Call of the Blood	Majestic, D		983	18
Andegli	Cines, T		197	25	Cooks and Mumps and Complications	Ammet, C		920	25
At the Risk of Her Life	Cosmopolitan, D		2800	26	Coster's Honeymoon	Cosmopolitan, C		405	9
Alkali Ike's Close Shave	Essanay, Co		990	26	Caught	Cricks and Martin, C		430	11
An Old Maid's Love	Nordisk, Co		1059	19	Comic Film Journal (No. 2)	Duskes, C			12
Amaradhapura	Eclair, T		360	9	Constantinople Monument	Eclair, T		415	2
An Indian's Friendship	Essanay, D		985	23	Convicts' Dream	Reliance, Co		460	22
Aerial Removal	Pathe, C		396	18	Castaway, The	Imp, D		980	2
As Fate Would Have It	Vitagraph, D		1010	23	Cowboy's Proposal.....	Melies, Co		420	4
Austrian Mountain Artillery Manœuvres	Welt, E		415	30	Capital of Sardinia.....	Ambrosio, T		325	16
All on Account of a Widow	Powers, Co		985	25	Central Italy	Cosmopolitan, T		345	19
Animal Preservation	Svea, E		490	26	Comic Film Journal (No. 3)	Duskes, C			19
Angel of the Studio	Victor, D		1000	18	Convict's Return, The	Gem, D		1000	8
Brothers Under the Skin	Reliance, D		984	1	Carpenter's Fortune	Gerrard, C		390	11
Breach of Breaches	Clarendon, C		635	12	Calino Tries to Get the Sack	Gaumont, C		375	19
Bringing Father Around	Essanay Co., D		976	9	Country Girl, A.....	Imp, D		986	23
Barcelona and Port.....	Gelebert, T		300	19	Caught in his own Trap	Nordisk, D		665	12
Betrothed in a Well	Itala, Co		370	4	Cross Roads, The.....	Victor, D		1000	18
Bachelor's Bride	Kalem, Co		477	19	Calvinist Martyr, A	Pathe, D		2112	22
Belligerent Benjamin	Majestic, C		295	15	Catchpenny Seeks a Marriage of Convenience.....	Savoia, C		600	29
Baby Hands	Thanhouser, D		1000	15	Comic Film Journal (No. 4).....	Duskes, C			26
Birth of the Lotus Blossom	Thanhouser, D		1000	15	Copper Mines at Bingham, Utah	Edison, I		400	29
Betty's Nightmare	Victor, C		992	4	Calumny	Eclair, D		920	23
Bachelor's Buttons.....	Vitagraph, Co		498	11	Chains	Essanay, D		990	20
Beautiful Umbria.....	Cines, T		380	4	Circulation of the Blood.....	Itala, Sc.		310	10
Bloomer, Detective	Cines, C		541	11	Cruel Stepmother.....	Imp, D		995	30
Bobby as a Guardian Angel.....	Gaumont, C		455	9	Commodore's Daughter	Nordisk, D		2378	26
Biwa Canal.....	Selig, T		306	12	Duke's Plan, The	A.B., D		985	2
Bunny all at Sea.....	Vitagraph, Co		987	16	Down with the Men	Lubin, Co		590	2
Black Mask.....	American Film Releases, D		2950	11	Day in a Great Health Resort	Gaumont, I		400	2
Bonnie of the Hills.....	Brockliss, D		992	2	Dolly, the Tomboy.....	Imp, Co		576	5
Butterfly, The	Majestic, D		983	11	Day of '49	Kalem, D		994	19
Bill Wilson's Gal.....	Vitagraph, D		902	2	Doctor's Close Call.....	Brockliss, D		959	15
Bobby's Father	Vitagraph, D		1013	4	Dutch Small Holding.....	Cosmopolitan, T		333	12
Baby's Adventure, A	Brockliss, C		960	22	Duty Conquers	Gaumont, D		1020	9
Baby, the Boy and the Teddy Bear, The.....	B. and C., C		280	30	Drummer, The	Lubin, C		425	23
Bloomer and Lea.....	Cines, Co		434	18	Dupin's Guardian	Urbanora, C		360	8
Barcelona.....	Cabot, T		446	30	Dick Turpin, No. 4	B. & C., D		1198	12
Burma, Rangoon, India.....	Edison, T		350	22	Doggie's Debut	Thanhouser, D		1000	11
Baby's Shoe, A	Edison, D		1,000	25	Diana's Legacy	Vitagraph, Co.		479	4
Bringing Home the Pup	Edison, Co		650	25	Dutch Windmills	Gerrard Film Co., T		285	25
Boy Rangers.....	Edison, C		100	25	Danish Landscapes.....	Nordisk, T		453	26
Bottling Factory at Vichy	Gaumont, I		300	16	Double Life	Cosmopolitan, D		900	19
Badness of Burglar Bill	Hepworth, C		500	23	Deliverance, The	Flying A., D		1012	18
Bill's Banquet	Lux, C		520	18	Diamond Cutting	Gerrard, I		550	4
Building a Harbour	Ambrosio, I		343	19	Day in Shakespeare's Land.....	Hepworth, T		325	23

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
Dick's Predicament	Imp.	Co	418	19	Hercules Spa in Royal Hungary	Welt,	T	360	16
Dancer's Dream, A	Urbanora,	Co	355	18	Her Sister's Silence	Pathe,	D	1287	4
Deauville	Pathe,	T	495	21	Heart of Stone	Cines,	D	2186	4
Dynamiters, The	Selig,	D	983	30	Honour Before Wealth	Cines,	D	1022	11
Evil Turns to Good	American Standard,	Co	725	5	His Message	Cosmopolitan,	D	815	9
Every Inch a Man	Vitagraph,	D	928	16	Her Brother's Tutor	Cricks & Martin,	D	930	9
Evening Parade at Fort Hamilton	Vitagraph,	M	409	16	Honeymoon Trip, A	Gaumont,	Co	740	12
End of the Feud	Essanay,	D	990	2	Her Burglar	Imp,	C	559	12
Extinguished Light	Ambrosio,	D	1820	23	His Most Difficult Part	Nordisk,	D	1706	5
Embarrassing Moment	Gaumont,	C	630	16	Her First Love Affair	Nordisk,	Co	1204	5
Elusive Kiss, An	Urbanora,	Co	990	22	His First and Last Appearance	Powers,	C	493	11
Express Cookery	Urbanora,	Tk	255	22	His Weakness	Powers,	D	983	15
Expensive Shine	Vitagraph,	Co	646	30	Hope Deferred	Pathe,	C	545	11
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C.,	D	1559	5	Hour of Peril	Rex,	D	1000	18
Forest Ranger	Lubin,	D	1063	5	How the Cat Came Back	Savoia,	C	600	15
Felix and the Ball	Lubin,	Co	376	5	Her Father's Hat	Vitagraph,	Co	702	18
Final Settlement, The	A.B.,	D	981	16	Hotel Honeymoon	A. & C.,	C	985	1
Four Friends	A. & C.,	D	982	11	Heart of a Woman	Hepworth,	D	630	2
Fresh Air Romance	Edison,	R	1000	8	Holiday Resorts of Italy	Brockliss,	T	350	25
Fool-head, Sportsman	Itala,	C	495	5	How Mr. Poliphar Married	Itala,	C	560	19
Fugitive from Justice	Lubin,	D	1005	16	Her Guardianship	Pathe,	C	478	18
Family Next Door	Lubin,	Co	1048	16	His Burglar Brother	Pathe,	D	939	18
For Her Daughter's Sake	Savoia,	D	1600	4	Heart in Rags	Selig,	D	872	23
Fisherman's Infatuation	B. & C.,	D	2012	26	His Wedding Eve	Selig,	C	970	26
Fight for a Flirt	Barker,	Co	420	12	Her Bitter Lesson	Selig,	D	1000	26
For Baby's Sake	Barker,	D	600	16	Her Education	Selig,	D	970	30
Fisherman's Luck	Essanay,	R	990	12	Hamfat's Success	American Standard,	C	665	26
Flower Girl's Romance	Kalem,	D	970	23	How Vandycck Won his Wife	Barker,	D	930	19
Feathered Comrade	Svea,	A	382	12	His Brother's Crime	Cines,	D	2248	29
Father's Hot Toddy	Vitagraph,	Co	702	18	House of Pride, The	Essanay,	D	984	30
Forbidden Love	Pathe,	D	824	11	Hidden Treasure, The	Flying A.,	D	570	22
Fight in the Dark	A. & C.,	D	1020	4	Her Own Country	Flying A.,	D	1005	25
Fraud at Hope Mine	Kalem,	D	1085	9	Hindoo Curse	Vitagraph,	D	892	2
Fixing a Flirt	Lubin,	Co	998	12	Irish Girl's Love	Lubin,	D	1052	5
Funnicus's Circuit	Eclair,	C	530	12	In the Valley of the Hasti	Welt,	T	246	5
Father	Itala,	D	3485	19	Intrusion at Lompac	Flying A.,	D	918	1
Fires of Revenge	Pathe,	D	1698	15	Intrigue, The	Imp,	D	978	9
From the Wilds	Rex,	D	882	23	I Saw him First	Kalem,	Co	525	16
Feathered Comrade	Svea,	A	382	12	Informers, The	A.B.,	D	1080	26
Fisherboy's Faith	Selig,	D	920	23	In the Abyss	Brockliss,	D	1722	15
Four Days a Widow	Vitagraph,	Co	967	25	Iron Foundry in the Urals	Gaumont,	I	295	9
Feathered Favourites	Pathe,	E	510	25	Isles of the Wild	A.B.,	D	999	9
For Mother's Sake	Cines,	D	987	25	Iwan the Highwayman	Cossack,	D	1313	12
For Professional Services	Edison,	Co	625	29	Interest Spots of South Germany	Welt,	T	290	9
Funnicus, Boatbuilder	Eclair,	C	465	16	In Search of a Title	American Standard,	Co	795	16
Field Spiders	Eclair,	N	595	23	Indian Raiders, The	Bison,	D	1018	11
From St. Paul to Entrevaux	Gaumont,	T	310	23	In the Shadow of the Rope	Cosmopolitan,	D	805	10
Fighting Parson and the Moonshiners	Imp,	D	1010	26	Idyll of Hawaii	Flying A.,	D	990	18
Gipsy Love	Cossack,	D	804	2	In the San Fernando Valley	Nestor,	D	977	29
Giants of the Valles	Gelebert,	T	441	5	Jim Mistaken for Foolshead	Pathe,	C	572	4
Girl of the Golden Run	Bison,	D	1000	4	Joy that Kills	Urbanora,	D	855	1
Gambler and the Girl	Cosmopolitan,	D	970	2	Jim Bentley's Adventure	Flying A.,	D	970	11
Gentleman Different from Others	Itala,	C	555	5	Jewel Thieves Outwitted	Hepworth,	D	850	16
Garrison Joke	Majestic,	Co	680	18	Jim's Vindication	Selig,	D	1035	12
Great Dock Fire	Pathe,	Tp	250	4	Juan and Juanita	Lubin,	D	1027	9
Greater Christian	Rex,	Tp	1000	9	Jess	Thanhouser,	D	3000	8
Guy Mannering	Reliance,	D	2000	15	Jack's Word	Flying A.,	D	1000	22
Geisha Girls of Japan	Selig,	T	590	5	Knights of Rhodes	Ambrosio,	D	2300	5
Getting in Wrong	Ammet,	Co	433	22	Kitty at a Boarding School	Edi on,	Co	650	18
Gontram's Dancing Pumps	Eclair,	C	700	2	Knight of the Snows	Pathe,	D	1320	8
Getting Atmosphere	Selig,	C	400	16	Kidnapped by Gipsies	Savoia,	D	1750	22
Girls and the Chaperon, The	Nestor,	Co	983	15	Kings of the Forest	Selig,	D	1800	19
Grassville Girls, The	Essanay,	Co	980	2	Life in Morocco	Geem,	T	284	5
Gold and Glitter	A.B.,	D	999	30	Lily of Letchworth Lock	B. & C.,	D	1115	19
Good For Nothing, The	Lubin,	D	1052	30	Like a Sister	Itala,	D	2600	4
Godmother, The	Vitagraph,	Co	816	23	Love Test	Imp,	D	978	5
Gulf of Spezia	Ambrosio,	T	330	26	Love will Find a Way	Powers,	Co	983	8
Gontran's Unknown Neighbour	Eclair,	Co	680	16	Love's Miracle	Thanhouser,	D	1000	18
Getting Mary Married	Imp,	Co	765	26	Like Knights of Old	Edison,	D	650	11
His Auto's Maiden Trip	A.B.,	C	599	2	Landscapes and Customs of Sardinia	Ambrosio,	T	315	5
Hoist With his Own Petard	A.B.,	Co	406	16	Lieut. Rose in Chinese Seas	Clarendon,	D	1215	19
Heredity	A.B.,	D	1015	19	Letter, The	Essanay,	D	988	16
Horse Thieves of Bar X Ranch	Brockliss,	D	995	8	Legend of King Cophetua	Hepworth,	O	625	16
Hydraulic Works of Adda	Brockliss,	I	341	11	Landlubber, The	Kalem,	Co	555	23
How a Pair of Boots are Made	Gaumont,	I	530	5	Little Music Teacher	Majestic,	D	1004	22
Her Spoiled Boy	Vitagraph,	D	961	11	Living Statue	Pathe,	Co	956	8
					Lesson, The	Melies,	D	607	4

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Lash of Fate	Rex, D		1039	2	Oxford University	H. & B., T		494	5
Lost Years	Rex, D		1034	4	On the Spulga	Cosmopolitan, T		375	5
Loyalty of Sylvia	Vitagraph, D		944	2	Orange Gathering in Valencia	Cabot, I		355	16
Liege	Cines, T		313	18	On the Road to Montserrat	Pathe, T		414	4
Land Beyond the Sunset, The	Edison, D		1000	22	Opium Smugglers	Selig, D		1046	9
Lifeboat Rescue	Heron, T		450	16	Outwitting the Professor	Edison, Co		1000	15
Love and Treachery	Lubin, D		1019	30	On the Border Line	Nestor, D		1000	11
Lost Stud, The	Nordisk, Co		666	12	On Account of a Handkerchief	Reliance, C		525	25
Life Saving Jim	Pathe, C		478	25	One Night and Then	A.B., D		662	12
Losing His Head	Pathe, C		297	25	Odette	Geem, D		575	9
Liquid Air Experiments	Pathe, E		495	25	Old Gardener's Son	Savona, D		1080	1
Love and Art	Cines, R		731	29	Old Heidelberg	Gaumont, T		400	19
Love's Labour Lost	Gaumont, C		490	23	Old Colonel's Gratitude	Pathe, D		1894	15
Lucky Lobster, A	Gaumont, Co		1030	26	Organ Grinder's Ward	Reliance, D		992	29
Legend of Montmartre	Geem, D		995	15	On Board the S.S. "Dubuque"	Flying A, NC		405	25
Musketeers of Pig Alley	A.B., D		1001	5	Otter Hunting	Heron, Sp		460	19
Marble Industry in France	Geem, I		355	19	Ostrich Farming Near Nice	Lux, I		420	29
"Miss" Hiti, A	Gaumont, Co.		950	2	Outwitted	Nordisk, Co		1059	26
Mountain Dew	Kalem, D		1010	19	Power of a Hymn	Kalem, D		1025	2
Man, the Moustache, and the Maids	Pathe, C		595	1	Pat the Soothsayer	Kalem, Co		495	2
Moneylender, The	Pathe, D		3500	11	Perils of the Ciffs	Kalem, D		1015	5
Monte Cristo	Selig, D		3150	5	Parson James	Lubin, D		1041	2
My Wife's Bonnet	Selig, Co		1047	9	Playing Tramps	A & C, Co		957	8
Mills of the Gods	Vitagraph, D		3079	9	Punished	Brockliss, D		1050	8
Miss Tweedledum	Ambrosio, C		555	9	Pimple Gets a Quid	Cosmopolitan, C		360	5
Monson	Cines, T		249	11	Panther's Prey, The	Gaumont, D		1020	5
Michael Dwyer	Cosmopolitan, D		850	12	Pealor's Find	Reliance, D		982	18
Montserrat	Cabot, T		420	20	Pimple Wins a Bet	Cosmopolitan, C		350	12
Mother of the Ranch	Essanay, D		986	16	Plot and Pash	Hepworth, Co		725	12
Man's Calling	Flying A, D		1012	11	Pat and the Milliner	Lux, Co		600	11
Massage	Gaumont, S		265	12	Pursued by a Lioness	Lux, D		890	11
Mr. Timmid finds a Watch	Gaumont, C		630	12	Port of Copenhagen	Nordisk, T		594	5
Music Hath Charms	H. & B., E		420	26	Polidor as an Apache	Pasquali, C		580	5
Millionaire Cop	Imp, Co		990	12	Polidor, a Member of the Death Club	Pasquali, C		680	12
Milanos, The	Pathe, P		478	8	Park and Chateau of Chenonceaux	Pathe, T		478	11
Making Birch Brooms	Urbanora, I		310	8	Poorluck, Detective	Hepworth, C		425	2
Mistake in Spelling	Vitagraph, Co		876	18	Pony Express Girl	Kalem, D		460	9
My Baby	A.B., D		999	12	Perjured Confession	Pathe, D		316	9
M. Sans Gene	Brockliss, D		905	1	Pimple's Fire Brigade	Cosmopolitan, C		415	19
Merry Widow, The	Eclair, Co		2320	12	Port of Havre	Gerrard, T		365	11
Money	Essanay, Co		988	26	Peasant's Loyalty, A	Gerrard, D		980	18
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Path of Destiny	Pathe, D		2623	25
Man Within, The	Nestor, D		977	25	Polidor as a Lady's Maid	Pasquali, C		570	19
Mammoth Life Savers	Vitagraph, Co		292	23	Pennorth of Tomatoes	Brockliss, C		450	30
Mrs. Lirippen's Lodgers	Vitagraph, D		951	25	Paul Sleuth Burglary Syndicate	Cricks & Martin, D		1140	30
Max Linder's Appointment	Pathe, C		873	22	Petronilla's Monkey	Eclair, C		550	23
Midnight Visitor	Pathe, Co		660	25	"Quicker than Thought" Movements	Pathe, Sc		510	4
Manufacture of Stearine	Svea, C		487	23	Queen of Sheba	Pathe, D		1880	18
Madrid	Cabot, T		361	12	Russian Peasant Industry	Cossack, I		327	16
Mary, Chauffeur	Majestic, Co		987	8	Ranchgirl's Trial, The	Essanay, D		987	5
Motor Cycle Adventure	Selig, D		1010	2	Ramble Round Suchon	Gaumont, T		380	5
May and December	A.B., Co		364	30	Rivals, The	Gaumont, D		960	2
Modern Lotharios	Cines, Co		848	22	Rural Dorset	Urbanora, I		330	1
Much Ado About	Cricks & Martin, C		460	18	Removing Sunken Vessels	Edison, I		350	11
Mona's Debt of Honour	Clarendon, D		1100	26	Ranchman's Awakening	Bison, D		988	8
Mother Goose in a 16th Century Theatre	Edison, Co		350	22	Rival Neighbours	Cines, Co		592	15
Moving Finger, The	Essanay, D		988	19	Redwing and the Palefaces	Kalem, D		1005	26
Miss Simpkin's Summer Boarders	Essanay, Co		990	19	Rinking Mad	Pathe, C		495	8
Marriageable Widow	Gaumont, Co		500	16	Rajah's Hatred	Vitagraph, D		604	16
Minute Atoms of the Main	Gaumont, E		410	19	Ride on the Rigi Railway	Welt, T		374	23
Matrimonial Fever	Lux, Co		760	22	Royal Tunbridge Wells	H. & B., T		362	12
Maud Muller	Nestor, D		1823	18	Ring off	Savona, Co		525	1
Modern Girl	Nordisk, D		2739	12	Red Barrier	Vitagraph, D		1102	4
Man's Lie, A	Pathe, D		939	15	Rodolfi Outwitted	Ambrosio, C			19
Madcap Molly	Pathe, D		990	15	Raven, The	American Standard, D		950	9
Maritime Industries, Cockles	Pathe, E		468	18	Robert's Lost Supper	Barker, C		470	30
Manufacturing Combs at Ayomaax, France	Urbanora, I		335	15	Restitution	Eclair, D		2320	16
Nicholas Nickleby	Thanhouser, D		2000	1	Roman Catholic Mission in China	Eclair, T		550	23
New Use for a Bike	Lux, C		465	4	Rendezvous Interrupted	Itala, C		575	26
New Microbe	Cines, C		413	8	Roscambole's Loves	Itala, Tk		945	26
Naval Manœuvres at Lorient	Lux, N		640	15	Redemption	Cines, D		992	18
Newly Weds	A.B., Co		981	9	Ranchman's Anniversary	Essanay, Co		980	19
Noodle Industry	Lubin, I		450	9	Ransom of Happiness	Gaumont, D		2460	19
Nursie and Knight	Thanhouser, D		1000	11	Ruth Roland, the Kalem Girl	Kalem, E		465	30
Neighbours	Barker, D		700	22	Romance at Catalina	Melies, D		1007	25
New Member of the Life Saving Crew	Edison, D		1000	29	River Clyde	Pathe, T		314	15
Negro for Love	Itala, C		650	26	Red Man's Conscience	Urbanora, D		2080	15

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Rhodes.....	Pathe,	T	280	22	Tramp's Ingratitude.....	Gerrard,	D	790	11
Raising Chickens	Urbanora,	E	375	22	Travels in Japan	Gerrard,	T	610	18
Sevillan Keynotes	Cabot,	T	505	2	Trawling in Napier, New Zealand	Heron,	I	465	9
Strange Story of Elsie Mason	Kalem,	D	1115	5	Touch of a Baby	Hepworth,	D	750	19
Substitute Heiress.....	Lubin,	D	1049	3	Truth Above All	Itala,	C	500	19
Shot that Failed.....	Bison,	D	998	1	Town of Grasse, The	Lux,	T	320	18
Soldier's Duty, A.....	Edison,	D	1000	11	Those Lovesick Cowboys.....	Nestor,	Co	950	22
Shotgun Ranchman, The	Essanay,	D	988	9	Timid Lovers, The	Pathe,	C	676	15
Starbucks, The	Flying A,	D	1970	4	True Fish Story.....	Pathe,	C	314	15
Slate Industry	Lubin,	I	363	19	That Quack Cure	Pathe,	C	595	18
Story of a Wallet.....	Nestor,	D	954	4	Tiger Hunting in the Province of Naini Dink				
Salad Washing	Pathe,	C	314	4	(Tonkin)	Pathe,	E	436	18
Snapshot, The.....	Pathe,	D	873	4	Tannforsen, Sweden	Svea,	T	340	30
Subterfuge	Selig,	Co	437	5	Tweedledum Mistakes his Flat	Ambrosio,	C	460	23
She Cried	Vitagraph,	Co	793	9	Tweedledum as a Tenor.....	Ambrosio,	C	420	30
Smoker, The	A. B.,	Co	595	26	The Last Resort.....	Bison,	D	955	22
Story of the Equine Spy	A. & C.,	D	2060	18	Tattoo, The	Bison,	D	1000	29
Stout and Thynne, Conjurers	Cines,	C	656	4	Tootles Buys a Gun	Cricks & Martin,	C	435	25
Strength and Cunning	Cines,	D	2030	15	Through Greece.....	Eclair,	T	405	16
Sins of the Fathers	Eclair,	D	3,200	2	Two Little Waifs.....	Lux,	D	1130	25
Sunshine	Essanay,	D	980	12	Time Avenges	Reliance,	D	982	11
Sculptor's Catch, The	Gaumont,	Co	980	9	Tricked by Smugglers	Selig,	D	1010	2
Society Witch, A.....	Gaumont,	D	1415	12	Uncle Mun and the Minister.....	Edison,	C	1000	8
Strong Arm Nellie	Kalem,	Co	435	26	Uncle Bill	Nestor,	Co	1000	8
Samaritan of Coogan's Tenements	Lubin,	D	1055	23	Under False Colours	Edison,	D	1000	4
Satin and Gingham	Lubin,	D	1054	23	Useless Sacrifice	Brockliss,	D	2631	23
Stroke Oar, The	Lubin,	D	1051	23	Unmasked	Cines,	D	2082	22
Surgeon, The	Lubin,	D	1057	26	Unsuitable Suitor, The	Gaumont,	Co	700	16
Suits and Suit Cases	Lubin,	C	685	26	Unmerited Shame.....	Pathe,	D	972	25
String of Beads.....	Melies,	D	1000	18	Usurper, The	Gaumont,	D	2780	26
Sister Love.....	Pathe,	D	1562	8	Vicar of Daneville	Cosmopolitan,	D	890	5
Sad Devil	Selig,	C	1033	16	Views of Cannes	Lux,	T	860	4
Smuggler's Daughter	American Standard,	D	910	19	Valley of Otta	Svea,	T	326	9
Stenographer Wanted	Kalem,	Co	594	9	Visit to Copenhagen	Urbanora,	T	360	8
Skinflint, The	Kalem,	D	1015	12	Views in Calcutta	Edison,	T	1000	4
Sheriff's Mistake	Lubin,	D	1065	5	Valley of Olta	Svea,	T	326	9
Stab of Disgrace.....	Barker,	D	940	26	Vandal Leopard	Pathe,	C	460	22
Star Eyes' Strategy.....	Bison,	D	1000	25	Voice of Warning	Selig,	D	948	26
Spider, The.....	Eclair,	D	550	16	Victims of a Petrol Famine	Gerrard Film Co.,	C	400	23
Salambo	Gerrard Film Co.,	D	940	25	Warning Hand, The	Essanay,	D	990	5
Simple Simon, Costumier.....	Gaumont,	C	600	26	Wanderer, The	Flying A,	D	1015	1
Spiffkins Eats Dynamite.....	Lux,	C	475	25	When Uncle made his Will.....	Lux,	C	550	8
Spirit of the Range.....	Vitagraph,	D	918	30	Will of Destiny	Melies,	D	1056	11
Strike, The	A. & C.,	D	972	22	What the Milk Did.....	Powers,	Co	1000	4
Star Fish, The	Eclair,	Q	520	9	Wrecker, The.....	Pathe,	D	923	1
Sweet Alice, Ben Bolt.....	Imp,	D	990	19	Wuffles Tries Cinema Acting.....	Pathe,	C	660	1
Silent Signal	Lubin,	D	1032	30	Washerwoman's Husband.....	Brockliss,	C	490	16
Simple Life.....	Majestic,	D	1015	27	White Geranium	Cines,	D	807	8
Squatter's Rights	Rex,	D	1000	25	Willie and the Wicked Cook	Eclair,	C	680	5
Supreme Power, The	Savioia,	D	950	18	Way of the Mountain.....	Lubin,	D	1053	26
So-Jun-Wah and the Tribal Law	Selig,	D	1007	19	Winner and the Spoils.....	Majestic,	D	985	25
Shooting the Rapids of Kalsuragawan, Japan	Selig,	T	296	23	Where the Shamrock Grows	Rex,	D	995	16
Scenes on the River Lee, Ireland	Vitagraph,	T	196	23	Woman in White	Thanhouser,	D	2000	22
Scenes of Irish Life in Dublin	Vitagraph,	T	289	30	Whom God hath Joined.....	Thanhouser,	D	1000	25
Thorns of Success.....	Majestic,	D	1005	4	Water Rats, The.....	Lubin,	D	1052	12
Their Idols	A. B.,	Co	593	19	Which is Which?	Ambrosio,	Co	835	12
Torch of War	Cosmopolitan,	D	2350	5	What Might have Been.....	Brockliss,	D	958	29
Trials of a Merry Widow	Cricks & Martin,	Co	710	4	What Matter the Price.....	Cricks & Martin,	D	645	23
Thrifty Parson, The	Essanay,	C	990	5	Willie and the Pastry Cook.....	Eclair,	C	715	23
Truth will Out	Gem,	D	2000	1	Woman in White	Gem,	D	2050	22
Tiny Tim Visits the Circus.....	Gaumont,	C	290	2	Worries of a Parkkeeper.....	Gerrard Film Co.,	C	260	14
Taming their Parents.....	Lubin,	Co	624	19	Western Episode, A	Bison,	D	1020	15
Tananarivo	Pathe,	T	445	1	Workman's Honour, A	Cricks & Martin,	D	990	16
Troubadour's Triumph	Rex,	D	1000	11	When Wealth Torments	Essanay,	Co	984	23
Teddy's Unlucky Day	Urbanora,	C	465	1	Would-be Heir, The	Flying A,	D	1000	15
Thread of Destiny	A. B.,	D	977	23	Water Right War	Kalem,	Co	990	30
Telltale Umbrella.....	Barker,	C	615	5	When Taro Received a Letter.....	Mikado,	C	423	4
Third Thief	Eclair,	Co	565	2	When Mandy Came to Town.....	Thanhouser,	C	1000	29
Ten Little Nigger Boys	Empire,	Tk	380	23	When Justice Tempers Mercy.....	Thanhouser,	D	1000	29
Tomboy on Bar Z.....	Essanay,	D	986	12	When California was Young.....	Vitagraph,	D	1010	25
Thief's Wife.....	Flying A,	D	1000	8	War Arrow, The	Pathe,	D	692	22
Tares of the Wheat	Imp,	D	974	15	When Love Rules	Rex,	D	1000	30
Telltale Message	Kalem,	D	1000	26	When Persistency and Obstinacy Meet	Vitagraph,	Co	948	30
Tight Fit	Pathe,	C	387	8	Young Naturalist	Cosmopolitan,	Q	420	16
Tempted by Necessity	Selig,	D	1005	16	Young Hearts and a Wise Head	Pathe,	Co	939	22
Trail of Guilt	Ammet,	D	713	11	Young Millionaire	Kalem,	D	994	16
Tweedledum Studies Mathematics.....	Ambrosio,	C	484	16	Young Terror, A	Pathe,	C	379	1

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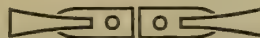
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"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been selected from the various programmes of releases.

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"PALS." (American Co.)

Employed on the ranch of Thomas Wells is an old man, Dan Matthews. Virginia, the three-year-old baby of Thomas and Kathleen Wells, is a constant companion to the old man, and they are pals. Thomas Wells has discharged from the ranch



to workman named Henry Willis and his man Steve Johnson, for which act they both hold a grudge against the ranch owner. The time has also arrived when he finds himself compelled to let Dan Matthews go. His wife pleads with him, but he is obdurate, and after giving to old Dan a worn-out cayuse, Wells tells him he can use him no longer. After the departure of old Dan, the little one is lonely without her "pal," and, unable to find him in the accustomed places about the house and ranch, she goes to seek him in the open country. Her search continues until she is worn out, and night finds her asleep upon the open range. Henry Willis and his man are looking for a place in which to camp for the night and come upon the sleeping child of Thomas Wells. They pick up the sleeping child and proceed to camp under a near-by tree, on the brow of a hill and near the spot where old Dan is resting. He is hidden from them by a slight undulation of the range and his moody thoughts are suddenly interrupted by the sound of strange voices. At the ranch house all is confusion over the missing child, and a posse, headed by the father, starts out in search. They find traces of her little feet and follow them. Now thoroughly aroused the old man cautiously creeps upon the two men, who are planning their dastardly revenge. Dan fires a shot which kills the companion of Henry Willis, then charges upon Willis in an effort to rescue the little pal of other days. A struggle ensues, in which old Dan is worsted, but an opportune shot from the leader of the posse lays low the villainous Willis. The posse come upon old Dan and little Virgie in an embrace of greeting. The little one is given into the keeping of her father and the "boys" place old Dan upon a horse and gently lead him back to the ranch house, where an anxious

mother waits. The child is given to her amid shouts from the cowboys, and old Dan is given a rousing welcome and the assurance that he will never need for anything as long as the father and mother of little Virgie live.

"BLUDSOE'S DILEMMA." (American Co.)

Bill Hawkins, with his latest sweetheart, Anita, the Spanish dancer, came from the dance hall with Anita lovingly leaning on his arm. Iola, an Indian maid of fierce passions, saw the loving pair, and in jealous rage followed them. John Bludsoe, on his claim, made a rich strike. He hurried home, told his wife, concealed the treasure in a trapdoor beneath the floor, and went again to work. Mrs. Bludsoe then devoted her efforts toward patting the little child to sleep. Bludsoe's strike had been witnessed by Hawkins, who followed him, and through Bludsoe's window saw the gold secreted. After Bludsoe's departure Hawkins crept through the window and made short work of the treasure. In an adjoining room Mrs. Bludsoe heard the noise, and coming into the living room at once grappled with Hawkins. The child, awakened by the struggle, asked who was there; and with Hawkins' gun at her throat Mrs. Bludsoe was compelled to reply, "It is your father." She fought again, and fell with a bullet in her side. Hawkins, with the gold, hurried from the house, little knowing that the jealous eyes of Iola, his discarded lover, were upon him. He went straight by the sheriff's window and dropped a missive,



asking the sheriff to go straight to Bludsoe's cabin. Gathering a posse, the sheriff did so, just in time to find Bludsoe kneeling beside his injured wife. The child, in answer to the sheriff's question, said that the father had been with Mrs. Bludsoe, and on this evidence the posse made ready to lynch

Bludsoe. Then Iola interfered, and the posse gave chase to Hawkins. But Iola had preceded them. Arriving at Hawkins' cabin, she entered without knocking, and found Anita and Hawkins examining their spoils. Blocking the door, she bade Hawkins flee, and then, drawing her dangerous knife, gave battle to Anita. Anita, with quick Spanish wit, slipped behind the table, drawing her dagger as she did so. A royal battle followed, the forms of the feminine combatants, one torn with wounded pride and jealousy, the other threatened with frightful death, rocked to and fro across the floor. Just as Iola bent her antagonist across her knee for the death stroke the posse entered. Anita slipped away, Iola sheathed her knife and followed the posse. In the meantime, Hawkins, with the aid of a rope, had let himself over a dangerous precipice. The sharp edge of the rock bit through the hemp, and when his body dangled midway it broke. The posse found a mangled heap at the foot of the great divide, and wended its way to the Bludsoe cabin, where they found Mrs. Bludsoe smiling happily into the eyes of her husband.

"THE ANIMAL WITHIN." (*American Co.*)

In a lonely region of the Mojave Mountains lives Annie Carey with her son, Jonathan. One day, while Jonathan is going to the city for their weekly supplies, he comes upon the hut of Jane Stevens, just at the noon hour, and seats himself under a tree near her home to eat his lunch. Upon his return to his home that night his mother notices in his actions an attitude of indifference. While in the town Jonathan had made the purchase of a shawl and some ribbons as a gift to his mother, but in passing the hut of Jane Stevens on his way home she had come out and asked him to give her the ribbon instead of taking it home to his mother. These actions had been carefully watched from ambush by Hai Evers, an admirer of the woman, and he is filled with jealousy. Jonathan goes to see Jane often, and becomes more and more infatuated with her. The mother follows him one day to ascertain his destination, and when she learns the truth her heart is filled with misgivings for her boy. The mother goes to the woman and pleads



for her son, but an obdurate ear is turned to her entreaties. Jane Stevens has a vain nature, and desires more gold with which to purchase finery of attire. She devises a scheme for a daring hold-up of the stage coach, and plans to use the unsophisticated Jonathan for a dupe. The woman unfolds her plans to Jonathan, and persuades him to commit the deed. He perpetrates the robbery, and in his flight seeks and finds shelter in the hut of the woman. He gives her the booty. The woman spies the posse in the distance, and quickly hurries Jonathan out of the hut toward a clump of underbush. The posse ride up to the door of the hut, and the woman points to

the bush, thereby betraying the hiding-place of the man who had given more than his life to satisfy her sinful vanity. Jonathan turns, and seeing the posse in pursuit, rushes toward his home. The posse follow him to his home and tear him from the arms of his mother. A suddenly awakened realisation comes to Anne Carey that the entire wrong-going of her son is due to the influence of Jane Stevens, and the "animal within" her is fired into action. Taking a rifle from the wall of the cabin she rushes to the hut of the woman, and, making a scathing denouncement of the mischief she has wrought, shoots her upon her own doorstep without a quaver.

"HER OWN COUNTRY." (*American Co.*)

The Mendez family, never having had a child of their own, had raised the orphan daughter of an American. Proud and



arrogant themselves, they had tried to impart to their ward a spirit of intolerance for all things, excepting family pride and traditions, but in this they had failed. The crisis came in Viola's life with the arrival of Juan Corte, a cousin of the family. Meeting the unsophisticated girl, he desires to have her for his wife. His suit is looked upon with great favour by her Spanish foster parents. But Viola startles them all by an indignant refusal. She steals out in the dead of the night in an effort to escape, and she becomes lost on the desert, where she is discovered by an American ranger, who places her on his horse and brings her to his camp. In the morning she tells him her story, and he determines to shield her from her foster parents and lay siege to her heart. Leaving her comfortable at the camp he goes out to hunt. When her absence is discovered, all is confusion, and Juan Corte declares he will pursue her, bring her back, and compel her to consent to marry him. He finds the right trail, and coming upon the girl in the camp of the ranger, he seizes her and returns to the hacienda. Once within the ponderous gate is locked, and, with the key in his possession, the enraged Spaniard taunts the poor girl, telling her that on the morrow they will repair to the mission and be married. Viola determines to make one more attempt to escape. Charley Dexter, the ranger, returns to his camp, and seeing the horses tracks and signs of the struggle, at once surmises what has happened. He, in turn, follows the trail and comes to the hacienda. He hears Viola fumbling with the gate and calls out cautiously. She answers him, and he knows he is on the right track. Carefully scaling the wall, he drops beside her. They start for the small side gate, when they are discovered by Juan, who rushes at the American intruder, poniard in hand. Dexter plants a blow directly between Juan's eyes, and he drops unconscious. Mendez, aroused by the struggle, hurries to the gate with a gun, but already the American is mounted, speeding away with his countrywoman to a life of happiness.

AMERICAN FILM RELEASES,

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Releasing :—ROYAL, REP, ROMA, VOLSCA, HELIOS.

"THE VAGABOND." (Rep.)

Elizabeth Vernon, an orphan, is left sole heir to her father's large estates. Her uncle is appointed her guardian, and he is instructed that his brother's property shall not pass into his niece's possession until she attains her majority, and then only upon condition that she is married. Elizabeth hears the news on the day preceding her birthday, and then also her guardian insists that she shall be married to her cousin Philip, and thus keep the family fortune intact. Such a course is very distasteful to Elizabeth, but to save her fortune she must be married that day. She seeks the aid of a landlord with whom she is friendly, and beseeches him to find her a man who, for a monetary consideration, will marry her, the conditions of the compact, however, being that the husband shall not make the

ings and he is dismissed. Following upon this interview, Warner and Philip meet and quarrel. A duel is arranged to take place, and the news reaches the ears of Elizabeth through a young gipsy girl with whom Warner was brought up. Elizabeth, who has cherished fond memories of her saviour since the time of her accident, finally consents to save him. She seeks out Warner and secures his promise to abandon the duel. A further meeting takes place between the rivals, when Philip again insults Warner. Elizabeth then demands that her champion shall fight. Philip is wounded, and at this juncture Warner's foster father arrives on the scene, and produces a proof of our hero's birth, which proves that he is the legitimate son of a wealthy family, so the story is brought to a happy consummation.



relation publicly known, and shall not live with Elizabeth. A band of strolling gipsies and artists are at the inn, and one of the party—a half-drunken painter—overhears Elizabeth's request, and, being short of funds, offers his services. The marriage compact is duly concluded, and Elizabeth goes her way. The painter manifests a strong love for the woman whom Fate has so strangely made his wife, and he resolves to lead a different and a better life. He has given his oath that he will not seek out his wife, adding, however, the stipulation, "unless she sends for him." . . . A year has passed. A grand fête is in progress at Elizabeth's country estate. A gathering of ladies are competing in boat races, and our heroine is one of the competitors. She enters one of the contests and is expected to win, but her boat is caught in a cross current and dashed upon the rocks. Warner has witnessed the accident, and bravely rescues the unfortunate lady. Upon her recovery Elizabeth demands that her brave rescuer be brought to her. Thus it happens that Warner is actually sent for by Elizabeth. She recognises him, and while he is deeply in love with the woman, the proud spirit of the lady refuses to listen to Cupid's whisper-

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



BARKER FILMS,

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"ROBERT'S LOST SUPPER." (Barker's.)

Featuring—

Robert, a constable Mr. Tom Coventry
 Nobby, a burglar Mr. Peter Gale
 The Mistress of the House....Miss Rachel de Solla

In the kitchen, Mary, the cook, writes a short note to Robert, her friend, a constable. Then the "missus" enters the kitchen and packs Mary off to bed. Mary, before she is marched upstairs, crumbles up the note and drops it under the table. Robert will now have to wait outside and never get the letter or his supper either. The kitchen window opens, and Nobby, a young burglar, enters. He accidentally creates a noise, which startles the mistress, who re-enters the kitchen but finds nothing wrong. Nobby, under the table, sees the note, and reads it as soon as the lady has made her exit. Nobby soon is busy in the dining-room with the silver spoons, &c.; he returns to the kitchen to make good his escape with the plunder, but spies a constable waiting at the window. Nobby's brain works quickly. He connects the policeman and cookie's note. The burglar slips it out of the window, and Robert, seeing the missive, reads it and hurries to the scullery door. Nobby hastily unlocks it and returns to the kitchen window and escapes. Robert enters the kitchen and awaits the cook. Nobby brings the mistress to the hall door, and tells her there is a burglar in the kitchen. Armed with a revolver, the old lady enters the room, and Robert is caught. Nobby tells an inspector, who runs off to the house and secures poor Robert. Nobby, with his plunder safe, watches the discomfiture of his natural enemy as he is being marched off to the station to enjoy an unpleasant reprimand instead of a chat and a supper.

"JEFF'S DOWNFALL." (Barker.)

Featuring :

Ruby Miss Sybil Tracey
 Jeff Mr. Edward Viner
 Charley Mr. Edward Burnham

Charley and Jeff are in love with pretty Ruby, a farmer's daughter. She, however, is undecided which of the suitors she favours most. Charley is happy-go-lucky; Jeff, pressing his suit in a more determined manner, obtains Ruby's consent to their marriage on the condition that he can show her enough money to provide a home. Jeff takes it for granted that there will be no difficulty in getting money, and receives the congratulations of Ruby's father and Charley on his engagement. But he finds after all he cannot get the required money to provide a home. Jeff gets despondent and desperate. Temptation comes his way and he tracks an old farmer on his way home, knocks him down, and robs him of a large sum of money. Straight away the thief goes to Ruby and tells her he has the money now. The police are on his track. Provided with a clue, they arrive at the farm of Ruby's father. Both Ruby and Charley hear of the robbery in time to warn Jeff and assist him to escape. But before he goes Ruby tells him she can never marry a thief, and so bids farewell to him for ever.

Five years later, Ruby, now married to Charley, is one night nursing her sick child. Jeff has become a vagrant, and his wanderings bring him to Charley's cottage which he enters and robs. Charley, however, catches him. Jeff, standing before Ruby and Charley, promises the young couple he will begin a fresh life, returns the property he has stolen, refusing Charley's offer of money and help. He leaves the house a changed man and a penitent thief.

"HOW MOLLY AND POLLY GOT PA'S CONSENT." (Barker.)

Featuring :

Polly } Sisters..... { Miss May Morton.
 Molly } { Miss Doreen O'Connor.
 Mr. Perkins, their father.....Mr. Tom Coventry.
 Frank } the sisters' young { Mr. Edward Viner.
 George } men { Mr. Edward Burnham.

Mr. Perkins is suffering from a bad attack of gout. This is most unfortunate for Polly and Molly. That very day, Frank and George, their sweethearts, have tickets for the play. Papa is unapproachable and he cannot be persuaded to give his permission to let the young men take the girls to the theatre. Polly and Molly, however, are determined to go. They employ every means they can think of to disturb their irritable parent so that he will be only too pleased to see the back of them for the evening and thereby get some quiet to nurse his gouty foot. All the afternoon the girls keep up the fun. Mr. Perkins is nearly reduced to a state of madness, but he is still obdurate. At last Polly and Molly are desperate, and both the girls feign illness, and by a clever piece of acting and harmless deceit the old man is made to relent, and the party of four start off to the play in a very merry mood.

"THE DRAUGHTSMAN'S REVENGE." (Barker.)

Featuring :

James Goff, a draughtsman Mr. Fred Paul
 Alice, his wife Miss O'Connor
 Sidney Lang Mr. Edward Viner
 Mr. Hardacre Mr. Tom Coventry
 Mary, his daughter Miss Sybil Tracey

James Goff dearly loves his wife. Misfortune and poverty have nearly crushed the life out of her and the spirit out of him. Work he cannot get. Passing the window of a house, the man with the starving wife sees food within his reach. But for a moment does he hold it, when the arm of the law stretches forth. Mr. Hardacre, a man of wealth, orders James off to jail. A constable is sent to visit Alice. The fate of James proves too much for the poor woman and she dies of shame as much as of hunger. James does his month, and after being released from prison meets Sidney, who befriends him and gets him a job as a draughtsman. Sidney and James now work side by side. One day Mr. Hardacre enters the office. James catches sight of him. For that moment a feeling of revenge clouds the rest of his life. The opportunity soon arrives. A strong room is to be erected in Hardacre's house. James conceives a diabolical idea. The strong room is soon finished. James calls on Mr. Hardacre, who does not know him, reads the letter he hands him, and a moment later is flung into the strong room by James, who closes the doors and locks them with the only other key in existence. This key he has made by stealth and trickery. James flies from the house. Sidney and Hardacre's daughter discover that the old man is locked in the safe. Sidney finds James's letter Hardacre has dropped. He rushes away to find his friend. Sidney finds James a dead man, lying before the picture of his wife. The key, however, is on the table. Sidney rushes to release Mr. Hardacre, only in the nick of time.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"A COUNTRY GIRL." (Imp.)**

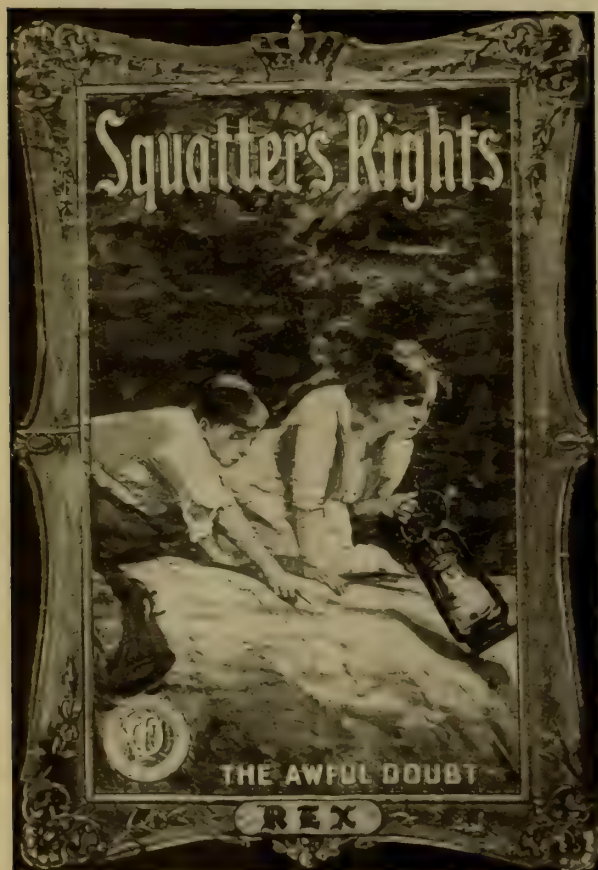
They both lived in a little village and had been brought up as children together, so that it seemed quite the natural thing that he should wish to marry her. She had seen next to nothing of men and he was a really good fellow, hard working and steady. So they became engaged, and she was quite satisfied with her lot until—there is so often an until—a man arrived from the city. He was also handsome, though in a different sort of way, and he could talk in the most beautiful way as John could never do. So she began to wonder if she

hadn't made a bit of a mistake after all. Then he asked her to go away with him, to be his queen in the great city where real life, not mere country stagnation, was to be found. And she consented, and left a note for her old mother, saying what she had done. By chance her mother met them before the fatal step had been taken, and her good heart and good sense showed the girl the folly of her wish. She returned home and the man went his way, perchance to succeed better in another village. She married, and was happy in her own sort of fashion; and when one day she fell asleep and saw in

a mysterious dream the fate which had been spared her she realised that, after all, mothers know best.

"THE SQUATTER'S RIGHTS." (*Rex.*)

Leonard Howe, a millionaire, and his son, Frank, buy a large tract of land in the Adirondack Mountains for hunting purposes. On a portion of this land an old settler has built himself a hut. He has lived there for many a year, and feels naturally aggrieved at the notion of being turned away from his patch of ground. The squatter has, however, a pretty daughter, and Frank falls in love with her. Frank has a rival, in the person of Zeke, who determines to do away with his all too successful opponent. Waiting an opportunity, Zeke attacks Frank, and leaves him for dead at the foot of a cliff.



Frank is soon missed, and a search party sets out to look for him, but is unsuccessful. Then Mr. Howe turns to the squatter's daughter, Rose, for assistance. She is more fortunate, and Frank is found unconscious. In recognition of Rose's love and bravery, Mr. Howe gives his consent to his son's engagement to the woman who has saved him, and allows her father to remain on the land to which he has justly earned a title.

"THE STRIKE." (*Solax.*)

The labourers employed in a large factory are disgusted at the treatment accorded them, and so they decide to go on strike. Their employer receives their manifesto with indifference, viewing their demands as being quite unjustified. Then a big mass meeting is held, after which the mill is stoned. The chief factor in the disturbance is the influence of a trade union orator, whose declamations finally rouse the men to such a state of excitement that they vote to blow up the mill. One of the young factory workers is selected for the dangerous and criminal

task of placing a dynamite bomb against the factory wall. The men are desperate, and prepared to do anything. The night before the bomb is to be fired another mass meeting is held. Before this, however, a private meeting is held at the home of Jack, the man who has been selected to fire the bomb, which is left in his custody. After this discussion, he and his friends leave for the public meeting, and, in passing from the house, the agitator, unfortunately, drops a lighted cigarette end, which, falling into a waste paper basket, sets the contents on fire. The paper smoulders for some while, and it is only when midnight has arrived that Jack's wife makes the discovery that the house is on fire. She and her child are caught in a trap. But she knows where her husband is to be found, and telephones to him at once. The excitement in the meeting is at its height when Jack gets the terrible message, and, without a word of explanation, he tears from the hall and rushes to the rescue of his loved ones. He knows that if the hidden bomb should explode it would mean certain death to his wife and child. He races along, gasping with terror, till his strength almost gives out. It is three miles to his house, and there is not a vehicle in sight. Suddenly two motor head-lights loom out of the night. He stands in the road, and frantically waves his coat for the car to pull up. The car slows up, and, to Jack's amazement, he sees that it is that of the millowner. His master enquires the cause of his excitement, and the man explains. A word is sufficient, and Jack is inside the car racing away at top speed for home. They arrive to see the house encircled in flames. The millowner valiantly dashes inside and rescues Jack's wife and child, while Jack himself makes his way to the sitting-room, where the bomb is concealed. The room is full of smoke, and the flames are already perilously near the instrument of destruction. Jack flings it out of the window into an empty field, where it explodes harmlessly. The heroic acts of the millowner awaken Jack's deepest admiration, and when he relates what has happened to the men next day they one and all decide that the master is a fine fellow, and announce their intention of returning to work at once.

"A USELESS SACRIFICE." (*Milano.*)

Isa Kerston is the daughter of a wealthy merchant who has been for some years a widower. She is engaged to a young and handsome nobleman named Rudolfo, whom she worships with that deep and unselfish love which only women are capable of. One day her father informs her that her young sister, Erminita, will soon be returning from school, and Isa looks forward with considerable pleasure to the girl's home-coming. Erminita has, however, not been long in the house before her sister notices that Rudolfo is paying her marked attentions, which are making a deep impression on the unsophisticated maiden. The rift in the lute continues, and ends in Isa breaking off her engagement. She confronts her sister, and reproaches her with having robbed her of Rudolfo's love. Erminita sobbingly admits the truth, but adds that she has not been able to help herself, since her love for the man has completely overmastered her. Moreover, Rudolfo is obliged to confess that his heart has passed into the keeping of the younger sister. Thereupon Isa breaks off the engagement, and informs her father, who is greatly distressed; but when he learns the truth, he feels obliged to put a good face on the matter, and to agree to an engagement between Erminita and her sister's former sweetheart, the engagement being soon followed by a wedding. A wealthy elderly banker, Holden, has for a long time made clear his admiration for Isa, and endeavoured to persuade her to accept him in place of Rudolfo. But to such proposals Isa has ever turned a deaf ear. After her sister's marriage Isa is consumed with grief, and this is further increased when she observes that the young couple are flinging away their fortune in the most extravagant manner. The first check is made when Rudolfo has to meet a bill for £10,000. He cannot do this, and applies to his father-in-law for help, but

is refused. He tries to regain his fortunes by cards, egged on by the banker Holden, but only plunges deeper into debt. In despair, he resolves that if money be not forthcoming by Monday midnight, he shall take his life to escape from his difficulties. Isa learns of Rudolfo's dire straits, and implores her father to give her her fortune. But he is adamant in his refusal. She then tries to take her money from his safe at midnight, but her father surprises her and sends her back to her room. Meanwhile, time is passing. She has only one path open to her, if Rudolfo is to be saved. She goes to the banker, and eventually agrees to accept him, on the condition that he will find the

has formed a strong dislike to the man, and does not give him the slightest encouragement. But in spite of this obvious antipathy on her part, Hardwicke still pesters her, following her from place to place, till at last, in sheer desperation, she climbs into a little boat and rows out to sea. The man gives chase in his yacht, and as she has become quite exhausted she is obliged to allow herself to become his guest. On board the boat Hardwicke takes a slight advantage of his position, and the irritated girl seizes the first opportunity of finding herself alone, and, fastening on a lifebelt, springs into the sea. As a matter of fact, Grace has already a lover, a Captain Heral.



money to assist her former lover. Holden consents, and, armed with a bundle of notes, Isa flies in a motor-car to Rudolfo's house. But, alas! just as she is about to enter his room midnight strikes, and immediately a shot is heard, followed by the falling of a heavy body. Rudolfo, in his despair, has sought refuge in death. Poor Isa's sacrifice has been in vain. She bursts into the room, and, casting herself upon the lifeless body of her faithless lover, sobs out her grief.

"A ROMANCE AT CATALINA." (*American Wild West.*)

Grace Sherwood lives in the beautiful coast town of Catalina, in sunny California. Her father has made the acquaintance of a young man of good family of the name of Robert Hardwicke, and is extremely anxious for Grace to accept his attentions and later on his hand. The girl, however,

He is out fishing with a clergyman and his wife, and notices the splash caused by Grace. He raises his glasses, and recognises his sweetheart in the water. In a moment he has cut the lines, and has started his motor to rescue her from the sharks with which Catalina Bay is infested. He soon has the girl on board, and the presence of the clergyman suggests to his mind that now is an auspicious occasion to get married. Grace and the parson agree, and soon the captain and the maiden are man and wife. Then they start on their return journey to face Grace's father. He is awaiting his daughter's arrival at the pier, and is by no means pleased at what has happened. However, he soon sees that his new son-in-law is a capital fellow, and that since he has been sharp enough to outwit his rival he is just the man he needs to bear some of the responsibility of his vast undertakings.

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"FOR MOTHER'S SAKE." (Cines Co.)

Alfred, a prosperous young workman, is in love with Marie, a pretty young milliner, and their love affairs run smoothly until Marie's mother falls seriously ill, and the doctor holds out little hopes of her recovery unless she can be provided with good nursing and many expensive comforts that are beyond their means. Marie loves her mother dearly, and is willing to make any sacrifice for her sake, but poverty deters her from securing the luxuries so essential to her mother's recovery. In vain she appeals to a friend for monetary assistance, and Alfred cannot help her in her need. Marie is called upon to either give up her mother or her lover, and she deter-

mediately photographed by an automatic camera attachment. The inmates of the villa are alarmed and discover the burglary. They accuse Harry of the crime, and he is convicted by the camera and sentenced to a long term of imprisonment. Meanwhile, George lives a gay life and Ethel, deceived by his apparent prosperity, consents to marry him. Dramatic scenes show the convict prison where Harry is carrying out his unjust sentence, and one day, while being conveyed from one prison to another, Harry makes a wild dash for liberty from the train which is rushing along at express speed. He overpowers two warders, squeezes himself through the carriage windows



mines that her filial duty must be placed before her love for Alfred. Meanwhile matters get gradually worse for Marie. The creditors press for payment, another wealthier lover comes upon the scene, and Marie goes through many trials before the final denouement, which ends in her mother's recovery, and the ultimate happiness of Marie.

"HIS BROTHER'S CRIME." (Cines Co.)

Harry and George are brothers, the former being a steady, energetic young butler in a gentleman's family, but George is a typical ne'er-do-well, and spends his time in indolence and dissipation. Both brothers are in love with Ethel, a charming girl, the idol of her mother. Ethel prefers the dashing George to the more sober and staid Harry, not realising the sterling worth of the latter. George proposes and is accepted, but Ethel's mother will not consent to the marriage until George has an assured position. After a passionate farewell with Ethel, George sets out to seek his fortune. He tries the concert platform without success, and descends step by step into the direst poverty, and gradually drifts into crime. He determines to burgle the villa where Harry is butler, and, completing his plans, he has broken into the villa and opened the safe, extracted the contents without disturbing a clever automatic burglar detector, when his brother Harry appears upon the scene. George makes his escape, undetected, while Harry rushes to the half-opened safe, throws it open, and is im-

mediately photographed by an automatic camera attachment. The inmates of the villa are alarmed and discover the burglary. They accuse Harry of the crime, and he is convicted by the camera and sentenced to a long term of imprisonment. Meanwhile, George lives a gay life and Ethel, deceived by his apparent prosperity, consents to marry him. Dramatic scenes show the convict prison where Harry is carrying out his unjust sentence, and one day, while being conveyed from one prison to another, Harry makes a wild dash for liberty from the train which is rushing along at express speed. He overpowers two warders, squeezes himself through the carriage windows

"LOVE AND ART." (Cines Co.)

This story is a true exemplification of the adage that "the course of true love never did run smooth." Albert is a struggling artist, and is taking sketches in a lovely district, where a charming countess is his nearest neighbour. Both are artistically inclined, and in seeking out the choicest places for taking sketches, they one day meet, and commencing with a discussion on scenery and art, they eventually fall in love with each other. Albert's position precludes him declaring his passion, and it is only after the arrival of the countess's cousin Mario, who makes violent love to her, that Albert realises that he cannot live without his beautiful neighbour. They have quite a game at cross purposes, until Albert invites the lady to help him with ideas for a picture he is painting. When all doubts are cleared away, the pair are made happy.

THE CLARENDON FILM CO.,

12, CHARING CROSS ROAD, W.C.

'Phone : Central 7320.

"NORAH'S DEBT OF HONOUR." (Clarendon.)

Norah is a girl of the middle classes, who receives a letter from a school friend inviting her to spend a week's holiday together. Considerable difficulties are overcome in raising the necessary wardrobe, as Norah's friends move in high social circles. On her arrival Norah is delighted with everything she sees, and her ingenuous manner makes her generally popular with the house party. During the next few days she is much in company with the son of her host, and it is clear that the young couple are in love with each other. One night after dinner the company sit down to Bridge, and after playing for an hour or so Norah is informed that she owes a certain Mr. Moss the sum of £30. Quite unused to the ways of the smart set, she had not dreamed that she was involving herself in this manner, and she is at a loss to know what to do. Moss can readily see the position of affairs, and he takes her away into a corner and suggests to her that she shall let him have an I.O.U. for the amount. He is fascinated by her beauty, and in a moment of impulse, after the I.O.U. has been duly signed, inserts the words, "or five kisses," and suggests that this would be an easy way out of her difficulty. Norah is too much overcome with disgust at his suggestion to remain longer, and she hurries away. The next day she makes up her mind to borrow the money off her school friend, but constant interruptions prevent her doing so, and Moss, who wishes to hold his power over her, insists upon immediate payment. The opportunity of securing the money without likelihood of discovery presents itself to Norah, and in a moment of sore temptation she steals notes belonging to her friend, and, in doing so, inadvertently

pretext, persuades his sister to come into another room. Norah is not slow to take the opportunity of escaping, first, however, returning the notes to their former position. Presently the brother and sister return, and by accident he finds the letter, written in Moss's hand, which Nora has dropped. In a flash the situation is clear to him. Moss is appointing twelve o'clock on the following day as the last minute he is willing to wait for Norah's debt, after which, he states, he will inform



her mother of the matter. The next scene shows the meeting of Moss and Norah on the following day. The young man, turning up at the psychological moment, and after meeting Norah's debt of honour, he tells the Jew exactly what he thinks of him, and finishes by giving him five slashes with a dog-whip instead of the five kisses. The last scene, set in the beautiful surroundings of a country mansion, suggests to us that Tom does not regard Norah's escapade in a very serious light.



overturns an occasional table, thereby awakening Angela. She has just time to secrete herself behind the dressing-table. Angela rises slowly, staring in terror at the overturned table, and, feeling sure that burglars are in the room, she hurries away and calls her brother. This gives Norah the opportunity of creeping across the room to the door, but as she can see the brother and sister approaching it is impossible for her to escape, and she hurriedly hides behind a curtain in a corner of the room. The young man carries a revolver in his hand, and, assuring himself that there is no one behind the dressing-table, he thinks it probable that his sister is making mountains out of molehills, and points out to her how easily the table is overturned, and she is to some extent pacified. Whilst in conversation with her, he wanders round the room, moving the various hangings, and, to his utter astonishment, when he moves the corner curtain, comes face to face with Norah. After a full minute, in which the young man slowly makes up his mind as to the best course to take, he lets the curtain fall, and, on some

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Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"THE GARRISON TRIANGLE." (*101 Bison.*)

Jim is favoured by the Colonel's daughter, and Benton, a brother officer, is jealous. An emigrant train dashes madly through the gates of the fort, bringing news of an Indian rising. The troops are called out, and the rival lovers with the rest of them ride off to suppress the rising. The opposing forces meet each other, and a keen fight ensues, during which Jim's horse runs away with him. This is an astounding piece of riding. We see horse and rider come at a break-neck pace down steep patches into the river, where in his efforts to stop the brute Jim comes a frightful cropper, the horse apparently trampling over him. He sticks to the beast, mounts it again and rides back. But Benton, seeing his disappearing figure, calls the Colonel's attention to it, and when Jim returns he is placed under arrest, court-martialled, and accused of cowardice and dishonourably discharged. Naturally a disgraced soldier cannot aspire to his Colonel's daughter, and Benton hopes to profit by the incident. The Sioux Indians have pitched their camp on the beach of a river. The Cheyennes come to join them, and a pretty sight it is to see the canoes skilfully sent along, each with its load of warriors. A trapper witnesses the meeting, and reports to the Colonel at the fort. He rides off at the head of his troops to nip another rising in the bud. But the Indians are cunning, and he falls into an ambush. A terrible conflict takes place. Jim is leading a hermit's life, and the sounds of conflict reach his ears. The situation getting desperate, the Colonel has dispatched Benton to the fort for aid. But the messenger is pursued by Indians, who shoot him and then proceed to rifle the body. Jim arrives in time to kill both Indians, and turning to help the white man, finds that it is his enemy. Benton is dying; he whispers his message to Jim, who sets off for the fort. Absolutely dead-beat he reaches the gates and falls exhausted into the arms of the sentries there. He succeeds in gasping out sufficient information to send off a reinforcement, which arrives and turns the battle in favour of the whites. Victory achieved the troops ride back, and in the general rejoicings Jim is reinstated in the honour and estimation of the garrison, and in the affections of the Colonel's daughter.

"AT THE RISK OF HER LIFE." (*Neue.*)

Passing through a busy shipping yard, we reach the office of Engineer Watkins, who is wrestling with a problem connected with a new invention. Later on we see the engineer with the owner of the shipping yard—Harland—and his daughter Ella. The two young people love each other, and as they are seated by the riverside the solution of the problem flashes upon the engineer. They return to the office and complete the plans. Harland is informed, and a demonstration of the new invention takes place at the works. Unhappily, at the trial a steam pipe bursts and fearfully scalds the engineer. With the assistance of Harland and Ella he is taken to his rooms, and is compelled to lie up. Beckdahl, a shipbuilder in New York, receives a cablegram telling him that an invention that will revolutionise a certain section of the works has been installed at Harland's. This will affect his prospects so seriously that Beckdahl determines to possess himself of the plans at all costs. Lindberg, his confidential agent, is despatched to secure them. The agent arrives at the works, and in the guise of a reporter interviews Harland, and endeavours to obtain particulars of the invention. This not proving successful, he gets a foreman at the works to take him round, and succeeds in making the foreman talk. As they leave the works the latter indicates the engineer's room, where the plans and models are kept. Lindberg gains access to the office, and with a hand camera commences to photograph the plans and models. Watkins is being nursed by Ella, and to settle some point arising out of the correspondence he asks her to fetch his sketch-book from the office. She surprises the spy at work, and running back informs the engineer. He declares that they must have the camera at all costs. Taking advantage of her absence, the spy goes to the window, climbs out on to the roof and drops into the deserted yard. Ella arrives just

in time to see him go, and dashes after him. He calls a cab and drives off to the station. Stopping on the way at a telephone box, he instructs the telephone boy to telephone for a special. This little delay enables Ella, who follows on foot, to arrive at the station just as the special begins to move out. She springs on to the back buffers, and then as the driver gets up speed she endeavours to climb along the top of the coaches. Some goods trucks impede her progress; she is compelled to get down and work her way along the footboard. Lindberg, seated in his compartment, is suddenly surprised to see her face at the carriage window; but it is only for a moment, and he concludes it is an illusion due to his excited state. The train arrives at the quayside, and as Lindberg makes his way he looks around, but Ella has hidden herself. He steps across and boards the liner, Ella following and successfully hiding herself from observation. One of the men loading the vessel hides her in a case which is being lowered into the hold. Then she escapes out of the case, clambers on deck, and is very nearly discovered by Lindberg, who passes within arm's length of her. Lindberg retires into his cabin and puts the camera on the cabin table. Ella, seizing a rope, ties it to a post, casts it over the side, and lowers herself down the side of the vessel. Putting her hand through the porthole, she abstracts the camera from the agent's cabin. The noise she makes arouses him; he discovers his loss, dashes on deck, grasps the situation, and begins to cut away the rope. She, seeing what will happen, pushes herself off from the side of the vessel and drops into the water, where she swims with the camera in her teeth. He dives from the boat and swims after her. She is picked up by a motor-boat, and he by another. There follows an exciting chase to the breakwater. Ella arrives first, runs up the breakwater, and makes for the streets of the town. Lindberg follows her, but the plucky girl commandeers a horse which is tied to the road side and gallops off into the country. Her pursuer bargains with a cyclist, and buys his machine to follow the rider. Galloping under a tree Ella's hair is caught in the branches, and she is clicked out of the saddle. Getting free, she succeeds in obtaining a motor, and again takes to flight. He, finding his bicycle useless, follows in another car. As the car rounds a corner near a wood Ella jumps from it, coming a fearful crash in the road. Undaunted by her injuries, and still holding the camera, she takes the path in the woods, and at a country cottage solicits aid from an old woman, who disguises her like a rustic maid. Lindberg overtakes her car, finds the door swinging open, and realises that his quarry has escaped. He returns, and, observing the path, dismisses his car, and follows into the wood. As he approaches a rustic maid is seen hauling some calves along to market. The agent passes her without recognising Ella in her disguise; but finding the old woman learns what she has done. Ella in a clump of bushes strips off her country robes, and once more sets off for home. She still has the camera, and again has a narrow escape, for Lindberg discovers the discarded clothes just after she has left. At last the works are in sight, but, alas! the doors are closed. Lindberg, hot in pursuit, dashes down the street. Ella rushes into an adjacent house, the door of which is luckily open; she enters and slams and bolts the door in her enemy's face. Then working her way from the roof, she seizes the telegraph wires, and makes her hazardous way across the intervening space to the roof of the works. Her journey is now safely accomplished, she enters through the open back window, and, to the joy of her father and lover, returns triumphant with the camera, leaving her foiled enemy outside.

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**"TOOTLES BUYS A GUN."** (*Cricks and Martin, Limited.*)

Tootles receives an invitation for a day's shooting, which needs much preparation on his part, and the purchase of a sporting gun. Being unused to handling these, his troubles commence by the trigger being pulled, and the discharge smashing a showcase at the gunmakers. Most elaborately dressed, he arrives at his friend's shoot, where he completely mars the day's enjoyment by his foolish and unsportsmanlike behaviour. Every time he endeavours to bring down a bird he is reprimanded



manded by his friends for some foolish mistake until each of the party have to be attended to by the doctor, having in some way or other been injured by the careless Tootles. He, however, continues the sport single-handed, but in trying to clear his gun, which has jammed, receives the charge in his face. He returns home, where his wife is much concerned about his injury, but he laughs away her fears and, with much triumph, produces his bag—a young rook.

"PAUL SLEUTH, CRIME INVESTIGATOR." (*Cricks and Martin, Limited.*)

A most daring robbery takes place at Sir Simon Myerstien's reception, where the guests are surprised by an armed and masked gang, and forced to hand over the whole of their jewellery, which is collected and placed in a bag by the thieves, who afterwards escape. Sir Simon immediately rings up Paul Sleuth, a famous detective, who loses no time in making investigations which prove that the outrage is the work of the Burglary Syndicate. The Syndicate, hearing that their dreaded enemy has charge of the case, meet and decide that he must be got rid of, and cast lots as to who shall carry out their decision, at the same time sending a warning to the detective. Upon receiving the note, Sleuth casts it into the fire, but, knowing the villainy of the gang, he sets a trap by cutting out, in cardboard, a large silhouette of himself smoking, and placing it on a chair near the window, awaits events. During the night he hears footsteps approaching and, hiding behind a curtain, has the satisfaction of seeing a bullet, which was intended for himself, pass through the head of the figure. Next morning the papers are full of the report of his murder, and there is great rejoicing at the headquarters of the Burglary Syndicate; but Sleuth is very much alive, and swears to crush the gang for attempting such a dastardly outrage. To celebrate the event, the chief of the gang entertains some lady friends at a very swell restaurant, but he is somewhat unnerved at finding a card of Paul Sleuth under his plate. At the request of the head waiter he goes to the manager's office where, to his surprise, he is confronted with the genial French waiter who attended at his table and who, on removing his clever disguise, proves to be none other than his enemy who he thought was dead. Not to be caught so easily, the chief covers Sleuth with a revolver, but this was anticipated, and the man is quickly overpowered and handcuffed by two policemen who were in hiding. Having the chief safe,

Sleuth disguises himself as his prisoner and, with masked face, enters the secret chamber of the club where the other members of the gang are anxiously awaiting their chief. As he enters all rise and pay due homage and, upon resuming their seats, are ordered to place their firearms on the table. Having done so, Sleuth quickly covers them with his revolver, and before they realise their position the door is forced, and they are overpowered by the police. Upon the room being cleared, Sleuth examines the books on the table, and has the



satisfaction of knowing he has safely secured the gang who, as the books show, had planned his murder, and were responsible for the robbery.

THE CINEMA.

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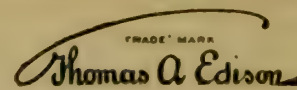
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"THE LAND BEYOND THE SUNSET." (Edison.)

Little Joe's grandmother, a drunken old hag, beats and abuses him when he fails to bring her sufficient money with which to replenish her supply of liquor. However hard he tries, there are times when he cannot dispose of all his papers. On these occasions he goes home sure of a beating, so one rejoices with him to see the morning break of the day that is to give him a respite. A district visitor has given Joe a free ticket to a seaside excursion and picnic given by the Fresh Air Fund, and, awakening before his besotted grandmother, the little chap steals out to get his first glimpse of the world beyond the slums. What a day it was? Joe actually walked upon the grass without being driven off. He romped and played with the hundred other waifs until they were called to lunch. Lunch? It was a banquet! And then the fairy story—the first he had ever heard. The soft voice of his pretty chaperon added greatly to the story, and Joe's imagination began to work. He was won by the handsome young prince, whom the wicked old witch persecuted so cruelly, and he loved each of the little fairies who led the prince to their boat and saved him. But, alas! The setting sun proclaimed it time to return to the city; the glorious day was at an end, but not for little Joe. His chaperon had laid the book down at his very feet, and now bustled about getting her charges ready for departure. Joe picked it up—the story all came back. How like his own it was—why shouldn't he do as the little prince? As he looked around the others were going. Quickly, hugging the book to his breast, he ran for the shore. No one had missed him. He walked along the beach towards the setting sun, the story passing and repassing through his active little brain until he stopped short; there it was—a boat without oars and not a soul in sight. A look at the book and the thought of his hovel called "home" helped him to make up his mind. His fairies had guided him to the shore and sent him a boat, into which he climbed; he needed no oars, because his fairy friends guided the boat, and so he sailed out—out to sea, along the path of shining light to the land beyond the sunset.

"A BABY'S SHOE." (Edison.)

Featuring:

Dr. Wilton Robert Brower
His Wife Gertrude McCoy

When Dr. Wilton had waited for his carriage ten minutes, he became impatient. When, a moment later, Forest drove up to the kerb, Dr. Wilton informed him that to be late again would mean dismissal. The doctor's temper was not improved either when a little later his rival went gliding by in a new motor-car, and so that afternoon, when the trace broke, it was the last straw. Dr. Wilton determined to buy a motor-car. The next week saw one installed, and, of course, Forest lost his job. The doctor wanted to drive himself. How Forest walked the streets day after day, looking for an ostler's job, and how slowly it dawned upon him that the horse was becoming a thing of the past, is very realistically told. Months go by. The fruitless search for work has utterly discouraged Forest, who in a fit of despondency determines to rob the doctor's house. For who else was to blame for his distress? His thoughts are interrupted by his child. She wants him to play with her. She consents to hide her face while he hides her shoe in his pocket. The game is interrupted by his wife, who informs him that the rent collector has called several times. That night Forest gains access to the doctor's house, and proceeds to fill his pockets with the doctor's silverware. While cleaning out his pocket, he pulls out his baby's shoe. Slowly he realises what he is about to do—a revulsion of feeling possesses him. He sees in a vision his wife questioning

the child about the missing shoe. Tenderly he raises it to his lips, and, unobserved, Dr. Wilton, who has heard a noise, enters. He is dumbfounded at what he sees, but appearing to understand the situation he silently withdraws. Forest returns home, to find his wife waiting for him. She feels instinctively what he has done, and in a remarkably tense scene searches his pockets only to find the baby's shoe. Slowly she understands, and raising her arms in supplication above thanks God for the talisman that saved her husband. It is a great surprise to Forest and his wife when the doctor visits them the next day and offers his ex-coachman the job of driving his car.

"THE BOY RANGERS." (Edison.)

Featuring:

Farmer Jones William Wadsworth

A dozen youngsters all go camping, for it is summer, and the call of the woods is in the air. They organise, and all are made officers with the exception of one, who is a private. They call themselves "The Boy Rangers," because it sounds like a good name. They happen to pitch their tents, made of an old tarpaulin and a castaway awning, near an eccentric farmer's estate. He has been bothered with tramps to such an extent that he has posted a notice to the effect that he will pay a reward for the capture of anyone trespassing on his grounds. The boys see the notice, and the peculiar actions of the owner of the property cause them to think he is a tramp; his dress adds to their suspicions. The detective department gets to work; the boys disguise themselves as you would about expect boys to, and he is followed in real sleuth style. The boys are as earnest as the great Sherlock Holmes, and to their chagrin they soon find that they have arrested a man for stealing his own fishing pole. As they go up the road with their quarry a constable identifies their prisoner, and the boys try to quietly sneak away. The constable and the property owner soon appreciate the joke, and the boys are called back. They receive a reward for their diligence, and they leave delighted. What did they do with the reward? It is a laugh to see, for do not the spoils belong to the victor?

"FOR PROFESSIONAL SERVICES." (Edison.)

Featuring:

Tom William Wadsworth
Doctor Morse Cora Williams

One day four college students out for a lark see her name-plate upon the door, and look upon the idea of a woman doctor as a huge joke. Later on they see some boys playing with a discarded tailor's shop dummy, and decide to play a trick on the female doctor. Removing the wooden arm from the dummy they repair to their own room, where Tom, the instigator of the joke, has it fastened to his shoulder, while the others send Dr. Alice, Morse an urgent message to set Tom's broken arm. She arrives in due time, makes a hasty examination, and proves herself equal to the occasion by gravely announcing the case to be a serious one; she quickly departs to bring her "surgical instruments," and at the same time requests her brother, a powerful athlete, to accompany her. The college boys gleefully chuckle over the success of their practical joke, but when they see the female doctor upon the return calmly and deliberately mending Tom's broken arm with a saw, hammer and nails, they are at first amazed and then nonplussed. The climax is reached when she presents her bill for professional services rendered. The astounded students now try to explain it was only a joke, but she cannot see it in that light. Her big brother takes a hand, and by a most convincing argument compels them to pay the bill in good, hard cash. It dawns upon the students that the joke is on the other side.

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Releasing :—ELITE and DUSKES Films.

"LOVE'S STRATEGY." (*Elite*.)

Old Mr. Hopper and Mrs. Sprightly have set their hearts upon the union of their respective children, Jack and Peggy, but the young folk have made different plans. Jack's father threatens to disinherit his son if he does not marry Peggy. Young Jack resorts to strategy, which leads to some very amusing scenes, and helps him to gain the day.

"UKKO TILL." (*Elite*.)

Ukko Till is a famous "crack shot" performing on the variety stage, assisted by his wife, a lady who is secretly admired by Bimbo, a clown. The play opens where Ukko Till is rehearsing a new trick, in which he puts a bullet through the ace of hearts which his wife holds in her mouth at the further end of the stage. After the rehearsal, the wife receives a note from the infatuated Bimbo, wherein he confesses his feelings towards her, and desires a

standing, manages to escape from her room, and rushes to the theatre. She springs upon the stage just as her husband fires the shot by which he intended to kill the man who he deems has wronged him. The shot strikes the wife, who falls wounded to the floor. In the dressing-room the whole affair is explained to the distracted husband by the manager, who was at the café during the interview, and the curtain falls on the reconciliation of husband and wife.

"CHARLIE'S MARRIAGE." (*Elite*.)

Charlie, a popular cinematograph actor, has fallen deeply in love with a pretty young lady, who, along with her mother, is acting in the same company. The proposed match is strongly opposed by the mother, who forbids the young couple to meet, except during rehearsals and in her presence. The devoted pair had hoped to get secretly married, and then gain the



meeting. The lady is most indignant, and determines to meet the man at the café as requested, but to tell him that unless he desists from his annoyance she will inform her husband. Unfortunately before leaving the house she forgets to destroy the incriminating note. This falls into her husband's hands, and in a furious rage he immediately proceeds to the café to confront the man who has thus insulted his wife. He arrives just at the moment when Bimbo, after learning that his overtures are futile, is kissing the hand of the lady in recognition of her forgiveness of his indiscretion.

Ukko Till immediately comes to the conclusion that his wife reciprocates the affection of Bimbo, and a most terrible passion of jealousy is aroused within his heart. He returns home with his wife, and a terrible scene follows, where the husband, refusing to believe in her protest of innocence, commands her to write a note to Bimbo saying that she is too ill to appear this evening, and asking him to take her place. He locks his wife in her room, planning a grim revenge in his mind. The frantic woman, foreseeing the awful consequences which will surely follow through the misunder-

standing, manages to escape from her room, and rushes to the theatre. She springs upon the stage just as her husband fires the shot by which he intended to kill the man who he deems has wronged him. The shot strikes the wife, who falls wounded to the floor. In the dressing-room the whole affair is explained to the distracted husband by the manager, who was at the café during the interview, and the curtain falls on the reconciliation of husband and wife.

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elder lady's forgiveness; so, naturally, this unforeseen check almost drives them to despair. However, an inspiration comes to Charlie as to how they can get married right under the chaperon's nose without her suspecting anything. He finds that they are both cast in a forthcoming cinematograph performance, to the parts of bride and bridegroom in a wedding scene, and if he can only persuade a real clergyman to take the part of the clergyman impersonated in the play, then all would be well, and the old lady outwitted indeed. He takes his fellow-artists into his confidence, with the result that the actor who plays the parson falls suddenly ill, and Charlie offers to find a substitute. This, of course, is the "genuine article," whom Charlie persuades in a most amusing manner to come to his assistance. The unsuspecting mother gives the bride away, and all goes well. Charlie is married, and the poor deceived matron, after recovering from the shock, blesses the union, and all ends, as it should, in merry laughter and congratulations to the happy pair.

ESSANAY FILM MANUFACTURING CO.,

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"AN INDIAN'S FRIENDSHIP." (Essanay.)

Broncho is instrumental in saving Yellow Wolf, an Indian, from the wrath of Dan Runnion, a surly cowpuncher, and Runnion swears revenge. His chance comes when he sees a notice from the county sheriff, advising that cattle rustlers are at work and for ranchmen to watch their stock. Finding one of Broncho's shirts out on the clothesline, Runnion places an incriminating note in the pocket and steals away. Getting the ranchman, he returns to Broncho's shack and accuses him of being one of the rustlers. The ranchman finds the note in the pocket of Broncho's shirt, advising Broncho to come and get his share of the proceeds from the stolen cattle. In a rage, he summons his cowboys, and Broncho is led away to be hanged. Meanwhile, Yellow Wolf, who has witnessed Runnion writing the incriminating note and heard his threat to get even with Broncho, rides madly to town, summons the sheriff, and they arrive in time to prevent the hanging of Broncho. Yellow Wolf tells his story, and the guilty Runnion tries to escape, but is captured and meets his just deserts, while the boys gladly congratulate Broncho on his narrow escape.

"THE HOUSE OF PRIDE." (Essanay.)

FEATURING—

James Williams, city purchasing agent

Francis X. Bushman

Ruth Williams, his wife.....Beverly Bayne

James Williams, a young city purchasing agent, receives a letter from Flannery, the city political boss, advising that the Acme Paving Material Company must get a city's winter contract. A large bribe is offered Williams to put the deal through. In a fury of resentment, Williams orders the bearer of the letter, Mullin, a corrupt politician, from the office. Mullin goes, but unknowingly leaves the letter in Williams' possession. A few days later, Williams quarrels with his wife about her extravagance in dress, and she unthinkingly demands that he get money as other men do and support her properly. In a blind rage, Williams calls Flannery on the 'phone, and agrees to accept his proposition. A week later Williams gives a reception at his home. During the course of the evening, Frank Holt, president of the Acme Paving Material Company, attempts to embrace Mrs. Williams, while under the influence of liquor. Williams comes upon the scene, furiously confronts Holt and his henchmen, including Flannery, Mullin, and Wharton, produces the incriminating bribe letter, and threatens to send them all to prison. Next morning, Mrs. Williams receives a letter from Mrs. Holt telling of her great suffering, and to plead with Williams not to prosecute her husband. Thoroughly repentant, Mrs. Williams does so; Williams tears up the letter, and happiness reigns once more in the house of pride.

"CHAINS." (Essanay.)

FEATURING—

Ruth Keene.....Ruth Stonehouse

Harry Madden, her husband.....Bryant Washburn

Robert King, a young city lawyer

Francis X. Bushman

Ruth's mother.....Eleanor Blanchard

Doctor John Steppling

Sheriff William Walters

The story concerns the love of Ruth Keene, a beautiful young girl, for Harry Madden, a handsome and presumably upright and conscientious fellow. On the eve of their engagement, Madden becomes entangled in a card game with some dissolute companions in the loft of a barn, detects one of their number in the act of cheating, a quarrel ensues, and Madden, in the struggle, kills the man with his own revolver. Crazed with fear he attempts to escape, and is captured in Ruth's home, where he seeks protection. The result of the trial is a sentence of fifteen years in the penitentiary. Ruth's innocent love now

causes her to do a strange thing. She marries Madden in the jail, in spite of the protests of friends and the clergyman, and swears to be ever faithful until he comes back to her. Securing a position in the office of Robert King, a wealthy young lawyer, Ruth finds that King loves her dearly, and desires to make her his wife. Gradually a kindred love springs up within her—a love that she battles against desperately, but in vain. King reveals his love, and the wretched girl is forced to confess her marriage and the fact that her husband is a convict serving time for murder. King begs her to divorce Madden. With a new hope for freedom, Ruth journeys to the penitentiary, and is shocked to find Madden now a degenerate, brutal creature, who coarsely refuses to consent to a divorce under any conditions, and becomes so violent that the guard has difficulty in removing the girl from the cell. Returning to King, she hysterically tells him the hopelessness of their love, and he heartbrokenly allows her to go. Chained to the degenerate who languishes in his cell, Ruth stumbles from the room, and, with the awful truth ringing in her ears, "Until death do us part," gropes her way blindly into the unknown future that stretches blackly before her.

"MR. UP'S TRIP TRIPPED UP." (Essanay.)

FEATURING—

Mr. Up.....Howard Messimer

His wife Dolores Cassinelli

Mr. Up receives a letter from his neighbour, Calvert, just across the hall, to join them at the summer resort for a week's outing. Up immediately 'phones a baggage man, and leaves word to call for his trunk at seven next morning. Seven o'clock arrives, and Up's alarm clock does a merry jig on the chair beside the bed, but Up sleeps peacefully on. Awakening at last, he discovers he has but fifteen minutes to catch the train, piles all his clothes into the trunk, and sends it off with the baggage man. Then he looks around for some clothes to wear, and finds everything has gone in the trunk. Clad only in his pyjamas, he dashes madly down the street after the departing wagon, is arrested, hauled back to his apartment, and is released when he forks over a bribe. Determined to secure clothes, he enters Calvert's apartment across the hall, holds up the new butler at gun's point, relieves him of his duds, and forces him to don the pyjamas. Endeavouring to make the train, he is forced to forsake a slow cab, is knocked from a crowded street car, bowls over a coloured washerwoman, and is again arrested. Meanwhile, the new butler is discovered by the maid, and, not being able to explain his pyjamas, is also arrested and hauled into the station. A moment later, Mr. Up is likewise led in, and complications set in thick and fast, when Calvert arrives, having returned because of his sick child. Matters are finally untangled to the satisfaction of all concerned.

"ALKALI' IKE'S CLOSE SHAVE." (Essanay.)

"Alkali" Ike, with a luxuriant growth of beard that he has carefully fostered, determines to see the city for the first time. He arrives, and, not being a good dodger, is knocked insensible by the first automobile he encounters. His disfigured face is shaved by a doctor, who adorns it with several large strips of plaster, gives him some new clothes, and turns him loose. Arriving back in his home town he meets his wife's sister, attempts to embrace her, and she, not recognising his shaven face, summons the aid of a group of punchers, who immediately put Alkali through a course of rough treatment, including a ducking in the watering trough, and finally land him in the town jail. In desperation Alkali sends for his wife to identify him, but the loss of his whiskers puzzles her, and she refuses to claim him. Alkali puts in a few more hours of torture and the sheriff is about to identify him as a notoriously escaped criminal, when the city doctor arrives and manages to extricate Alkali from his predicament. Thereupon, wifey claims him and takes him home for safe keeping.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

Phone: Gerrard 5966 (Four Lines).

"THE USURPER." (*Gaumont.*)

Her son having died in America, Madame Durieux, a lady of independent means, living in Paris, has sent for his widow and little girl of her son George to come and live with her. Madame Durieux has never seen her daughter-in-law nor her grandchild. On the boat Mrs. George Durieux makes the acquaintance of a gentleman named Isidore and an adventuress posing as his wife. The couple induce the widow to tell them the story of her life and the ending of its poverty by the kindness of Madame Durieux. The adventuress determines to supplant the widow, and by means of wireless telegrams they manage to get a message announcing that Madame Durieux has changed her mind delivered to the widow as she lands at Havre. Not knowing what to do, the poor woman is induced by Isidore to stay at a friend's boarding house until she finds a situation, whilst the adventuress meanwhile goes to Paris, declaring herself to be Mrs. George Durieux, by means of the papers and photographs stolen from the widow. A situation is soon found for the widow by her new-found "friends" as

round, however, Suzanne is seized with a sudden desire for a real live lobster. Leonce's protestations are in vain; a pretty woman's wish is law, and ultimately he gallantly announces his intention of going to catch some himself. Evening comes and the husband bravely sets out in the teeth of a rising gale (when the prolonged leave-taking of his spouse is over) and goes down to the quay. He looks at the angry sea, and reflects that in this case "he who hesitates is saved," and goes to old Peter Crabbs, and gives him an order for half-a-dozen live lobsters and a suit of oilskins to be ready at daybreak. Leonce decides to spend the night in a local picture hall, and whilst her husband is enjoying himself, Suzanne is praying for his safety from the tempest. Early morning comes and the sea-dog goes home in dripping oilskins with a basketful of lobsters. Suzanne overwhelms him with attention, and packs him off to bed. Alas, Leonce overlooked the possibility that Peter Crabbs would call for his oilskins, forgot to remove the receipt for the lobsters from one of his pockets, and never thought that Suzanne would ask questions. Anyhow, the heartless deception is dis-



governess in a rich family at Buenos Ayres, but before she goes she makes the little girl memorise her grandmother's address. As the young widow, in company with other girls, is about to embark Isidore is arrested. It transpires that he is an infamous trafficker, and the girls are thus saved from the calumny which awaited them. Mrs. Durieux goes back for her daughter, but the police discover that she has been sold to a flower maker in Paris. Meanwhile little Daisy, who has run away from the flower-maker's miserable garret, asks a gentleman to show her the way to her grandmother's, and is taken to the house by him. The grandmother recognises her from the photograph which the adventuress had brought, and, as Daisy is supposed to be dead, the woman who poses as her mother is taken to the nearest police station. Events move quickly, and presently Daisy's mother herself appears at the station to make enquiries. The usurper is recognised, and Madame Durieux finds her daughter-in-law.

"A LUCKY LOBSTER." (*Gaumont.*)

Suzanne and her husband Leonce, strolling about the beach, inquire the price of a basket of lobsters. Leonce, finding them too expensive, refuses to buy any. When teatime comes

covered, and he is sent to coventry. Next morning our hero strolls along the shore, what time a dainty figure is sporting in the briny blue. Suddenly shrieks of pain rend the air—it is Suzanne. Leonce bravely tears off his coat and paddles in. A powerful lobster has announced its affection for Suzanne in a ferocious pinch. Leonce frees her from it, and carries her ashore pick-a-back. Their domestic bliss is eventually repaired over a meal of the potted article.

"BABY'S NAME." (*Gaumont.*)

Father, mother and son doing well. Hence the joy in the household of Mr. and Mrs. Smith. Hence also the joy with which Uncle Rupert has read the wire announcing that his nephew Peter is now a proud father. Subsequently Uncle Rupert arrives on the scene of domestic bliss with a bicycle for the young Smith, and discovers that the conjugal happiness is already disturbed, for Mrs. Smith insists on calling the new arrival Peter, whilst Mr. Smith has decided to call him Paul. No compromise can be effected, at any rate not whilst the inevitable amiable ma-in-law remains, and as the youngster's wishes are not being consulted, Uncle decides to settle the



matter. "Call him Rupert, after me," he suggests, "and I'll make him my heir." Fortunately the name pleases everyone concerned, and peace is again restored. A short comedy of the snappy kind.

"THE BROTHERS." (*Gaumont.*)

Hubert Barry, a rising painter, is engaged to be married to Mrs. Walters, a divorced woman of considerable fascination.

prizes his fiancée and Maurice embracing each other, and an angry scene ensues. Maurice, knowing that he is wrong, returns home, and prepares to go away, leaving a note for his brother to ask his pardon. As he is packing his tubes, however, one of them explodes, and he is hurled to the floor. Mrs. Walters meanwhile has followed him home, and finds his still body stretched on the ground. Before she can leave, Hubert and his mother appear, and are horrified to see what has occurred.



His brother Maurice, having failed in his experiments on explosives, begs his assistance for a fresh start, and Hubert sets up a laboratory for him in his own house. The painter imagines his fiancée to be quite otherwise than the heartless flirt she really is, and he does not observe that she proceeds to take an undue interest in the good looking Maurice. The climax is reached on the night of a ball, when Hubert sur-

suspicion breeds in Hubert's mind. Maurice on recovering consciousness, states what happened, and what he intends to do. Taking Mrs. Walters' hand, he is about to place it in Hubert's when their mother interposes. She has seen how worthless her son's fiancée is, and makes it clear that she will not give her consent. A strongly dramatic film is then brought to a close by the exit of the humiliated divorcée.

GERRARD FILM CO.,

12, GERRARD STREET, W.

'Phone :



"A PROBABLE SON-IN-LAW." (Gerrard.)

Jane's father is extremely annoyed when he receives a letter from Charles, stating that he is in love with Jane, is of good appearance, not afraid of work, and proposes to call for father's consent to-morrow. The father intimates very forcibly to Jane that he will have nothing to do with the young man. Charles

father comes unexpectedly in sight. Charles creeps in, and is buried under a stack of sheaves. When father arrives, Jane is feeding a handsome bulldog with the remains of the cutlet. The couple pass from the field to a barn, but they are observed by the farm labourers, who call the master to enjoy the joke of watching the lovers. There is a round hole in the barn door,



calls, and is nearly caught by Papa. Jane provides him with a disguise, in the shape of a farm labourer's dress. Then she tells her father that a strong young man is in the harvest field enquiring for work. The strong young man is interviewed, and engaged, Papa taking him off to have a good feed with the servants before starting work. But the young man does not like the servants' grub. Jane, at lunch whilst her father is absorbed in the paper, collars the cutlet and some other good things, wraps them in a napkin, and, accompanied by Charles, makes for the harvest field, where they enjoy an *al fresco* feed.

and through this one sees a very pretty picture. This picture shows us the other side, with father dancing with rage and the grinning rustics. The angry parent bursts into the barn and drags the offending couple out, but the circumstances being explained, he relents and gives his consent.

"SALAMMBO." (Gerrard.)

The scene is pitched about 250 B.C., in the neighbourhood of Carthage, which is being invaded by barbarians. The leader of the barbarians is a man of great stature, Matho. At the gates

of the city he is met by Salamambo, the daughter of Hamilcar, chief of the city. She invites the barbarians to a banquet, and gives Matho a ring as token of good faith. A traitor in the

permits Matho to depart carrying the veil with him. There follows a banquet scene, a fine spectacle, at which Salamambo favours Matho by presenting him with a goblet of wine. The



city conspires with Matho to steal from the Temple the veil of Tamit, which is said to render the owner invincible in love or war. They enter the Temple, where the virgin guard lies sleeping, and tear the veil from the goddess. Then Matho visits Salamambo as she sleeps under an awning on the terrace. Alarmed, she strikes a gong, and summons her guard, but

priests inform Hamilcar that if the veil is not recovered, the nation is lost. The chief bids Salamambo go to the barbarian's camp and fetch the veil back. She departs, enters the camp, and interviews the barbarian chief, who, in his great love for Salamambo, relinquishes the veil.

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THE HEPWORTH CO.,

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Releasing:—HEPWIX, FITZ, and S. AND G. Films.

"THE TOUCH OF A BABE." (*Hepworth.*)

Featuring:

Mr. Harry Royston and Miss Flora Morris.

Bill is a drunkard and a ne'er do-well, who has a great dislike for an honest day's work, and whose one idea is to find the means whereby he can gratify his favourite passion. In spite of this, his wife, Jenny, is still devoted to him, putting up with his drunken habits and ill-usage, and always doing her best to keep a comfortable home together, hoping against hope that he will one day reform and bring some happiness into her



present miserable life. One day Bill comes home half drunk as usual, and in a very bad temper, as he has not a penny left to buy any more drink with. He is sitting sulkily in a chair watching his wife, who is busy sewing, when his attention is attracted by the sight of her wedding ring, and snatching it off her finger, in spite of all her entreaties, goes out with it, intending to pawn it, and thereby raise money for another drinking bout. This done, Bill meets several of his boon companions, and they are soon deep in a carouse. For once, however, Bill goes too far; he drinks so much that he is quite beside himself for the time being, and after fighting with his companions, finally comes into conflict with the police, and but for the providential appearance of his wife upon the scene the affair would have been extremely serious for himself and everybody else concerned. Jenny, who had been out searching for him, comes upon the scene just as Bill has got the policeman down on the ground, and in his drunken fury is in the act of knifing him. Jenny is just in time to catch his arm as it descends in the fatal blow, and biting him fiercely across the wrist forces him to drop the weapon, and then snatching the policeman's whistle she blows upon it lustily until help appears, and Bill is dragged away cursing and struggling by a reinforcement of police. For this conduct Bill is put on trial and receives a sentence of twelve months' hard labour, and is taken from the dock vowing vengeance and swearing that he will "do for" his wife when he comes out again. The time passes and Bill, who has earned a certain amount of remission from his sentence for good conduct, is released sooner than was expected. This news is brought to Jenny by some of her friends, who are afraid that it will mean trouble for her. Now whilst Bill has been in prison a little baby daughter has been born to him, although he is, of course, in ignorance of the fact, and it is for the child rather than herself that Jenny is afraid. Shortly after her friends have gone out, Bill comes into the room, as full of his ideas of vengeance as ever, but before he can do anything Jenny shows him the child lying in its cradle, begging him to reflect before he does anything violent.

At the sight of the innocent little baby lying before him, Bill's evil intentions melt like magic. At first he can hardly realise that the child is his, but when he does realise it he catches the little one up in his arms and kisses it fondly, and when the police and a crowd of neighbours rush into the room fearing for Jenny's safety, they find that their fears are quite misplaced, for Bill, with the child still clasped in his arms, is begging his wife's forgiveness for his former bad treatment, and vowing for the future that he will be a better husband to her, and a good father to the little one who has come to brighten their lives.

"THE BADNESS OF BURGLAR BILL." (*Hepworth.*)

Burglar Bill is anxious to break into a certain house, on which he has long had designs, but most unfortunately, on the very night that he chooses for his attempt, he finds that a policeman is keeping guard in the front of the house. As this fact makes things a little awkward for Bill, he decides that he had better try some other mode of entry; so he creeps round to the back of the house where he is lucky enough to find an unfastened window, and soon manages to effect an entry. The "bobby" who is guarding the front of the house is standing upon a grating that lights one of the cellars, and Bill conceives the brilliant idea of tying his feet to this grating from below, so that if the alarm should be raised pursuit from that quarter will be impossible. This is no sooner thought of than carried out, and soon the all-unknown policeman's feet are securely tied to the grating, so that if he wishes to move he will be bound to take the grating with him. It turns out to be just as well that Bill did take this precaution, as he soon manages to rouse the owner of the house, who rushes round to the policeman begging him to aid him in the pursuit. This is more easily said than done, and the inspector in charge of the police station is much surprised at the sudden entrance of an irate old gentleman in



company with one of his policemen, who comes hopping along securely fastened to a large grating. After "Bobby" has been released and has told his story, two other policemen are ordered to assist them in capturing the thief. The policemen, disguising themselves as tramps, manage to trace Bill to a public-house, but Bill, recognising the police in spite of their disguise by the size of their feet, immediately rushes off with the whole crowd of them in pursuit, and manages to lead them into a series of most unfortunate adventures, and in which the police invariably come off second best, until at length, by disguising himself as an old woman, he manages finally to evade all pursuit, leaving the police and the owner of the house to console themselves as best they can.

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4818.



Releasing:—BISON 101, GEM and VICTOR Films.

"A DAUGHTER OF THE REDSKINS." (*Bison*.)

A regiment of cavalry surprises the Sioux and puts them to flight. Colonel Graham and others personally attend to the wants of the wounded, and the colonel finds a wounded squaw in one of the tepees with a little girl crouching at her side. The squaw dies, and the colonel takes charge of the girl, who is educated at Carlisle. Fifteen years pass, and she becomes the object of admiration of the lieutenants, Stark and Lee. Stark later proposes, and is accepted. Old Chief Gray Eagle, of the Sioux Warriors, jumps the reservation and commits outrages. Colonel Graham receives orders to go and punish the Indians. Nechia learns that Gray Eagle is her grandfather: blood begins to tell, and her sympathies turn to her native

altogether successful, for all the boys want to monopolise the babe's attention. They draw lots as to who shall be the child's father, and Whitey wins. So far so good, but the other boys come to the conclusion that the baby should have a mother, and they bring the widow and Whitey together and congratulate themselves upon a marvellous stroke of diplomacy. The marriage takes place, and all is merry as a marriage bell, when the smiling babe is placed in Mrs. Whitey's arms. She is interested, and asks who's it is. The cowboys tactfully tell her it is Whitey's, and therefore hers. Three hundred and thirty pounds of grief-stricken and horrified avoirdupois falls in a faint, which turns to joy when the situation is properly explained.



race. The Indians attack a small settlement, which is rescued by the cavalry. Gray Eagle is taken prisoner, and he tells Nechia she is the daughter of a Sioux. Colonel Graham treats with the tribe, offering to release Gray Eagle if they will return to the reservation. They refuse. As the troops ride out Nechia steals to the window of Gray Eagle's cell. He commands her to go and tell the braves to fight; he gives her a feather from his hair: Nechia obeys. She reaches the Indian camp in time to prevent their making peace terms. She is henceforth all Sioux. The Indians, led by Nechia, attack the fort, capture it, and release Gray Eagle. As reinforcements ride up, Nechia stands beside Gray Eagle. Stark comes up, and, not understanding the situation, runs to Nechia. Gray Eagle fires as Nechia throws herself between them—and she dies in Stark's arms.

"WHAT THE BELL TOLLED." (*Gem*.)

During his mother's severe illness Bobbie Brown reads, in a fairy legend, that rust taken from a church bell after midnight will restore a sick person to health. At midnight he goes to the church, and, while taking rust from the bell, rings it accidentally. The town is aroused, and the villagers swarm to the church. The minister finds Bobbie, who explains. They return to Bobbie's home and find the mother has passed the crisis in her fever and is out of danger.

"THE COWBOY GUARDIANS." (*Bison*.)

A pioneer caravan is attacked by Indians, who greatly outnumber the pale-faces. The whole party are massacred with the exception of a year and a-half old baby, who, being hidden by its mother, escapes detection. Whitey is a big, powerful cowpuncher, who secretly worships at the shrine of the only eligible woman in camp, a buxom widow. She, in her turn, has made up her mind to overcome Whitey's bashfulness. Whitey is among the cowboys who find the baby. They take it back to camp and resolve to adopt it. The experiment is not

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**"A FISHERMAN'S INFATUATION." (B. and C.)**

Dan, a simple fisherman of Polperro, is captivated by the charms of Sybil, a London actress who is taking a holiday in Cornwall. Deserting his village sweetheart, he follows the



lady to town, only to meet with humiliating disappointment. Working his passage on various vessels, he comes alongside his native place, and swims ashore, to find his old love still faithful.

"THE INFORMER." (Biograph.)

Stephen undertakes to protect Mary while his brother is at the war, but faithlessly declares him dead and tries to supplant him. Harvey returns wounded and pursued, and hides with



Mary in the old negress's cabin. Stephen informs the enemy, who attack the cabin. The fight is almost lost, when the negress's son brings up the Southerners. The informer is killed, and Harvey is rescued and lives to wed Mary.

"THE FLOWER GIRL'S ROMANCE." (Kalem.)

Reva, the flower rancher's daughter, is wildly in love with Arthur Rodney, who once saved her from a couple of ruffians. At one time she is tempted to take an opportunity of pushing



Arthur's fiancée from a precipice, but her better nature asserts itself. Brooding over her love deprives Reva of her reason, and she bursts in dramatically upon the wedding ceremony. Her father explains, and she dies forgiving.

"THE WAY OF THE MOUNTAINS." (Lubin.)

Bob rescues Mary from the unwelcome attentions of his rival, Don, who, to get even, pursues Bob, and tries to shoot him. He misses, and kills Mary's young brother. Don and Bob



meet, and the latter is left for dead, his enemy accusing him of shooting the boy. Mary is faithful to Bob, seeks him out, and brings him home to refute Don's lies. The mountaineers seize Don, and the rest is silence.

"AFTER THE HONEYMOON." (*Biograph.*)

After a tender honeymoon the newly weds drift apart. Hubby makes an appointment with his typist. His wife promises to attend the theatre with a gentleman friend. The smart get-up



both don for the occasion brings about a renewal of love, and the appointments, which were both for the same spot, are allowed to slide. All unsuspecting the typist and the gentleman friend wait in vain under one dripping umbrella.

"THE CROOKED PATH." (*Lubin.*)

Dan Lyons, a sneak-thief of the under-world, is sentenced to a term of penal servitude for theft. His sweetheart Nell, disconsolate at his arrest, is taken care of by a young clergyman and his mother, and, removed from her squalid associations, she realises that the straight path is best, and learns to love her benefactor. Meanwhile, Dan Lyons, assisted by a confederate, who sends him saws by means of a rat messenger,



makes a daring escape from prison. After many trials he sees Nell in company with her lover, to whom she is now betrothed, and follows her to her new home, breaking in at night-time to rob the house. Nell surprises him, and offers him her jewels if he will leave the house, but her lover overhears, and Dan is captured and sent back to prison.

"RED WING AND THE PALEFACE." (*Kalem.*)

Through an accident Elmore kills Red Fox, the lover of the Indian maiden, Red Wing, and is subsequently captured by the Indians. Red Wing rejects the entreaties of his wife, and he is about to be tortured to death. Just in time the wife secures the aid of Elmore's father and his companions, and after a desperate fight her husband is rescued. Red Wing escapes, and takes her own life.



"GOLD AND GLITTER." (*A.B.*)—

The husband starts for the lumber country, bearing with him a loving "memory letter" from his wife. He meets Mary, the hope of the two old brothers, and, forgetting the message, induces



her to go away with him. The lumber men pursue, and after a wild canoe chase the runaways are caught between two parties. Mary shields her lover from the fire of one, while he fights off the other. The experience reforms the husband.

"LOVE AND TREACHERY." (*Lubin*)

Jacques, the smuggler, is jealous of Marie's preference for Jean, and, aided by Francois, places contraband lace in Jean's coat pocket, and informs the captain of the coastguards, who arrests the



fisherman. Francois and Jacques quarrel over their profits, and the former confesses the truth to Marie. The secret is passed on to the captain, and Jacques is captured in his cave, and convicted through Francois' evidence.

NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

Phone: Gerrard 6331.

Releasing **AMBROSIO, PASQUALI and SVEA Films.****"THE EXTINGUISHED LIGHT."** (Ambrosio.)

When the husband takes his wife for the first time to her new home, he leads her to an old monument in the garden, before which a light ever burns, and swears by the relic to be faithful to her for ever. There comes a time, however, six



years after the marriage, when the husband, led by a companion to resume gambling habits which he had terminated at his marriage, meets once more a flame of old days, and for a time deserts his wife and children. He soon learns the real value of his new companion, and sorrowfully realises that he has forfeited all that is best in life for an attachment which concludes when his money is exhausted. He decides on a last appeal to his wife, and writes telling her that if he finds the light still burning he will take it as a sign of her forgiveness.



But the woman, proud in her sorrow, extinguishes the light. Both have, however, forgotten their child, who relights the flame which his mother has extinguished, and when his father comes to the house succeeds in reuniting the husband and wife.

"TWEEDLEDUM AS A TENOR." (Ambrosio.)

Tweedledum is an organ grinder who accompanies the weird sounds produced by his instrument of torture by equally weird efforts in a voice which he himself calls a tenor and other people call awful. So little are his efforts appreciated that all the audience within a stone's throw of his pitch begin to throw articles of all kinds at him—chairs, plaster casts, and even heavier articles of furniture being hurled at the singer, who, however, continues his solo quite unperturbed. One person does not share the prevailing opinion of Tweedledum's voice, and he is a theatrical manager, who insists on the hero joining the staff of his theatre, and gives him the hero's part to sing in his new production. Clad in knightly armour, Tweedledum sings with such vigour that he is pelted off the stage into the street, where we leave him still clad in his suit of mail, and dejectedly acknowledging the respectful salutes of the police.

"TWEEDLEDUM MISTAKES HIS FLAT." (Ambrosio.)

Returning home somewhat excited after a night spent with convivial friends, Tweedledum, by mistake, enters the flat under his own, and to his dismay finds himself in a lady's apartment. He hurriedly hides himself in the bathroom, only to have his presence discovered, and, the lady and her maid summoning the police, Tweedledum is led a hot chase through the various rooms of the flat and finally flies back to his own apartments, where, when the police follow, he lowers himself from the window back to the lady's flat, and explaining the origin of his intrusion, makes so passionate an avowal of love that when the officers reappear the lady dismisses them, telling them that Tweedledum is her fiancé.

"THE PINK CORSET." (Ambrosio.)

Lieut. Rodolfi is very much in love with the Captain's daughter, who is, however, jealously guarded by her parent. Rodolfi is invited to tea by the lady, the Captain being



expected to go out. To deepen the impression he hopes to make, the Lieutenant confines his somewhat corpulent figure in a pair of lady's corsets, which he finds extremely uncomfortable. Further annoyance awaits him at the Captain's house. His superior officer is at home, and Rodolfi is compelled to invent a story to account for his presence. While the Captain has left the room temporarily, Rodolfi hurriedly removes the painful corsets and hides them under a cushion. When the Captain's daughter enters she discovers them, and accuses her father of a love affair, flinging out of the house in a rage. The Captain implores Rodolfi to follow and pacify her, and, nothing loth, the Lieutenant follows the lady. It takes him quite two hours to bring her to reason, and both the young people look happy when they return, after an enjoyable tête-à-tête dinner; but the Captain is satisfied also, as nothing more is said about the corsets.

NORDISK FILMS CO.,

25, CECIL COURT, CHARING CROSS ROAD.

Phone: City 172.



"THE STOLEN TREATY." (Nordisk Films Co.)

The story opens with the meeting of two great Powers. The usual formalities are gone through and an important treaty is signed. News of the meeting reaches Count Hintz, Ambassador to an antagonistic nation. He is ordered to obtain, by hook or by crook, a copy of the document. Accordingly the services of Miller, a scoundrel in the pay of Hintz, are secured, and the hireling sets off upon his errand. About this time Captain Brassow is instructed to convey a copy of the treaty back to his own country. Miller has previously enlisted the services of a certain butler in the employ of Count Barberini, Minister of Foreign Affairs, in whose keeping the treaty is. When the captain calls upon Barberini for the copy of the treaty, the butler at once communicates with Miller, who has been waiting close at hand. The spy is able to listen to the conversation between Brassow and the count through a small panel concealed in the cupboard in one of the adjoining rooms. With the treaty sewn in the lining of his sleeve, the captain, accompanied by his faithful sailor servant, John, sets

operator, unable to get through, has left his instrument. By the side of this they find the message, and agree to put in an appearance at the Red Lion. This they do, and Miller takes to his heels upon their approach. The two give chase, and their quarry leads them to a lock-gate, which he successfully negotiates at the cost of a ducking. John follows, but the criminal finally escapes from him. That evening the count and his henchman joyfully regard a packet of papers, but a disappointment awaits them for the water has wiped out every trace of writing. The scene changes to the sanctum of Count Barberini, the Minister for Foreign Affairs, who has charge of the original treaty. He has occasion to read the document, and for this purpose takes it out of his safe and lays it on his desk. Business matters finished, he replaces—as he thinks—the treaty in the safe, but in reality he leaves it lying on his desk, while a piece of blank paper is locked away instead. Leaving in charge the faithless butler, the count takes his departure to attend a State banquet. That night Miller, with the



off. He is closely followed by Miller, and when the captain arrives at the station, only to find that his train has gone, the spy's chance presents itself. Assuming a suave and courteous manner, he offers to drive the captain to the next station in his motor-car. For a time all goes well, the captain being lulled into a false sense of security. A brief stop is made at an inn, and Miller offers his guest a cigar. The little party proceed, and gradually the doped weeds take effect, for it need hardly be said that the cigars were drugged. John and his master finally succumb, and are dragged from the car by the exultant Miller. A hurried search reveals the whereabouts of the document. Brassow's cloak is ripped up, and Miller, in possession of the coveted treaty, makes off. A few miles farther on Miller's car breaks down, and failing to remedy the defect, the conspirators hurry to the nearest telegraph office to despatch a message to their master, Count Hintz, acquainting him of their success and arranging a rendezvous at the Red Lion Inn. Meanwhile the captain and John have recovered, and realising what has happened, they rush to the road and beg the driver of a passing cart to give them a lift. Thus they proceed until they reach the broken-down car, and guessing what will be the next move of their assailants, John is detailed to climb the adjacent telegraph post and cut the wires. This done, they make their way to the office, where the

aid of the butler, opens the safe, and abstracting what he believes to be the treaty, he decamps. The theft is discovered on Barberini's return, but by a trick of fate the spies have secured instead of a valuable document a piece of paper. This second failure evidently causes Count Hintz to alter his *modus operandi*, for there next appears on the scene the Baroness Mont-Rose, a beautiful but utterly unscrupulous woman, who is instructed to make love to the Foreign Minister himself. She does so, and her blandishments bring about Barberini's fall. He is enticed into a room, where, at a sign, two masked men spring out and grapple with him, tearing away the treaty, which he has now been carrying on his person for safety. The criminal's cry of exultation gives place to one of consternation as the door bursts open and in dashes the faithful John, who has scented mischief, and followed in Count Barberini's wake. For a moment all is confusion. The plans are heedlessly flung aside while the men seek to escape. Miller leaps through the window, to meet death on the stones below, while his *confrère* is captured. The baroness, who has withdrawn at the *contretemps*, turns about to find herself looking down the barrel of a revolver held by the man she has duped, and the shock of reading her fate in those cold eyes behind causes her to drop to the floor—dead.

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Releasing.—S.C.N.G.L., AMERICAN KINEMA, THANHOUSER, BRITANNIC, COMICA, THALIE, IMPERIUM, and PATHE Films.

"A CALVINIST MARTYR." (S.C.A.G.L.)

Christopher Lecamus, the son of Jehan Lecamus, Royal peltry-worker to the Court. Christopher has secretly become a Calvinist, one of the stern sect who afterwards became powerful in England. Catherine de Médicis, mother of the King, is reputed to have a leaning towards Calvinism, and Christopher is called upon to prove his loyalty to his new-found faith by carrying a letter to the Queen-Mother, at the Château de Blois, where the Court is then assembled. This imperative message arrives just when the Lecamus family are celebrating Christopher's betrothal to Babette Lallier, at which dinner Amboise Paré, the King's physician, and a great friend of the family, is present. Christopher, torn 'twixt love and duty, tries to steal away unobserved. He is intercepted by Babette, and to her he confesses that he is a Calvinist, leaving her on his departure a prey to misgivings and fears. At the Court of Francis II. the Duke de Guise is all-powerful. He owes much of his ascendancy to his niece, Mary Stuart, afterwards Mary Queen of Scots, who, as Francis' wife, influences the king greatly by her beauty. A Catholic, the Duke seeks to extirpate the heretic

terrible ordeal, is able to return to Paris, where he is joyfully re-united to his family and to the faithful Babette.

"YOUNG HEARTS AND A WISE HEAD." (Thanhouser.)

Pretty Dorothy bids farewell to Grandmamma and her cousin Harold, and goes to town on a visit to some friends. Here she is soon initiated into town ways, and plunges with the zest of youth into a gay whirl of dances and parties. At one of these social gatherings she meets Jack Stevens, a young stockbroker, who, having secretly ascertained that Dorothy will be rich, pays court to her assiduously. It follows that Grandmamma one day learns that her grandchild is engaged to Jack Stevens, whom Dorothy asserts knows nothing of her being an heiress, and, therefore, loves her for herself alone. Grandmamma is somewhat sceptical as to this, and determines to test the stockbroker's love. Without a word, therefore, to anyone, she leaves for town, and puts up at a fashionable hotel, afterwards going on an extensive shopping expedition. As the result of her purchases, it is a very transformed and rejuvenated Grandmamma that, a little later, waits upon Jack Stevens at his office, ostensibly to consult him about her financial affairs. He, learning of her wealth, makes himself very agreeable to her, and is bidden to call at the hotel. Their friendship grows apace, and before she leaves town his elderly client invites him to her country place. Here, too, she invites Dorothy and her friends, and after their arrival, Grandmamma, borrowing their car and Dorothy's motoring headgear, goes to the station to meet Jack Stevens. On the way back to the house Jack Stevens proposes, and is accepted by his wealthy client. When they reach the house, however, Grandmamma discloses her identity, and the discomfited and mercenary stockbroker is confronted with Dorothy and her friends. He is bidden to leave them, and retires crestfallen before their openly avowed contempt. Poor Dorothy is inclined to feel greatly injured, but eventually another lover, in the shape of her cousin, brings her to a proper understanding of true affection.

"IN THE SPRINGTIME OF LIFE." (Swedish.)

A dying woman sobs out the story of her sin to a friendly neighbour, and begs her to carry her child, the living testimony of that sin, to his father, Councillor von Seydling, a man well known and important in the city of Stockholm. The neighbour, with that ready acquiescence to perform a humane deed which so markedly distinguishes the poor, does the woman's bidding. Councillor von Seydling hears her story with surprise, and with something of remorse. He, however, in no way disclaims his responsibilities, and adopts the motherless child. Some few weeks after the death of the mother he decides that the little girl would be better in a woman's care, and he places her in the charge of one Sarah Andersson. This woman, under a mask of kindness and respectability, conceals an avaricious and cruel nature. She is in reality a child-exploiter, and soon after little Gerda is entrusted to her care, she passes her on to a man named Brooms, a professional rogue and beggar, who also exploits children by forcing them to beg. Thus, little Gerda finds herself beaten and thrust into the streets to whimper to the passers-by for alms. Synchronising with her first appearance in the streets is a raid on Sarah Andersson's agency. The woman is forced to flee, and takes refuge with Brooms, her accomplice. An account of the raid appears in the Press, and a young man, a student named Cyril Alm, who has read the paragraph, hesitates when Gerda begs from him. He questions her, and discovers that she knows Sarah Andersson. He informs the police, but goes himself to see Brooms, from whom he literally buys the child. The transaction, however, results in Brooms' arrest, for the rogue is seized by the police on his attempting to follow Alm. Cyril Alm takes the child to his home and persuades his mother to adopt her. Twelve years later Gerda, in the very springtime of life, is the sunshine of the Alm household. Unhappily, Cyril has learned to look upon her more with the feelings of a



Calvinists, and draws up a decree that will tend to do so. Under the influence of Mary Stuart, Francis is about to sign this decree, when Catherine intervenes and destroys the document. At this juncture the peltry-worker's emissary is announced, and both queens find a diversion in appraising the garments he has brought. Mary, however, perceives Christopher surreptitiously hand a paper to Catherine, and when he follows the queen into her private apartments she acquaints the Duke with the news. Both conceal themselves behind a curtain to watch the interview. Unfortunately, the hidden watchers are reflected in a mirror, and Catherine, discovering that she is being observed, determines to sacrifice the young Calvinist to save herself from being accused of conspiracy against the Guises. She denounces Christopher, shows the plan of the plot to the Duke, and Christopher is thrust into prison. The Duke, nevertheless, suspects Catherine to be an accomplice, and, in her presence, Christopher is subjected to the rack and other tortures, in order to elicit the betrayal of his Royal mistress. All efforts to force his confession are vain, and the Calvinist, unconscious and maimed, is thrown back again into his cell. Some little time later, the death of Francis and the accession of Charles, his brother, with Catherine as Regent, put an end to the power of the Guises. In the confusion caused by these eventful happenings, Christopher, aided by Ambrose Paré, makes his escape, and, although still bearing the traces of his

lover than with those of a brother. He watches her jealously, fearful at the same time that she will never be able to return his affection in the same way. About this time Cyril's mother lets the upper flat in her house to a young Lieutenant named Von Plam. The new tenant is gay, and used to fast living. He is shortly making love to Gerda, whilst carrying on at the same time a flirtation with another woman. Gerda is his dupe, and falls deeply in love with him, so that when Cyril at last summons up sufficient courage to put his fate to the test, she has only one answer to give him. Cyril is not only disappointed, but his forebodings are aroused, for he has little faith in the Lieutenant's extravagant protestations of love. His fears soon resolve themselves into certainties, for he learns of the Lieutenant's intrigue, and is actually able to convince Gerda, by ocular proof, that she is by no means the only one having a claim to Von Plam's affections. The scene in which this takes place ends in a quarrel between the two men, and an exchange of cards. On the morrow Alm meets the Lieutenant with his seconds, and the duel takes place. Alm is slightly wounded in the wrist. He returns home to be met with another blow, for Gerda, broken-hearted and weary, has left home to find solace for her grief in hard work. Ten years have passed before Gerda sees Cyril again. She has chosen, in the meantime a theatrical career, and has won something of fame, under the name of Signora Carvello. Ultimately she comes back to Stockholm to appear in "Romeo and Juliet," and it is then that Cyril, sitting in the stalls of the theatre, dis-

covers a plan, which has the desired effect. Cyril and Gerda are grateful to him for it, and without too many regrets for the first youth they have left behind them, they pass on, confident in the happiness still in store for them.

"LIFE-SAVING JIM."

André Deed in the leading rôle.

Jim, clad in the regulation nautical attire and with his breast covered with numerous medals testifying to his life-saving exploits, is seated on the beach, ready to repeat his daring deeds if necessary. Suddenly he observes a bather in distress, and hastily seizes all the life belts in the vicinity. Staggering under their weight, he knocks over a bather emerging from his tent, much to that gentleman's indignation. Then deeming his life-saving appliances insufficient, he seizes a boat, throwing violently to the ground at the same time an unsuspecting couple who are seated on it. He makes his way with difficulty to the water's edge, and in his efforts to launch his boat, knocks over into the water another unwary individual. His first duty is to rescue this gentleman, who, however, does not seem as grateful to his benefactor as he should be. Eventually, Jim is able to launch his boat and row towards the bather. In his further attempts to haul him out of the water the dinghy is upset, and both are seen struggling in the sea. It is the bather, nevertheless, who appears not a whit distressed, and who eventually brings Jim safely to shore! Here a merry party of bathers jeer at Jim's life-saving claims, and point with scorn to his medals, upon which, as imperturbable as ever, he calmly divests himself of his undeserved honours.

"UNMERITED SHAME." (Chicago.)

A swiftly moving little story, with scenes laid in a little fishing village. The theme is the old one of two men and a maid, but there later creeps into it another factor in the shape of a deserted baby, which the girl adopts whilst her preferred lover is away. Afraid to take it to her own home, she leaves it in charge of one of the fisherwomen, visiting it herself at every spare moment. Her second lover, who has reason to be jealous of his rival, discovers these visits, and jumping to a wrong conclusion, spreads abroad a scandal, which is eagerly listened to in the gossip little village. The girl is sent adrift by her father, and finds no one ready to believe her story. She takes refuge with the old fisherwife, and anxiously awaits her lover's return. He comes in due course, and at once discounting all scandal, promptly marries her, and probing the whole matter to its depths at the same time, puts his young wife right with the people of the village, by making public the true story of her unselfish act.

"THE MIDNIGHT VISITOR." (Nissa.)

Romeo and Oscar are suitors for the hand of Pepita, and chance to meet at her house. They are both summarily dismissed by her, and on the doorstep exchange recriminations and insults, which can only be wiped out in one way. They therefore exchange cards, and arrange a meeting for the next morning with their respective seconds. These latter gentlemen arrange with automatic precision all the details at the appointed spot, and the weapons, pistols, are chosen. The signal being given to fire, Oscar obeys, but Romeo, who has been holding his weapon by the wrong end, promptly falls to the ground. The seconds gravely announce that honour is satisfied and that Romeo is dead, while Oscar, looking decidedly frightened, is hurried away. Left alone with his second, Romeo shows signs of animation, and is presently able to depart, obviously much amused. Oscar, still appearing disconsolate, visits the supposed corpse of Romeo, and is terrified when the dead man hands him a note threatening to haunt him unless he gives up Pepita. Oscar, however, does not comply, and that night his slumbers are disturbed by a ghostly visitant in the shape of Romeo wrapped in a sheet, who, when Oscar hurries terrified from the room, makes his escape by the window. However, Oscar learns the truth a little later, and when Romeo repeats his visit, routs him with vigorous blows from a heavy staff. Romeo returns home bearing visible traces of his encounter, and learns in a note from his rival that similar treatment will be dealt him should he dare to repeat his visit a third time.



covers that his one-time little "sister" has become a famous actress. He returns night after night, and Gerda recognises him. Each longs for a sign from the other, yet neither dares to give it. Cyril from fear of meeting with a rebuff, Gerda because she is afraid that Cyril has not forgiven her. Cyril is not the only admirer of Gerda who nightly watches her from the front of the house. Councillor von Seydling, little thinking her to be his daughter, has also fallen under her spell, and comes to the theatre again and again for the pleasure her undoubted talent gives him. The relationship existing between these two is known only by one person. This is Sarah Andersson, who, by a strange chance, has become dresser to the actress. Tempted one day by a handbag left lying on the dressing-table, Sarah opens it, and finds an old portrait of Gerda, taken when she was a child. It gives her the clue to Gerda's identity, but she determines to keep her knowledge to herself for the time being. She is destined, however, never to make ill-use of it, for a terrible fire breaks out one night at the theatre. Gerda is rescued by Cyril, but the dresser suffers such injuries that she succumbs after being brought out of the building. Before she dies she leaves a written proof of Gerda's parentage, and Councillor von Seydling, on hearing the truth, takes Gerda to his heart and home. Thus, once again, Gerda's life undergoes a great change. To Cyril, who has loved her faithfully all these years, she seems further away than ever, and he carefully avoids visiting her and her father. It seems, indeed, as if Gerda were never to know real happiness. Happily, however, her father divines that a little diplomacy will bring the two together, and he carefully pre-

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"THE MAN WITHIN." (Nestor.)**

Dick rides up to the hotel badly wounded. The hotel-keeper, Dan, and his daughter, Annie, send for the doctor, and nurse Dick, and it is not until a few weeks later that Dan, who is running for sheriff, reading in a newspaper the follow-

but she resolves to give him another chance. She gives him a horse, and sends him on his way. Her father returns and finds Dick gone. He calls his posse and starts in pursuit. In the meanwhile, Dick has located his followers, but before they can get away the new sheriff and his men are almost upon them. A chase follows. Dick rides off to one side. Dan sees this



ing article, realises Dick is the outlaw:—"Dick Bisley Escapes.—It is reported that Dick Bisley, who was severely wounded after a desperate fight with the sheriff's posse in Jackson County, made his escape, and is now hiding in the hills of Bear County." Dan is elected sheriff, and goes to take his oath of office. In the meantime, Annie finds the paper, and also realises that Dick is the outlaw. He confesses to her,

and follows, dismounts, and fires. He severely wounds Dick, who returns fire and wounds the sheriff; but as soon as he sees the sheriff fall, and recognises him, the outlaw comes to his aid. Dick takes the sheriff back to the hotel, where he revives. At the sheriff's command, he handcuffs himself, but ere they can lead him away with his followers, whom they have captured, he dies.

"IN THE SAN FERNANDO VALLEY." (*Nestor.*)

Frank Parton, a young rancher, and Jim Steele are great friends. Jim is engaged to be married to Frank's sister, Helen. One day Jim watches Frank counting out the money for the wages. Frank puts the money in the desk drawer, and locks it as Jake, the foreman, comes in with some papers to sign. That evening Jim and Helen return somewhat late from a ride, and enter the house at a time when Frank is not in. Helen leaves Jim in order to change her dress, and Jim seats

Jim makes excuses for him, and the foreman leaves. Frank thanks Jim for saving the money, and opens the drawer. It is gone. He accuses his friend of being in league with Jake, and summons his mother and sister. Jim is outraged and humiliated, and offers little in the way of explanation. He leaves. Jim writes to an old friend of his father's, who wires him to come along, and to bring his mother and sister with him. Jim goes, and leaves no trace behind him. The foreman is injured, and confesses the crime before he dies. Helen begs



himself in the parlour. He hears a noise in the office and goes in, expecting to find Frank. Instead he sees Jake rifling the drawer. He gets the drop on Jake, and makes him return the money; the foreman drops to his knees and begs for another chance, promising he will not do wrong again. Jim is very human, and resolves to give him the opportunity to reform. At this juncture Frank opens the door, and closes it quietly. Jim hears the door, and tip-toes to it to see who is there. As he does so, Jake again takes the money. Frank enters, and

Frank to find Jim, and he promises to do so. Two years later his search is rewarded, and he finds that Jim is a partner in a thriving ranch. He asks forgiveness, and tries to explain away the mistakes made. Jim is adamant, but as Frank turns to go he thinks of a letter given him by Helen. Frank reads it, and it is so charged with pitiful repentance and sorrow that Jim forgives, and they go back to get her. Jim and Helen are reunited, and it is clear that their marriage will be closely followed by one between Frank and Jim's sister.

SELIG POLYSCOPE CO.,

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"HER BITTER LESSON." (Selig.)

Featuring:—

Aurora Floyd Adrienne Kroell
 James Conyers Charles Clary

Aurora Floyd elopes from boarding school with John Conyers, but hardly a week has elapsed before she discovers that she has married a worthless libertine. She appeals to her father for aid and advice, and he finally pays Conyers to leave the country for a year, so that she can secure a divorce on the ground of desertion. She returns to her home town, the mistress of this terrible secret, and realises that her girlhood sweetheart, John Mellish, is the man she really loves. Upon



hearing the report of Conyers' death, she promises to become the wife of Mellish. Just as the marriage is about to be consummated, Conyers appears life size and proceeds to blackmail her, until death relieves the earth of his presence.

"THE DYNAMITERS." (Selig.)

Featuring:—

Lon Barrett William Duncan
 Tess Martin Myrtle Stedman

A story of love and jealousy among the members of a survey party over a pretty mountain girl forms the foundation of "The Dynamiters." The blowing up of a dynamite shack starts the excitement. The man that is responsible for the explosion manages for a time to place the blame on the shoulders of his rival while he goes off and celebrates over the success of his plan. The rival meantime experiences great difficulty



in keeping out of the clutches of the quickly formed posse. He is aided on his way by his sweetheart, who manages to keep the posse engaged until her lover has a good start on them. After his exciting get-away he manages to trace the job back to his former partner, and, after clearing himself in the eyes of

his friends, he returns to find his sweetheart still holding the fort. She mistakes him for one of his late enemies, and gives him a hot reception. She, however, discovers her mistake in time, and he is amply repaid for his close call.

"A FISHERBOY'S FAITH." (Selig.)

Featuring:—

Ferdinand Thomas Santschi
 Ralph Clinton Herbert Rawlinson
 Amanda Bessie Eyton

Ferdinand, a fisherboy, loves Amanda of the island, but the offer of a well-to-do relation of hers to educate her takes her to



the mainland, and he bids her a tearful good-bye. The new vistas of life enchant her, and her letters to him continue less frequent until they stop entirely. Ferdinand, reading glowing accounts of life in the navy, enlists in the service of Amanda, who has become engaged to a city man, visits her modest old home on the island, and expresses herself as continuously bored. Ferdinand happens to pay one last visit to the island at the same time, and saves from drowning the fiancé of Amanda. When he learns of her engagement he bids them both good-bye for ever.

"SO-JUN-WAH AND THE TRIBAL LAW." (Selig.)

Red Reagan and two companions, Brooks and Mathis, lose their way while on a prospecting trip in the mountains. Fortu-



nately, they come to an Indian camp, where they get food and water, and So-Jun-Wah, a beautiful Indian maid, shows them the trail to the settlement. Reagan and So-Jun-Wah fall in

love at sight, but he goes on his way, comforted with her image in his mind. Later she meets him with her mother as they are out berrying. The old Indian woman covets two kettles hanging over their camp fire, but Reagan declines to sell them. The old squaw insists—pushes So Jun Wah into the arms of Reagan, remarking:—"You take girl, me take kettles." The mother takes the kettles and leaves her daughter with the astonished Reagan. The next day So Jun Wah returns to her home to get her pony, and is returning to Reagan, when Me-Ha-Jah, a brave who failed to win her love, catches her and ties her to a tree. He then rides on to the waiting Reagan, and tells him that the Indian girl cares for him no longer. The revengeful Indian then returns to his captive and takes her to the chief of the tribe, who condemns her to be stoned to death for having broken the tribal law. Reagan and his friends happen along and rescue the girl just as the cruel sentence is about to be executed.

"CARMEN OF THE ISLES." (Selig.)

Featuring:—

Mae Thomas Santschi
Rob Herbert Rawlinson
Tina Bessie Eyton

Like the Carmen of story fame, the girl was seductively attractive and as heartless in her coquetry. She was wooed and loved by a young fisherman, whose frequent trips to the fish-



ing grounds gave her ample opportunity to use her wiles on whomever was inclined to succumb. Returning from one trip unexpectedly, his eyes were opened to her perfidy. He first vented his righteous rage on her lover—a man whom he had befriended, and then upon her. Their final quarrel took place on the summit of a high cliff, over which she accidentally fell, and was dashed to death on the rocks below.

"HER EDUCATION." (Selig.)

Featuring:

Miss Betty Harte.

"The Kid," known by no other name, is a daughter of the range and pal of the range, big game men that ride it. Her father meets his death in an attempt to protect her from the insults of a repulsive saloon keeper. Before his death "The Kid's" father insists, to her utter horror, that she secure above all other things an education. After the killing "The Kid" follows and shoots the saloon keeper, and then, absolutely alone, with only a few dollars, she sets out on horseback to fulfil her father's dying wish by gaining entrance to the State university. While riding along a precipice her horse stumbles, and she is thrown to the ledge below, where she lies unconscious until Joe Emory, a young Irish sheep herder, finds her, and nurses

her back to life. Two happy weeks are spent together by the young couple, so strangely introduced, and sad are their hearts when the time for parting comes, for "The Kid" is determined to carry out her father's last desire. She arrives at the university finally, and in company with a new-found cowboy friend, she applies for admission to the "learnin' factory." The faculty refuse her request, and her cowboy friend proceeds to lick the whole bunch of "wisdom pilots," one by one. "The Kid" and her pal are arrested, but are later set



free, and she loses no time in getting back to the range and Joe Emory, and then it is not long before a minister is found, who joins the young couple.

"A HEART IN RAGS." (Selig.)

A little girl playing hide and seek with her playmates near a railway switch, child-like, climbs into a box car to hide. Before she is aware of it, the train pulls out and carries her away a helpless and unwilling prisoner. Her playmates report her loss and her agonised parents begin to hunt for the missing little one. In the interim Pittsburg Bill, a happy hobo, who is stealing a ride in the same car, discovers the little girl, Rosie, and proceeds to entertain her by playing hoptoad, and going through all sorts of foolish performances to allay her fears until he can put her off the train or restore her to her



parents. When the train comes to a standstill the pair fall into a hobo camp, and one of the disreputables attempts to steal Rosie from Bill and hold her for ransom. This starts a fight, and results in the town constable and a posse raiding the camp. Finding Bill fleeing with the child in his arms they assume he is a kidnapper, and shoot him. He falls, fatally wounded, by the railway track just as an auto bearing Rosie's parents comes upon the scene, and she is restored to their arms. She is duly grateful, and not forgetful, and clears the faithful Bill of any stigma, and he dies happy.

TYLER FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 9997.

Releasing:—ECLAIR, ITALA, TYLER, and AMERICAN STANDARD Films.

"RESTITUTION." (*Eclair*.)

Duchesney, the notary, receives a visit from Marval, who has made a fortune in New York speculating on the Stock Exchange. Marval entrusts his pocket-book, crammed with notes, to the notary, who locks it away in his safe and invites his guest to accept his hospitality. He shows his visitor the bedroom, and as the weather is cold indicates the gas stove should his guest desire warmth. At night, in his office, counting over his friend's cash, he is seized with the temptation to make it his own. Creeping stealthily upstairs, he cautiously opens the door of the sleeping man's bedroom, pulls the tube from the gas stove off, and thus allowing the gas to escape, closes the door. Next morning a servant, entering the bedroom, is nearly suffocated by the fumes of the gas, and Marval is found dead in bed. Marval has a little boy, Robert, and as a sop to his conscience Duchesney adopts the orphan. Twenty years roll away, and Robert, grown to be a young man, is grateful to the notary, whom he regards as his benefactor. Robert is taken into partnership by Lazare, the financier, and is favourably regarded by Susanne, the financier's daughter. One day Robert receives a note signed "Darbois," which puzzles him and arouses suspicion. It asks a favour, and concludes thus:—"The service I ask is small considering that I was your father's partner when he made the great fortune he left to you." Robert has Darbois shown in, and begins to protest that no fortune has been left him. Darbois suggests that the notary must have kept the money. Robert will not hear of this, and explaining the circumstances to Lazare, a friend of the notary, the old man indignantly repudiates the suggestion. Darbois, however, has his suspicions, and persuades Robert to allow him to disguise himself as an old clerk so that he may gain access to the notary's office and make investigations. Robert gives him a letter of introduction, and the notary, on the strength of this, gives Darbois a place in his office. At night, when all is quiet, the supposed clerk begins to investigate the private office. He discovers a trap-door in the floor, and places a seal cunningly upon it. He has hardly restored the carpet and left the room when the notary enters, descends to the cellar, and there again inspects the documents in the murdered man's pocket-book. This is an almost nightly practice of the notary's, as he is everlastingly pursued by the remembrance of his tragic deed. Darbois reports to Robert, and they decide to test their suspicion. Luckily Robert has his father's clothes, and as Darbois is about the same sized man they make him up so as to represent Marval at the time of the murder. Concealed in the outer office, they watch the notary as he descends to the cellar; then they follow him down the stairs. A slight noise attracts the guilty man, and he turns to find himself confronted with what he believes to be the ghost of his victim. The scene is highly dramatic and very well acted. Under the influence of his fear the crime is revealed. Driving him before them up the stairs, they leave the notary in the office and go to the house of Lazare, who returns with them. The notary, confronted at last with his crime and unable to face the dishonour, returns to the cellar, enters a secret recess, and just as Lazare and the others come back he blows up the premises. When the smoke and the shock have passed there is left only a heap of debris, which forms the tomb of the murderer. A bright contrast to this tragic scene is given by the concluding picture, which shows Robert consoled and happy with Susanne.

"THE BEST REVENGE." (*Itala*.)

Bernard, a blacksmith's assistant, is in love with his master's daughter, Charlotte. She is a young lady of great personal

charm, and as she sits knitting outside the forge she attracts the attention of the Marquis Collalto, who asks her father to repair his gun. Whilst the work is being done the Marquis chats with Charlotte, and gives her a rose from his buttonhole. She treasures the flower very carefully, and her attention to it is the first thing to arouse Bernard's jealousy. The Marquis sends her a note saying that the roses in his garden are in full bloom, and he hopes she will keep her promise to gather them. Charlotte is cold to her lover, and seizes the first opportunity of hastening to the Marquis's garden. In gloomy jealousy at his forge Bernard decides to follow her. He sees her meet the Marquis, and entering the grounds, roughly assails them on the lawn before the house. The Marquis defends himself with his whip, and leaves a nasty mark on Bernard's face. The infuriated young man returns, and informs the blacksmith, but a carriage drives to the door containing Charlotte and the



Marquis, who has come to ask for her hand in marriage. Realising that he has lost her, Bernard gathers his few belongings together, and departs. Twenty-five years later, in a foreign country, Bernard has amassed a large fortune, and with his son John prepares to return to his native land. The Marquis has lost his wife, but is devoted to his daughter, Dorina, who is the living image of her mother. Bernard has plans of revenge which he does not communicate to John. He succeeds in getting the Marquis into his power by being his only creditor. John is sketching in the country when he incidentally falls in with Dorina. There is a mutual attraction between the young couple which rapidly ripens into love. The hour of Bernard's triumph is near. The Marquis is in extremity, and Bernard instructs his agent to act without

any. The Marquis receives intimation that the law must take its course, and this is quickly followed by the appearance of the bailiffs, whose entry at the mansion gates creates a lively curiosity amongst passers-by in the streets. Shortly after Bernard himself drives up to take possession and gloat over his enemy. The Marquis receives him in the drawing room, and not knowing him, of course, endeavours to soften his creditor. Opening quietly, the scene becomes gradually more intense as Bernard finds it increasingly hard to restrict his exultation. Finally, with a swift movement, he parts his beard, and shows the Marquis the scar which still remains an evidence of the whip cut given years ago. Then he allows his passion full play, and glories in grinding his enemy to the dust. The Marquis, overcome, staggers from the room. Dorina is alarmed to find her father swooning in the hands of the servants. John meanwhile has called upon the Marquis with the intention of

But he finds consolation with Jeanne a daughter of another fisherman, to whom he gets married. A little while later he is offered a berth on a vessel for a fifteen months' cruise. He takes a tender farewell of his young wife and departs. Poor Margot, neglected and alone, is on her deathbed. She commits to the care of Jeanne, her little child—Mederic's child. For the sake of her husband the young wife adopts the infant and silently bears the sneers of the fisher wives. Mederic returns and is angry when meeting some cronies they speak slightly of his wife and scoff at him and her. He meets Jeanne with the child, and believing her unfaithful to him rails at her and lays violent hands upon her. But her old father intervenes; together they lead Mederic to the cemetery, and at Margot's grave tax him with his own wrongdoings. He is subdued by the consciousness of his guilt, and we leave him making amends to his wife and the child.



asking for Dorina's hand. He is surprised to find his father there, and learning the facts endeavours to turn Bernard from his purpose. But the father is unmoved, whereupon John whips out a revolver and vows to destroy himself if his father will not spare the Marquis and his daughter. Bernard is extremely fond of his son, and after struggling with him for the weapon, he retires to the study to meditate on what course he shall take. Whilst there Dorina enters to fetch some wine for her father. Bernard is thrilled by her likeness to Charlotte. He follows her, and finds John assisting her to restore her father. A great resolve flashes upon him. He tears to pieces the documents which give him his power over the Marquis, and for the sake of Dorina and John extends to his old enemy the right hand of fellowship. It is a capital conclusion to a capital drama.

"CALUMNY." (*Excerpt*)

A burly young fisherman, Mederic, is in love with the pretty country girl, Margot. He meets her as she comes riding down the cliffs on her donkey, and the young lovers go strolling off together. They hope soon to be married. Mederic will boast of his bride-elect to anybody who will listen, but outside the tavern where he sits drinking, another fisherman poisons his mind against Margot. He writes a note to her telling her that she is not worthy of him, and that he is leaving the country.



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"AN ELUSIVE KISS." (*Urbanora.*)

It is during the winter sports season at Chamonix. The Royal Hotel is full of guests, all enjoying the skating, tobogganing and skiing. One afternoon at tea-time John Hartley, a young American millionaire, arrives. He is introduced to Miss Olive Randall, a very beautiful English girl, and immediately falls violently in love. Accustomed to getting whatever he wants, Hartley addresses a note to Olive, asking her to marry him, but the imperious wording of the letter annoys the young lady, and in a spirit of bravado she refuses to accept Hartley unless he can make her kiss him voluntarily. John accepts the challenge and determines to win his prize. Olive has a great affection for her uncle, who is also staying at the Royal, and John notices that she kisses him lovingly whenever they meet. He makes up to resemble the old gentleman and settles himself with a paper in the lounge to await Olive. Everything might have gone well and his ruse succeeded, but as Olive enters by one door her uncle comes in at the other, and seeing what is apparently another uncle she seizes the beard of each man, and John is unmasked! On Christmas Eve a dance is given at the hotel, and the room is beautifully decorated with holly and mistletoe. It is a tradition that any gentleman able to guide his partner beneath the centre bunch of mistletoe can claim a kiss. John is dancing with Olive, and does his best to stop her under the mistletoe, but Olive darts away each time, and after a little changes her partner, allowing this one to guide her as he wishes, and smilingly paying the toll, to John's chagrin. A few days after Olive Randall leaves the hotel and returns to London, where Hartley follows her, but he begins to despair of winning his bet. One day an invitation to a charity bazaar reaches him from Olive, and he accepts joyfully. The day arrives, and John turns up in good time, and proceeds to buy as many useless articles as he can carry. At Olive's stall he pauses and offers to buy a kiss from her for £500. She indignantly refuses, but the offer has been overheard, and all gather round exclaiming, "It is for the orphans and widows of the miners, you cannot refuse." Olive tries to make believe it is her companion he is anxious to embrace, but he will take no substitute, and at length laughingly she complies. John draws her to him, and asks if she will keep her promise, and laying her head on his shoulder she assents.

"EXPRESS COOKERY." (*Urbanora.*)

Cookie buys a beautiful fat goose. She brings him home alive, and prepares to kill and cook him for dinner. While she is sharpening a knife the goose flies up the chimney. Cookie follows in a great rage, and a wild goose chase ensues. The bird leads the way, and Cook valiantly keeps him in sight. Across the roofs they go, into the street, upsetting everything in their way, the goose plunges into the sea, closely followed by his owner, but although time after time he is nearly captured, he always eludes her grasp. Finally he flies into a furnace, the stoker fishing him out for Cookie, all nicely cooked and ready for table.

"MAMMA'S GLOVE." (*Urbanora.*)

Mr. Revill, owner of a large factory, wishing to extend his premises to improve his business, asks an old friend, Jim Devereux, to lend him £5,000 to carry on his schemes. Now Devereux has a secret affection for Mrs. Revill, who is extremely beautiful; realising that here is a chance to win her gratitude, he inspects the factory, and promises to send on the requested loan. Some days later the Revills give a dining party to a few intimate friends. Their little daughter Dorothy is allowed to sit up to dinner, but when her nurse comes to carry her up to bed, she objects, asserting that she is not

sleepy. Mamma insists, however, and the little one is soon tucked up in her cot. As soon as nurse leaves, after turning down the light, Dorothy scrambles out of bed and makes her way to her mamma's dressing-room, where she dresses herself in hat and coat, powders her face vigorously, and, taking a pair of long white gloves from a drawer, trots down to the drawing-room. Her father is much amused at the quaint little figure, and, seeing her struggling with one of the gloves, kneels down to help the little hand into it. He discovers a note tucked in one of the fingers, and reads: "I am tired of your cruelty. It was for your sake I lent your husband the money, but remember I can ruin him yet." Recognising Devereux's writing, the enraged husband calls him into the library, where he demands an explanation. A violent scene ensues between the two men, and Revill seizes a pistol from the drawer of his writing-table and fires. Devereux falls at his feet mortally wounded.

"DUPIN'S CLARIONET." (*Urbanora.*)

On the stall of a second-hand shop Dupin discovers a fine clarionet. Being an accomplished performer on the instrument, he quickly strikes a bargain, and walks off with his prize. Unable to curb his impatience to try the clarionet, Dupin plays on it along the street, charming (?) the ears of the passers-by. Seeing a gang of labourers hoisting a heavy weight by means of a crane, Dupin strives to lighten their labour with his music. The men leave their work and commence to dance . . . but the weighty load slips and falls on Dupin's head. On releasing him the labourers discover to their horror that the clarionet has gone down his throat and is sticking out on the other side of his head! Dupin continues his walk, and implores everyone he meets to pull the clarionet out again, but although many make strenuous efforts to remove it, the instrument will not budge. At length two blacksmiths get to work with hammer and wrench, and after a few moments the obstinate clarionet is forced out again, and our merry friend, with his infectious smile, trots away, none the worse for all he has been through.

"GLIMPSES OF DENMARK." (*Urbanora.*)

On the Sound—the Royal yacht Pavilion and arrival of the ferryboat that plies between Sweden and Denmark. Klampenborg and surrounding district and lakes—Marienlyst and Fredensborg Castle, a former meeting-place of all the royalties of Europe—Hornboch—Frederiksborg Castle, a picturesque building with beautiful sculpture—a view of the famous courtyard. A trip on the Fredriksdal Canal.

"JAPANESE MAGIC." (*Urbanora.*)

A series of marvellous conjuring tricks performed by a mandarin and a Geisha. A small bowl of goldfish appears—at a touch from the magic fan mermaids appear sporting gaily among the fish. Greatly pleased by the effect of his wonderful fan the mandarin allows the Geisha to try her skill. She fans him, and he disappears in a cloud of smoke, leaving his robes behind. The Geisha then becomes a kind of human firework, and is at length burned in half, her head and shoulders travelling in one direction and her legs in another—a truly marvellous trick! Tiny jugglers are produced, who perform on a miniature stage, a duck and a cat who do not agree, also many other wonders. The little Geisha's head nods to us from the centre of a plate as a *finis* to one of the cleverest of illusion films.

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"WHEN PERSISTENCY AND OBSTINACY MEET."

(Vitagraph.)

Featuring:

Mr. Maurice Costello.

Miss Florence Turner.

Faint heart never won fair lady. Henry Ford deeply loves Dorothy Ellis, but he cannot abide her dog. She resents his reflections upon her pet. They quarrel, and Henry, in a "peeve," leaves. Later he repents his hasty action, and telephones Dorothy, who refuses to answer the 'phone, telling her maid to do so. This is a complete setback to Henry, but he



still persists, writing her a letter, which she returns to him unanswered. He is not discouraged. He sees his sweetheart in a millinery store making a purchase, which is later delivered to her home by the express-man. Henry follows the man, and induces him to exchange clothes with him, and allow him to deliver the package. He is admitted to Dorothy's home. At first she does not recognise him in his disguise; when she does she treats him as she would any common carrier. He is repulsed, but not conquered. He keeps at it, this time following her to the theatre, masquerading as a woman. No use, she will have nothing to do with him. He tries again, attending a reception to which he and Dorothy have been invited. She arrives in her limousine, and he in his, at the same time. At the reception he tries to attract Dorothy's attention, and secure a dance with her, but she obstinately resists him. He determines upon a coup. He gives the attendant who announces the conveyances at the door his limousine check for Dorothy's, which he found on the sidewalk. Both their vehicles are alike. Henry gets in his machine and hides under the lap robes. When Dorothy comes out of the mansion to return home she enters his machine, supposing it to be her own. After they have proceeded some distance Henry bobs out from under the robes and reveals himself. Dorothy at first will not listen to his overtures for forgiveness, but finally she weakens, and cannot help but acknowledge his persistency as proof positive of his firm and lasting love for her. They kiss and make up.

"THE SPIRIT OF THE RANGE." (Vitagraph.)

Featuring:

Peggy Dorlan Miss Mary Charleson
Foreman of Ranch Mr. Robert Burns

Peggy Dorlan has always looked on the head of the family with whom she lived as her father. One day he acquaints her that he is only her guardian, and that she has inherited from her father the "Bar Z" ranch from Wyoming, also that her only relative living is her brother, whose whereabouts are unknown. The young woman goes to Wyoming, and runs the ranch according to her own notions. On the day of her arrival

the outfit of the "Flying Q" ranch, adjoining her property, cuts the dividing fence. She forbids the use of firearms by her employees. Dick Owens, the young foreman of her ranch, is a fellow of excellent qualities, but she, wishing to impress upon him the dignity of her control, refuses to eat at the same table with him. He accepts the snub with due consideration. Riding horseback over her possessions, she loses control of her horse. The young foreman, who sees the runaway, saves her life, and she is forced to acknowledge his favour. A bunch of her cowboys are attacked by the "Flying Q" ranchers, but, following her orders, they ride away with the insult unresented. She is looking at the picture of her father, given to her by her guardian, when she overhears the foreman say he is going to make an examination of the fence. She appreciates his peril, and is about to call him back, but hesitates lest she encourage her interest in him. On the range he is attacked by the "Flying Q" outfit and in the encounter is wounded. He hastily writes a note asking Peggy to bring him a rifle. He fastens it in the bridle of his horse, and the faithful beast brings it to her. Jumping upon her horse, she rides to his rescue. Together they fight the enemy, and when the foreman falls exhausted she steps from cover and faces her opponents, who shamefacedly retire. A few days later the foreman of the "Flying Q" ranch calls to apologise for encroaching upon her preserves. His eyes light on the photograph on the table. He tells her it is a picture of his father. She then learns that he is her long lost brother, and throws her arms about his neck.



At this moment her young foreman enters the room. She introduces him to her brother, confiding to him their love for each other.

"IN THE FURNACE FIRE." (Vitagraph.)

Featuring:

Miss Edith Storey.

Mr. Harry T. Morey.

Through a chance meeting John Pennell and Mary Nelson become acquainted. He is very courteous, and she invites him to call to see her at her home. He meets Mary's sister Kate, and falls in love with her. Mary is a thoroughly sincere and womanly girl, and is disappointed in John when he so readily falls to the charms of Kate, who is a flirt and of a fickle nature. After this Kate and John meet frequently, and one day, when Kate calls to see John at the express office, where he is employed as a driver, he introduces her to Frank Murray, the shipping clerk, who is very much taken with her, and later manages to meet her. He tells her John is a thief, and so poisons her mind against him that she throws John over for Murray. Kate tells Mary about John's dishonesty, but she does not believe it, and does not rest until she tells John. He gives up his position, and, at Mary's suggestion, decides to take a

job on an ocean liner as a stoker. Murray marries Kate, but they do not live happily together, although he provides her with a very comfortable home and plenty of money. Mary feels certain of John's innocence, and determines to prove it. She employs a detective, who discovers that Murray is the thief.



On the steamer John thinks over Kate's rejection of his love. Realising her shallowness, he takes her photograph and tears it to pieces, throwing it in the furnace fire, where it is consumed, with his love for her. Mary, after Murray's arrest, writes John and tells him all about it, and says he can come home without fear, as his innocence has been proven. Mary calls on Kate, and offers her a home with her, which she refuses. Losing her temper, she roundly denounces Mary, and accuses her of spying on her husband for a man who does not care a rap for her. As she says this John enters. He looks at Kate and tells her that she is mistaken, and to prove this statement he clasps Mary in his arms and takes her from the room.

"HER CHOICE" (Vitagraph.)

Featuring:

Edith, her niece Miss Zena Keife

Edith's Mother Miss Tapley

Without an heir, Mrs. Letitia Summers, the principal and proprietress of a most fashionable and exclusive boarding school, decides to give her two nieces, daughters of her deceased brothers, an education, and at the same time select one of them as her heir. Without letting them know who she is, she writes each a letter, stating that a lady of means has provided for their education at Mrs. Summers' Seminary.

Edith, who is a very sensible and lovable girl, receives the announcement with joy, and assures her mother that she will be



able to take advantage of the opportunity without any additional expense to her, for she knows that her mother cannot afford to send her there with any pretension or style.

May, the other niece, who lives in another part of the country, is delighted with the news, giving her entrance to so fashionable a

school. Immediately she demands of her mother a lot of new things in order to satisfy her vanity and desire to make an impression. May, with her new clothes and outfit, attracts considerable attention when she arrives at the school. Edith, in her modest wardrobe and old-fashioned carpet-bag, is received with disparaging remarks, and even her own cousin, May, snubs her. May is very popular with the girls, while Edith has to content herself with their toleration, spending most of her time with the younger pupils of the school, with whom she is a great favourite on account of her sweet disposition and kindness.

At the end of the school course the two girls graduate with creditable showing in their studies. In addition, Edith is crowned with a crown of daisies, and a chain of them placed about her neck by the children in acknowledgment of their love for her. After the graduating exercises, Mrs. Summers calls the two girls into her private office, and tells them that she is their aunt, and she has chosen Edith as her heir in recognition of her kindness and thoughtfulness for others. May cannot restrain her temper, abruptly and haughtily leaving the room.

"FAITHFUL UNTO DEATH." (Vitagraph.)

Featuring:

Gurlah Khan..... Mr. Hal Wilson.

The Colonel's Daughter Miss Norma Talmadge.

Assigned to duty in India, Colonel Morris is living there with his family. Obligated to take a short journey, Gurlah Khan, his native servant, is taken sick. The Colonel dismounts from his



elephant. Hurriedly he urges the big beast back home, where the servant is carefully nursed by the Colonel's family.

A rebellion breaks out among the Sepoys in the Herut District, and all the inmates of the British post are massacred. Some of the natives hasten to Colonel Morris's headquarters and notify Gurlah of their victory. He pretends to be in sympathy with them. Lieutenant Wilson, who has escaped the massacre, comes to warn Colonel Morris of the uprising. Gurlah Khan, in gratitude for their kindness to him, tells the family to do as he instructs and he will save them. He takes their jewels and places them in a small bag and then tells them to escape to the attic. He joins the Sepoys, who insist upon entering the house and killing its inmates. They then set fire to it. In order to carry out the plot the grateful servant flees with the two rascals.

While the house is in flames the elephants rescue Colonel Morris and his family. Lieutenant Wilson writes a note to the commanding general of the English troops at another garrison and attaches it to the ear of one of the elephants, and sends him with it to notify the English soldiers of their danger.

In the meantime Gurlah Khan returns and tells Colonel Morris to escape to the Sacred Temple, where they will be safe. He leads them into the Temple, closing the door, and places his arm through the large staples, thus barring entrance to the clamouring pursuers on the outside. Unable to hold out longer, Gurlah Khan lapses into unconsciousness, just as the British, who have received the message by the elephant, enter the door, after repelling the besiegers. Colonel Morris supports Gurlah from the door and tenderly places him on the floor, Mrs. Morris and her daughters kneeling at his side. He hands them the bag of jewels which he has saved, and, with a parting word of gratitude, expires.

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"THE WINNER AND THE SPOILS." (Majestic.)

Gaspard, Count de Castany, in the French army, has gambled away all obtainable money. He goes to his sister Marie, and asks for aid. She refuses, and while imploring her brother to keep away from his fast friends, one of them, the young Marquis de Fornay, is announced. Marie receives him distantly, and after their departure Marie calls her maid, and they follow them. The next day Gaspard again begs Marie for money, and she refuses.



He then takes the family jewels and leaves. Marie thinks of a plan to circumvent him. She calls her maid, Nichette, and sends her to Gaspard's valet, of whom she demands one of Gaspard's best suits. She dresses her mistress, and together they start out, making Jean accompany them. Marie enters the club, and calls for Gaspard. He introduces her as his friend, the Count de Thirs. The Marquis recognises her at once, but says nothing. The playing is resumed. Gaspard plays more recklessly than ever, and finally stakes the family jewels. The Marquis plays hard to win, and finally succeeds. As the jewels are handed to him Marie denounces him as a thief and a card shark. The friends of the Marquis insist that he challenge her at once. Marie is horror-stricken, and her brother insists upon fighting for his young friend. The Marquis will not listen to this, and insists upon fighting with the Count. He says, "to the winner shall belong the spoils," and draws up a paper to this effect. Marie is terribly frightened. But when the word is given she nerves herself, and plunges again and again at the Marquis, finally wounding him. His second hands Marie the jewels. The next day Gaspard asks for them again. As she refuses the Marquis is announced. He says Gaspard can never have the jewels again, and points to the "not transferable" clause in the contract. The Marquis has brought orders sending Gaspard out to join a regiment in Algeria. The Marquis then offers Marie the balance of the "spoils," himself, and the estates of the De Fornays.

"THE LITTLE MUSIC TEACHER." (Majestic.)

The little music teacher has a hard time making enough money to pay her bills. A month's rent is due. Riding on the car she discovers that she has forgotten her pocket-book, and is forced to borrow five cents from a handsome man sitting next to her. They exchange cards so that she can return the borrowed nickle. The man becomes interested in her, and although a great musician, pretends not to know the first rudiments of music so that he can take lessons from the little music teacher. After she has given him several lessons, she discovers a newspaper article about his wonderful piano recital given before a large audience the night following one of her lessons in which she has had great trouble

teaching him some five finger exercises. Thoroughly angry and humiliated, she refuses to see him again, and it is only after he has declared his love and given it as the reason for his deception that she puts a lighted lamp in her window as a signal that he is forgiven.

"WHOM GOD HATH JOINED." (Thanhouse.)

A young mechanic decided to send his wife to her relations in the North until happier days dawned. Later he received word that the ship upon which she sailed had been lost with all on board. Life in the city became hateful to him, and having no ties that bound him there, he abruptly departed into the country, deciding to wander wherever fate might lead him.

He met a kindly old farmer, who offered him a job, and soon grew to absolutely trust him. His employer had a daughter, and as time passed on, the girl showed him favour, while the farmer made it manifest that he would only be too glad to trust the future of his child in the hands of one who but a short time before had been a stranger.

In the meantime, the wife was slowly regaining her strength. She had not met death in the wreck, but was the one survivor, having been found, nearly dead, by some fishermen, who had discovered the broken fragment of the ship. When able to sit up her memory was gone, and it was not until many weary months had passed, that she was able to remember who she was, and what had happened.

By this time the husband had vanished, and the poor weak woman found it impossible to trace him. She kept up the search, however, and finally, by chance, located him, reading in a paper of his approaching marriage.

The wife reached the house on the day set for the ceremony. There she met her rival, arrayed in her wedding gown, and told her who she was. The untutored country girl, in her first moment of anguish, denied that the man of her choice was the husband of the other woman, and fiercely ordered her away. In terror of her life, the wife departed, and the country girl followed her to the porch of the house, and grimly watched her as she staggered off. She saw her attempt to cross the railroad tracks, slip and fall, striking her head on the tracks, and lying there unconscious. The same moment the watcher heard the whistle of the approaching train, and knew that if she refused to aid, the obstacle that might prevent her marriage to the man she loved would be removed.



First she watched her grimly, determined that she should die. The train was coming rapidly, but the woman's thoughts travelled far more swiftly. She hated her rival bitterly, but she could not let her die. In the end she dragged her from the tracks, restored her to her husband, and tearfully watched the couple as they departed from her life, happy after their long period of suffering.

The girl remained at the farmhouse, and during the long, lonely years that followed, she frequently wondered whether she had done right in sacrificing her happiness. "Is love worth a crime?" she mused, and somehow she could never answer the question to her own satisfaction.

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To Mr. H. Winik belongs the unique distinction of having created what we believe to be a record run for any single picture. We refer to the fact that at the Theatre de Luxe in the Strand, Dante's Inferno, of which we give two illustrations, has now been running for no less than 17 consecutive weeks, during which time

once having had their appetites whetted, the great B.P. are only too anxious to renew their acquaintance with the picture. Nor do we wonder at this, for the story is portrayed in a more realistic manner than it ever could be on any other than the silent stage. Undoubtedly, the presentation is exactly in harmony with its



the theatre has been visited by over 120,000 persons. As a draw, Dante's Inferno has far eclipsed many actual stage representations, both of comic opera and the actual drama on the legitimate boards, and yet there is no sign of public interest flagging. In fact, it seems that

author's conception. The picture must undoubtedly prove the greatest money earner extant wherever it is shown, and we should strongly advise exhibitors on the look-out for a good thing to get in touch with Mr. Winik at 65, Strand, W.C.

ANOTHER FINE THANHOUSER PICTURE.



IN Undine, the Thanhouser Film which the Western Import Company are releasing on February 22, length 2,000 feet, we have another of those fine feature films which have made the name of the Thanhouser producers famous all over the world. The wonderful scenic effects will provide something to talk about for the cinema theatre patron, but even these pale into insignificance when contrasted with the gorgeous costumes worn by the artistes, whose superb acting in this subject will win for them fresh laurels. Undine may honestly be termed "the goods," and we shall be surprised if its sale does not surpass that of all the good things which this company have previously given us. The story runs:—

In the days long ago, when knights were brave and venturesome, lived Lord Huldbrand of Ringstetten. The duke's daughter, Bertalda, Huldbrand's kinswoman, was the most famous beauty in that section, and Lord Huldbrand was one of the cavaliers who vainly sought to win favour in her eyes.

Just beyond the Duke's domains was a gloomy stretch of woods, known as the Enchanted Forest. It was said to be the resort of all kinds of spirits and goblins, and travellers durst not venture there.

The haughty Lady Bertalda was struck with the idea that here was a way to prove her power over her admirers. To the one who would dare to make a midnight trip through the enchanted forest she offered a bow of ribbon, fashioned by her own fair hands, which did not seem much of a prize, except to the infatuated young men. At that, however, Huldbrand was the only one who dared to tempt fate. Bravely he rode through the forest, pestered and annoyed by spirits, until at last, faint and exhausted, he saw the humble cottage of a fisherman, and gladly sought refuge there.

The fisherman and his wife, both past middle age, were common peasants; but the girl with them, who at first he thought was their daughter, was of entirely different class. She was young, beautiful, and refined, and the knight lost his heart to her at once. The peasants told him that they knew nothing about the girl except that they believed she had been shipwrecked, and that although they had learned to regard her as a daughter, they knew nothing of her history, except from the time that, seemingly half drowned, she had arrived at their humble home.

Lord Huldbrand's love became more and more pronounced, and in a very short time he asked her to be his bride. Then she told him her story.

"Many a fisherman," she said, "has had a passing glimpse of some fair water nymph, rising out of the sea with her song; he would then spread the report, and these wonderful beings became to be called Undines. And you now see before you, my love, an Undine."

She then went on to explain that Undines have no souls, and only by marriage with human beings could they acquire them. Undine determined to be of this number, and made her appearance as an earthly maiden. Other sprites had aided her, and Lord Huldbrand had practically been driven by them through the Enchanted Forest to the fisherman's cottage.

The Knight's love conquered, and he embraced the beautiful Undine, telling her that she should be his bride and that nothing else mattered. They were married, and returned through the forest together. To the surprise of the Haughty Bertalda, Lord Huldbrand returned to announce that he had fulfilled his quest, but he returned the lady her token, saying that by his trip to the

Enchanted Forest he had won the fairest of brides. Then the nobleman and Undine proceeded to the castle, where they hoped to live together for ever.

Many years, Lord Huldbrand lived in his castle on the Danube River with his beautiful bride. He knew that before his marriage she had been a water nymph, because she had confessed the fact to him, but her marriage to a man of the earth gave her a soul, and she was so sweet and charming that he tried to forget the fact. From time to time, however, it was brought back to his attention by the unexpected appearance of some of her relatives, notably one Huhlbörn, an uncle who in repose was a most charming brook, but ever and anon would resolve himself into a tall old man, who seemed full of curiosity as to how his niece was faring. It palled upon Huldbrand, and he often wished that his bride had had earthly kinsmen.

Matters came to a crisis when Huldbrand's kinswoman, the charming Lady Bertalda, arrived with her father to pay Huldbrand a visit. There had been a time when Bertalda regarded Huldbrand as her chosen knight, but when she sent him into the Enchanted Forest he met Undine and forgot everyone else. So Bertalda hated Undine, although she hid her feelings under a mask of friendship.

Huldbrand again fell under the spell of Bertalda. He neglected his beautiful wife, and this, too, was noted by the water nymphs, who determined to avenge her. Their chance came when Huldbrand and the two women were taking a trip on the water. The nobleman had been more than usually attentive to Bertalda, and neither of them noticed that in the water surrounding their boat were scores of hands stretched out to drag them to destruction. Undine saw them, however, and after trying vainly to induce the nymphs to depart she sacrificed herself to save her husband, leaping overboard and sinking, supposedly to death, under the sea.

Huldbrand's mourning was brief, and soon his betrothal to the beautiful Bertalda was announced. The latter was of a vengeful disposition, and remembered that the only time Huldbrand had upheld his wife was once when she wanted a fountain in the courtyard blocked up, and the nobleman permitted it to be done, despite the protests of Bertalda. Now the young woman, in her husband's absence, had the obstructions removed, and laughed as she thought that she had removed the last vestige of her former rival.

The unhappy Bertalda did not know that the fountain was the only road by which the sea nymphs could get into the castle. Undine had closed the door to save her husband. Bertalda opened the way again, and through the fountain came a woman in white, weeping bitterly. Spectators drew aside in awe as she entered the banquetting room, and approached the bridegroom. They recognised Undine as she stepped to the side of Huldbrand and enfolded him in an embrace—the embrace of death, for he fell dead at her feet.

At the funeral of the unhappy knight there was one mourner who followed the others alone, and remained after they left. It was the faithful Undine. She fell on her knees beside the tomb, her arms encircling the body. Then she faded from human sight, and a bright silvery brook appeared, and is there to this day. From that time forth villagers are said to have shown travellers this spring and they believe it to be the forsaken Undine, who continued to twine her arms about her beloved lord.

THE ELECTRIC PALACES, LTD.

"THE THUMBPIECE."

SOME VERY INTERESTING STATEMENTS BY LEADING MEMBERS
OF THE TRADE.



MR. HORACE SEDGER and Mr. Edward Laurillard invited their directors, friends, and chief employees to lunch last Sunday at Verrey's, in Regent Street. This annual luncheon is termed the "Thumb-piece" (so called after the French, and signifies that it is a meeting of workers, the French workman being noted for cutting with a knife his bread and meat, which he holds against his thumb), and is held on the first Sunday in the New Year. The menu reads:—"New Year's lunch, with greetings to our staff of Electric Palaces and friends." This is the third year of reunion, and each successive year sees marvellous strides, both in enlarged seating capacity in the theatres they control, and also at the annual meetings that are so charmingly arranged. Mr. HODGES, the well-known manager of the Marble Arch Theatre, in proposing the health of the hosts, said that if imitation is the sincerest form of flattery, then Mr. Sedger and Mr. Laurillard were indeed among the most flattered men in London, as what they have done and continue to do with regard to new ideas had been copied by hundreds of other theatres. He referred to the large number opening in every district, and said that if ever there appeared a board on any land or premises notifying it is in the market, he generally sees, or expects to see, the next time he passes, another board, stating "that the property had been sold by Harris and Gillow for a new cinema theatre." He pointed out that one of the secrets of their success was they never pandered to a cheap public nor offered to throw in with the pictures a cup of lukewarm tea and a slice of indigestible cake. He said, "The cheaper you make it, the cheaper you may."

He thanked Mr. Sedger and Mr. Laurillard on behalf of himself and managers for the kind consideration with which they had always treated them, not only during the past year, but during all the years he had been acting for them, and he asked them, on behalf of the staff, each to accept, as a token of their great esteem and regard, a gold-mounted stationery case and a gold match-box. "For he's a jolly good fellow" was then sung by all the company standing.

MR. HORACE SEDGER, replying, explained the signification of the word "Thumbpiece," and stated that the successes of the past were not entirely due to Mr. Laurillard and himself, but greatly to the help he had always received from his managers. He had always appealed to the better classes, and had never feared opposition. On the other hand, he courted it, as he was generally benefited by the comparison. They were always creating new ideas and aiming at progress. One of their chief assets was the bonhomie, good fellowship, and good harmony amongst all their fellow workers. He pointed out that, although he was 60 years of age, he was anxious to have many more years of these celebrations. He thanked Mr. Hodges and the staff for the handsome presentation and for the kind thoughts which prompted it. MR. LAURILLARD, in returning thanks, stated that at the luncheon they had nearly every branch represented—directors, bankers, solicitors, stockbrokers, auditors, estate agent, film manufacturers, theatres, managers, electricians, and orchestra directors. The object of these annual gatherings was so that they could wish each other the best of luck and shake hands. A great many papers, he pointed out, had been writing columns on the cinema industry, calling it "the romance of a young industry," but it was not very young, as to his knowledge it was over 20 years old.

The first man who threw moving pictures on a sheet was an English engineer named Paul. He had been working for years, and in December, 1895, he, his brother, and an assistant threw the first moving pictures on a sheet in Red Lion Street, Holborn. These three were so delighted that they shouted for joy so loudly that the policeman on duty thought it was a fire or a murder. He rushed in, saw some moving pictures on

the wall, and immediately ran out again to his brother officer on the beat, telling him that there were ghosts in the house.

In 1896 an exhibition of moving pictures was given in the Finsbury Scientific Institute. On March 25, 1896, it was shown at the Alhambra, and the first picture ever taken and put on the same night was the Boat Race of that year, by Robert W. Paul, who gave the show at the Alhambra. On March 17, 1897, Mr. Warden Jones, now the head of the Electric Palaces Film Department, gave an exhibition of the Biograph. The State Express was the name of the machine, and it had to be carried by four men. The films were about nine times the present size.

The Polytechnic have been showing films for about 16 years, and Mr. Fredericks, one of their own musicians, had been playing there for the last 11 years.

He was glad to say that the whole of the managers and the staff knew their business, and had the interest of the company sincerely at heart. He recalled the fact that it was about seven years ago when they first entered the business, and how landlords laughed with scorn at the idea of letting premises for a cinema theatre. At last, after much trouble, they succeeded in getting premises at Shepherd's Bush. They took out the shopfront, and put in a box-office, in accordance with American design and practice. They had an operating room 4 feet by 4 feet that you entered through a hole, and then up a ladder. When they first opened, people stood outside and stared, wondering what this new kind of "penny peep-show" was. After a few days a few boys and girls came in, but chiefly to giggle. He said to Mr. Sedger, "This is no good; we had better give it up and go home," until one Saturday night the business went up with a jump. They took 6s. 1½d. On his asking the cashier how the farthing came there, she replied that a little girl offered it for admission, saying she hadn't any more, and she (the cashier) did not like to turn away money. They commenced to lose heart, but kept pegging away, the takings gradually creeping up, until they were making £50 to £60 per week profit.

They afterwards went to Walworth Road, and took a chapel, much to the disgust of some of the residents, who called them Americans. Walworth was at once a success. Marble Arch followed, and immediately they initiated the West-End Cinema Theatre. Others quickly followed, and grew like plants in a hot-house. They were exceedingly lucky in having come across old theatrical friends to assist them in the management of the respective theatres.

The figures relating to their employees were very interesting. When they gave their first thumbpiece in 1910 they had 20 musicians, and in other departments 148. In 1911 they had 35 musicians, and in other departments 298. In 1912 they had 101 musicians, and in other departments 455. They had received very great help from their chief musicians, amongst whom he would like to mention Mr. George Pritchard, Mr. May, Mr. Schwarz, Mr. Fredericks, Mr. Edwards, and other well-known artistes in the musical world.

He thanked them all for their kindness and for the presentation, and also would like to record his thanks to the film manufacturers and renters for all the help they had so kindly given, amongst whom were Messrs. Gaumont, Messrs. Jury, Mr. Spoor, and Mr. Will Barker, the Bull Dog, but always gentle and always ready to assist.

Mr. J. J. Edwards, the company's solicitor, proposed the health of the guests, coupled with the names of Dr. Heiderman and Dr. Verney.

Dr. Heiderman replied, and, as a member of the public and a lover of the cinema theatre, said he did not think the British public knew what they wanted, but that immediately good films were shown, they knew at once whether they liked them or not.

He thought the same evolution had taken place in cinema theatres as with newspapers. At one time all the public cared to read about were murders, fires, cabs running away, and such-like, and it was the same with the cinema theatres. At first they wanted nothing but dramas, with the hands-up business, and intense love stories, but now they prefer to see something of anti-historical, religious, or scientific.

He certainly thought that the theatrical profession had learnt a good deal from the cinema theatre, both in the art of gesture and the art of mimicry, which was not so highly developed until the era of the cinema.

Dr. Verney, when replying, recalled the fact that the first time he saw moving pictures was at Hanover, when he was 17 years old (he was now 41, so that it was 24 years ago, which brought us back to 1888), and the topic was what we to-day describe as current events. He never again saw moving pictures until he one day visited the Marble Arch Theatre, and he derived such an extraordinary amount of enjoyment that he visited there three or four times every week. He congratulated Mr. Sedger and Mr. Laurillard on their great success and their model management, and stated, as a medical man, that he was distinctly of the opinion that cinema theatres were solving the drink problem, and where there were previously 100 cases in court, there were now not 10. One of the many reasons for this was that the British workman never knew what he really represented in character and appearance until he saw the drink films on the screen, depicting the awful wretchedness and the terrible troubles that follow the evil craze, and that it was quite a revelation to many. He thought cinemas had done more in five years to cure the evil than legislators had accomplished in 100.

Mr. Warden Jones, head of the film department, proposed the health of the manufacturers and renters, coupled with the name of Mr. Will Barker, and said that the great success of cinema theatres was largely the result of the efforts of manufacturers in providing good, clean, interesting, and up-to-date pictures.

Mr. Will Barker, in returning thanks, said the manufacturers and renters were passing through a peculiar stage, and the hiring business (as Mr. Pathé had said a few days ago) was in an unsettled condition. The manufacturers were striving their utmost through the exhibitors to please the public. The past year had been celebrated in the trade for many things. The long film—not that he agreed with it, but there was a rage, and the manufacturers were, therefore, meeting the demand. He quoted Cowper, who said variety was the very spice of life; everything was now required in tabloid form. He thought that the holding capacity of cinema theatres to-day was twice that of a year ago, which was saying a great deal. Regarding the censorship, he thought it a great safeguard to keep out the "Smoking Concert Picture," which if shown at only a country or provincial theatre would tend to lower the status of cinema theatres as a whole, and in the past that had been what had really taken place. The result had been that if a parent had seen any picture at any theatre which he objected to his children seeing, he had been under the impression that this class of picture was shown at all theatres, and had, therefore, tabooed the lot. As it was, parents who had done this, now they were aware that all films must pass the censor, would once again give their children the pleasure that they had hitherto felt compelled to forbid them.

Mr. Welsh, of Messrs. Gaumont, in returning thanks, said he was pleased to say he had done business with Messrs. Sedger and Laurillard since they first opened their Marble Arch Theatre, and that his relations with them had always been of the most cordial description. He himself had been connected with the industry for 15 years. He said that although the public might not know what they wanted, when

they got what they liked, they liked it. It was now about 11 years since his firm first commenced hiring out films. In this business, all the three, manufacturers, renters, and hirers, had practically to row in the same boat to help one another, and he quoted Tennyson's words, "It is useless without the other." He did not think there was over-much credit due to the renter, he being the middle man. It was due to such men as Mr. Warden Jones—who had such difficult tasks—and to the support of the exhibitor that the renter's task was made so easy.

Mr. Denham Smith, one of the directors, then kindly asked the company to tea at his residence, where, to the accompaniment of music, a most enjoyable hour was spent.

During the intervals between the speeches some very excellent music was rendered by the chief members of the orchestras of the company, and many of the items were loudly cheered. The rendering was certainly given by artistes who were thoroughly finished, both in style and technique. Personally, we desire to tender to Messrs. Sedger and Laurillard our congratulations at their continued success, and upon their unflinching and constant efforts, whereby they have materially helped to raise the tone of the cinema theatre to its present high pitch.

AT THE SIGN OF THE DIAMOND S.



MR. E. H. MONTAGU.

Above we reproduce a photograph of Mr. E. H. Montagu, the popular European representative of the Selig Polyscope Co., a biographical sketch of whom appeared in our last issue.

HOW TO INCREASE YOUR PROFITS.

Send for a specimen copy of the "Cinema" Souvenir of Picture Players which we are supplying to exhibitors at **16s. per 100**, cash with order, which is what they cost us for printing alone.

If these are sold in your theatre by your attendants at 3d. per copy only, you realise

A PROFIT OF 50 PER CENT.

When you consider how eagerly the public buy picture postcards of the players at 1d. each, you will understand how easy it is to sell a work containing over 100 portraits, with a cover beautifully printed in gold, together with particulars of the players, at 3d. per copy or even more.

No price is printed on the book itself so that you can charge just as much as you think you are able to get.

It is the practice of many exhibitors to present their patrons with Souvenirs. Why not hand them this Souvenir as a gift, or, better still, announce that on a certain day members of the audience will be given 100 portraits of picture players?

From the many orders we have already received we anticipate an enormous demand for this Souvenir.

Do not hesitate, but get in front of your competitor. If you don't book it, he may.

Exhibitors ordering 500 copies or over in towns not exceeding 20,000 population, or 1,000 copies in towns with over that number, will have the exclusive rights for their locality.

N.B.—Have you sent your Subscription for "The Cinema" (published every Wednesday), 5s. 6d. per annum, post free? ☐ No. send it with this order.

ORDER FORM.

To the Publishers,

"THE CINEMA,"

21, North Audley Street,

Oxford Street, London, W.

Please send _____ copies of "The Cinema" Souvenir of Picture Players
at 16s. per 100, carriage forward, for which I enclose P.O. (or cheque) for
£ _____ s. _____ d.

Name _____

Address _____

Four Popular Vitagraph Players.



EDITH STOREY.



ROBERT THORNBY.



ADELE DEGARDE.



KENNETH CASEY.

OUR SCENARIO COMPETITION.

EXTENSION OF TIME FOR COLONIAL READERS.



THE competition in which prizes were offered by the proprietors of THE CINEMA for the best scenarios sent in has we are glad to say been a huge success, a large number of really creditable attempts having been received.

Nor is it only amongst our English readers that the competition has aroused interest, indeed so widespread has been the desire on the part of budding plot writers to compete that we have received letters from correspondents in our oversea dominions, America and elsewhere, where THE CINEMA enjoys large circulation, pointing out to us that owing to the short space of time between the announcement of the contest and the closing date they were unable to compete and asking us to grant an extension of time so that they too might participate. The Editor of THE CINEMA has therefore decided to extend the time for sending in plots until January 25 next in order that plots which he has been advised will reach our offices by that date from Australia may be considered before the final award is made.

As our readers will remember, for the purpose of encouraging budding authors, prizes of two guineas, one guinea, and 10s. 6d. respectively will be awarded for the best plots submitted.

The competition is open to all readers of THE CINEMA—dramas, comedies or comics may be submitted.

It should be borne in mind that for the purpose of the motion picture play it is not necessary that the scenario should be of high literary merit; oftentimes a good idea well worked out with events arranged in logical sequence, culminating in a thrilling situation, stands far greater chance than a well-written story. New ideas for pictures is what the film producer is in search of, and our object

in offering these prizes is to assist him in his quest, and to prove that there is no dearth of material upon which he can work.

The only stipulation made is that entrants shall be subscribers to THE CINEMA, viz.:—they shall at time of entry have sent to our publishers at the offices of this journal, 21, North Audley Street, Oxford Street, W., the sum of 1s. 6d., in return for which a copy of the paper will be forwarded to them monthly for six months.

Scenarios should not be of less than five hundred or more than one thousand words and must be legibly written, or typed, on one side of the paper only, and must reach the offices not later than the first post on January 25, 1913.

It shall be a condition of entry that competitors agree to accept as final the award of the Editor of this paper, who, when making his decision, will be guided by the opinions of some of the leading film producers in this country, to whom he will submit the selected scenarios.

Should the winning contributions be of sufficient originality and merit, the Editor will endeavour to arrange for a firm of producers to film the subjects, so that the successful competitors will have an opportunity of seeing their work upon the screen.

Scenarios should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, W., and the envelope marked in the top left-hand corner, *Scenario*.

Plots that are unsuccessful will be returned if a stamped addressed envelope be enclosed for that purpose.

The names of the prize-winners will be published in our issue of February 12, 1913.

FORM OF ENTRY.

I intend to enter the Picture Play Writing Competition, and enclose herewith P.O. for 1s. 6d., being six months' subscription to The Cinema, which please forward to the following address:—

Name _____

Address _____

Date _____



NEW COMPANIES REGISTERED.

GRAND CINEMA (LIVERPOOL), LTD.—This company has just been registered with a capital of £6,000 in 6,660 ordinary shares of 1s. each and 5,667 preference shares of £1 each, to carry on the business of cinematograph theatre proprietors, &c., to acquire certain lands and hereditaments in Smithdown Road and Fallowfield Road, Liverpool, and to adopt agreements with T. H. Hughes. Private company. Registered office, Smithdown Road, Liverpool.

COSMO PICTURE HOUSE, LTD.—This company has just been registered, with a capital of £5,000 in £1 shares, to carry on the business of theatre proprietors and managers at Wallasey, Cheshire. Private company. Registered office, 7, Grove Road, Wallasey, Cheshire.

NEW ASHTON HIPPODROME CO., LTD.—Registered on Dec. 24th with a capital of £2,000 in £1 shares, to take over the business of a picturedrome proprietor carried on by R. Minden at Ashton-in-Makerfield, Lancs, as the "Cheshire Animated Pictures Co." Minimum cash subscription, £100. The first directors (to number not less than two nor more than seven) are W. Almond, A. O'Hara and R. Minden. Qualification, £200. Solicitor, E. Bullough, 27 King Street, Wigan. Registered office, 1 Heath Road, Ashton-in-Makerfield.

NEWTOWN PICTURE PALACE CO., LTD.—Registered on Dec. 23rd with a capital of £4,000 in £1 shares (1,000 deferred ordinary) to carry on the business indicated by the title, and to adopt agreements with A. Freedman, L. Gottliffe and J. Rosenthal. Private company. The number of directors is not to be less than two nor more than five; the first are A. Freedman, J. Rosenthal and L. Gottliffe (permanent gov. directors; special qualification, £200 shares). Remuneration of gov. directors, £300 per annum, div.

SHAFTESBURY CINEMA THEATRE CO. (MANCHESTER), LTD.—Registered on Dec. 19th with a capital of £5,000 in £1 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than two nor more than ten; the subscribers are to appoint the first. Qualification, £100. Solicitors, Hall, Son and Hawkins, Manchester.

WHEATLEY HILL PICTURE PALACE, LTD.—Registered on Dec. 19th with a capital of £3,000 in £1 shares, to carry on the business of cinematograph and other theatre or music hall proprietors and managers. Private company.

HONOR OAK PARK ELECTRIC PALACE, LTD.—Registered December 19th with a capital of £3,000 in £1 shares, to carry on the business indicated by the title. Minimum cash subscription £2,000. The first directors are R. Soper, R. S. Taylor, P. C. Soper, A. W. Atkinson, and P. H. Gardner. Qualification, 20 shares. Registered office, 107, Cannon Street, E.C.

ELITE THEATRE, LTD.—Registered on December 21st with a capital of £3,000 in £1 shares, to carry on the business of theatre, cinematograph theatre, or music hall proprietors and managers, &c. Private company. The number of directors is not to be less than two nor more than seven; the first are not named. Qualification £50. Remuneration as fixed by the company. Registered office, Elite Theatre, Front Street, Stanley, Durham. Solicitor, W. Molyneux, 23, Grey Street, Newcastle-on-Tyne.

MOTHERWELL PICTURE HOUSE, LTD.—Registered in Edinburgh on Dec. 20th with a capital of £4,500 in £1 shares, to carry on business as amusement caterers. Private company. The number of directors is not to be less than three nor more than seven; the first are not named. Qualification, £100. Registered office, 18, Brandon Street, Motherwell.

Y. LEDSEM AND CO., LTD.—Registered on December 19th with a capital of £1,000, in £1 shares, to carry on the business of manu-

facturers and contractors for the sale, erection and maintenance of cinematographs, etc. Private company. The number of directors is not to be less than two nor more than seven; the first are W. H. Smedley and W. T. Smedley. Registered Office, 28, Leicester Square, W.C.

GREENOCK B.B. CINEMA, LTD.—Registered in Edinburgh on Dec. 18th with a capital of £10,000 in £1 shares, to carry on business as entertainment and amusement proprietors. The first directors (to number not less than three nor more than seven) are R. Wilson, H. McLean, J. J. Wright, J. McAulay, A. Williamson, J. J. Bennell and J. B. Lawton. Qualification, 100 shares. Registered office, 49, Cathcart Street, Greenock.

PALLADIUM PICTURES (OLDHAM), LTD.—Registered on December 17 with a capital of £4,000 in £5 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than seven; the subscribers are to appoint the first. Qualification £250. Remuneration, £20 per annum, div. Solicitor, S. Hilton, 7, Union Street, Oldham.

BOROUGH THEATRE CO. (SOUTH SHIELDS), LTD.—Registered on December 17 with a capital of £15,000 in £1 shares, to carry on the business of theatre proprietors, cinematograph exhibitors, etc. Private company. The first directors are W. S. Shepherd and A. Anderson, each of whom may retain office while holding 1,000 shares. Solicitors, Mabane, Graham and Mabane, South Shields.

ANGLO-CYMRIC CINEMAS, LTD.—Registered on December 7 with a capital of £1,000, in £1 shares, to acquire certain halls and premises in North Wales for carrying on business as picturedrome proprietors, etc. Private company. The number of directors is not to be less than three nor more than seven; the first are H. Heyes, G. H. Olley, and W. Jones (all permanent). Solicitor, G. H. Olley. Registered Office, 77a, Lord Street, Liverpool.

MILNROW EMPIRE.—Dec. 31, £2,000 (£1). To acquire a vacant plot of land fronting Dale Street, Milnrow, to erect a bioscope theatre. Private. Dale Street, Milnrow.

MORTGAGES AND CHARGES.

SWADLINCOTE ENTERTAINMENT CO., LTD.—Mortgage on freehold land with picture hall and variety theatre in course of erection thereon in Market Place, Swadlincote, dated December 11th, 1912, to secure all moneys due or to become due from the company to London City and Midland Bank, Ltd., 5, Threadneedle Street, E.C.

CREWE PICTURE PALACE, LTD.—Particulars of £400 debentures, created December 13th, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property present and future, including uncalled capital. No trustees.

HOLYHEAD HIPPODROME, LTD.—A memorandum of satisfaction in full on December 7th, 1912, of debenture dated November 15th, 1911, securing £500, has been filed.

SOCIAL SERVICE EDUCATIVE ENTERTAINMENT CO., LTD.—Mortgage dated December 6th, 1912, to secure advances up to £4,000, and bonus of £200, charged on the company's interest in certain land and premises.

SHIPLEY PAVILION, LTD.—Debenture, and as collateral security a mortgage, both dated Nov. 29th, to secure £1,000, charged on the company's undertaking and property, present and future, including uncalled capital, and land and premises at Shipley. Holder, J. H. Hartley, "Hollybank," Hipperholme, Yorks.

EVERTON ELECTRIC PALACE, LTD.—A memorandum of satisfaction in full on Oct. 22nd of debentures dated June 10th, 1912, securing £300, has been filed.

YOULTON'S INSTALLATIONS (INTERNATIONAL), LTD.—Particulars of £10,000 debentures, created Nov. 7th, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £7,000. Property charged: The company's property, present and future, including uncalled capital, and particularly all moneys receivable from Youlton's "Onyx" Process (International), Ltd., in respect of machinery and plant. No trustees.

CINEPHOTOS, LTD.—Particulars of £500 debentures, created Dec. 7th, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital. No trustees.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 21, NORTH AUDLEY STREET, OXFORD STREET, LONDON, W.

Telephones: GERRARD 7676, 8798.

Telegrams: "FADDIST, LONDON."

The charge for announcements on these pages is **ONE PENNY PER WORD**, four consecutive insertions being charged at the price of three, thus an advertisement costing 2s. for a single insertion will be inserted **FOUR TIMES FOR 6s.**

Advertisers desiring to do so may make use of a box number, but every announcement sent for insertion must bear the full name and address of the sender as a guarantee of good faith.

Whilst every care is taken by the Publishers to satisfy themselves as to the *bona fides* of those making use of these pages no responsibility can be accepted.

All advertisements intended for insertion at line rates must be accompanied by a postal order to cover the cost.

The latest time for receiving copy for these pages is first post Monday morning. Any advertisement received after this time will be held over until the following week's issue.

Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

WEST-END.—Going Concern. Beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 803, THE CINEMA.

E.—Going Concern, seating 24. Property available for extension. Taking £20 per week. Rent £2 10s. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 800, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50 £60 per week. Rent £700 per annum and rates. Price £1,000.—Box 805, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25 £30 per week. Rent £260 per annum. Price £70. £450 cash. A bargain.—Box 801, THE CINEMA.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184 ft. Exit at the rear.—Box 811, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

W.—Well-established Cinema Theatre, in excellent position, for Sale, showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £1,600, which includes everything. Ample room for extension.—Fo. 700.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including fixtures, fittings, &c. Large part on mortgage.—Fo. 701.

S.W. SUBURB.—Cinema Theatre, in a very busy street. Price only £150. Rent £120 p.a. Holding 39. Lease 18 years. Takings £18 to £21.—Fo. 703.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long Lease. Holding over 500. Takings average £50 to £60 per week.—Further particulars of Harris and Gillow, Cinema Theatre Agents, as above. Fo. 703.

A GREAT BARGAIN £350.*

LONDON, near—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner.—Particulars of Harris and Gillow, Cinema Theatre Agents, 451A, Oxford Street, W. Fo. 704.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Box No. 807, THE CINEMA.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Box 813, THE CINEMA.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long lease. Ground Rent £250 per annum.—Box 802, THE CINEMA.

W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered, everything practically new. Tip-up seats, two private boxes, stage dressing-rooms, &c. Seating 530 and standing room for 70. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long lease. Price £3,500.—Box 810 THE CINEMA.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating 700. Cost £4,000. Fully licensed. Will be Let at £300 p.a., subject to a premium of £1,500.—Box 812, THE CINEMA.

N.—Fine Music Hall, seating 1,400 and standing room. Price £4,000 for everything as it stands. Rent £1,000, or Freehold would be Sold. Profits should easily reach £5,000 per annum. A remarkable opportunity to obtain possession of a profitable undertaking for a small figure.—Box 804, THE CINEMA.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—H. H., 112, Finchley Road. Fo. 707.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or could be enlarged to hold another 100. Established 3 years. Music and Dancing licences. Rent £90 per annum. Small premium.—Box No. 808, THE CINEMA.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a., and a Suite of Rooms, producing £500 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £206 p.a. Price £15,000.—Further particulars of Harris and Gillow, Cinema Theatre Agents, 451A, Oxford Street. Fo. 705.

S.W.—Theatre, seating 350. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 809 THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 806, THE CINEMA.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, D. L., 34, Southwold Mans., Maida Vale. Fo. 705.

S.W.—Premises, capable of seating 500. Fine position. Price Freehold, £2,750. £1,500 can remain on mortgage.—Box 858, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, S.W.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 820, THE CINEMA.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 861, THE CINEMA.

N.W.—Site, having a frontage of 103 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 817, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 837, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 138, Lillington Street, S.W.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Box 860, THE CINEMA.

**HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street,
have the following
FOR SALE.**

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,930. The site for a theatre would probably be let.—Fo. 708.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 871, THE CINEMA.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Box 834, THE CINEMA.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £1,250, or would Let on a Building Lease at £65 per annum.—Fo. 709.

E.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Fo. 710.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Fo. 710.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Fo. 712.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box 830, THE CINEMA.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Box 834, THE CINEMA.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 61 ft. Area 16,000 sq. ft., on Building Lease.—Apply, Harris and Gillow, Cinema Property Agents, 451A, Oxford Street, W. Fo. 714.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 869, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 814, THE CINEMA.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft.; depth 120 ft.—Box 857, THE CINEMA.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £850 p.a. Lease 23 years. Premium £2,500.—Box 831, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box 815, THE CINEMA.

SITE. in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £330 p.a.—Apply, Box 847, THE CINEMA.

MAIN Road in Streatham. Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Box 836, THE CINEMA.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L. 34, Southwold Mans., Mauda Vale, W. Fo. 716.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 845, THE CINEMA.

IN one of the best positions near Tottenham Court Road.—Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W. Fo. 720.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 850, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £30 per annum; or price, Freehold, £300.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W. Fo. 719.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,500, or would Let on Building Lease at £200 per annum.—Box 816, THE CINEMA.

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Box 856, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, a very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 826, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 835, THE CINEMA.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft., depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000.—Box 825, THE CINEMA.

N.—Site, in a main thoroughfare. Frontage 40 ft., depth 130 ft. Premises at present could be had. Price £1,500. Lease 21 years. Rent £217 per annum.—Box 833, THE CINEMA.

E.—Fine position, facing main road, at present occupied by houses. Frontage 60 ft., depth 175 ft. Price, Freehold, 900. A bargain.—Box 818, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft., depth 120 ft. Low Ground Rent.—Box 828, THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box 823, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, Freehold, £1,250.—Box No. 853, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 ins., depth 100 ft. Price, Freehold, £2,000.—Box 819, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box 829, THE CINEMA.

WEST-END.—Site in one of the busiest thoroughfares in the West-End. Price, £510, Leasehold.—Box 821, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box 822, THE CINEMA.

W.—Site, situate in a very fine position, having a frontage of 20 ft. and a depth of 110 ft. Easily converted. Rent £900 per annum.—Apply Harris and Gillow, 451A, Oxford Street. Fo. 713.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity.—Full particulars of H. B. Ridge, 77, Oakmead Road, Balham. Fo. 721.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 90 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 841, THE CINEMA.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 98 years. Price £166 13s. 4d. p.a.—Box No. 853, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 864, THE CINEMA.

SUBURB, S.E.—Site, frontage 52 ft.; depth 220 ft. Price, Freehold, £1,800, or on Lease at £90 per annum.—Box 859, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 862, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 855, THE CINEMA.

N.W.—A good Site, situate at the junction of cross roads. Beautiful position. Necessary permission has been obtained for the erection of a Picture Theatre. Low Ground Rent of £62 per annum.—Box 854, THE CINEMA.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £6,500.—Helliwell, 110, Nibthwaite Road, Harrow. Fo. 718.

BALHAM.—Busy shopping district. Grand position, with frontage of 70 ft. to the main road. Any depth can be had up to 600 ft. Ground Rent £150 p.a. Lease 99 years. Premium £3,000. A bargain.—Box 863, THE CINEMA.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be Let at a Ground Rent of £350 p.a. Freehold would be Sold. A bargain.—Box 870, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 867, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box No. 866, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 865, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 577, THE CINEMA.

N.—Site, 33 ft. by 130 ft. Fine position. Price, Freehold, £675.—Box 832, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 927, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., Box 511, THE CINEMA. Fo. 715.

SITE, finest position in Hammersmith, thickly populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 839, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be sold for £8,000, or will be let on Building Lease subject to a Ground Rent of £400 p.a. Apply, S. F. B., Box 840, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 846, THE CINEMA.

EXCELLENT SITE, situate in Goswell Road.—Producing a Rental of £100 p.a. Possession can be had, and Cottages at the rear can also be acquired.—Apply, Box 848, THE CINEMA.

OLD FORD.—Island Site, comprising 4 Houses let on weekly tenancies, 60 ft. by 60 ft. Property adjoining could also be acquired at a low figure. Lease 50 years, low Ground Rent of £17 p.a. Price £1,700. Freehold might be sold.—Box 843, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present let on Lease at £80 p.a.—Apply, Box 844, THE CINEMA.

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 68 ft. To be sold at a very low figure to close a trust estate.—Box 842, THE CINEMA.

A MAGNIFICENT SITE, in best market position in Stratford, for Disposal, with a frontage of 40 ft. and a depth of about 121 ft. Rent £240 p.a.—Box 849, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 853, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Apply, Harris and Gillow, 451a, Oxford Street, W. Fo. 717.

OLD KENT ROAD. Site, in an excellent position. Frontage 65 ft., depth 88 ft. Ground Rent £85 p.a. Apply, Box 851, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

BEDFORDSHIRE.—A newly built and sumptuously decorated Theatre for Sale. Freehold. Price £14,000. Cost £3,000. Seating capacity nearly 2,000. Fitted with a handsome stage, operating box, safety curtain, &c. Making about £5,000 p.a. net profit. Sole Agents, Harris and Gillow, 451a, Oxford Street, W. Fo. 726.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street, W.,
have the following
TO DISPOSE OF.

KENT.—Going Concern. Large town, population 30,000. Holding capacity 400. No serious opposition. Fitted generator. Rent £350 per annum, rising to £500. Lease 18 years. Price £1,600.—Fo. 722.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,400. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Fo. 723.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets, 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Fo. 724.

MIDDLESEX.—Well-established Cinema Theatre, in the High Street of an important town, for Sale. Price £2,500. Copyhold. Present profits £250 p.a. under management. Fitted with stage, restaurant, bar, manager's office, kitchen, pay office, &c.—Apply, Harris and Gillow, as above, Fo. 725.

BERKS. Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a. under management. No opposition. Rent only £22 12s. p.a. £150 will purchase everything, including piano, machine, seating, &c. A great bargain.—Box No. 871, THE CINEMA.

HERTS. St. Albans. Freehold Land and Buildings, in the heart of the city, 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 872, THE CINEMA.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium). Box 873, THE CINEMA.

MIDDLESEX. Price £350. A great bargain. Compact Cinema Theatre for Sale. Seating capacity 300. Lease 21 years. Low Rent £35 p.a. Freehold would be sold for £90, which includes a cottage. No opposition. Theatre is at present run only three days a week owing to owner having other businesses.—Further particulars of Harris and Gillow, 451a, Oxford Street, W.

ESSEX. Going Concern, in a well-known and popular seaside town. Seating capacity for 500. A large sum of money has been spent in redecorating, and everything is up to date. Takings average £50 per week. Licensed for Cinema and Music. Rent £300 per annum. Lease 18 years. Price, £1,100.—R. W., 138, Lichington Street, London, W. Fo. 742.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £200 p.a. Part of the Premises at present produce £130 p.a. Box No. 912, THE CINEMA.

W.—One of the most up-to-date Cinema Theatres for Sale, showing a net profit of £25 weekly at a bargain price. Rent £600 p.a. Long Lease. Seats 500. Cost £10,000 to build.—Box No. 913, THE CINEMA.

SW. Cinema Theatre, in fine position, for Disposal. Price £650. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal. Box No. 914, THE CINEMA.

SE.—A great chance now occurs for securing a Cinema Theatre seating 800. Rent £650 p.a. Lease 60 years. Showing very good profits. Immediate inspection advised. Box No. 915, THE CINEMA.

SOUTH OF ENGLAND.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £125.—Fo. 728.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,000, or might be let on a Building Lease.—Further particulars apply, S. J. Hutton, 35, St. Ann's Hill, Wandsworth. Fo. 727.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold £2,500.—Fo. 730.

SOUTHAMPTON. Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Harris and Gillow, as above. Fo. 731.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £200 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 877, THE CINEMA.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Box No. 875, THE CINEMA.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Apply, Box 876, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £1,100.—Fo. 729.

MIDLANDS.

NORTHANTS.—Picture Palace, 80 ft. by 97 ft., seating 750. Large town, with 105,000 population. Average takings £60 to £100 per week. Price for Freehold, including the Theatre as a going concern, £4,500, or Lease would be granted for a premium of £1,500 and £300 per annum. Very good investment.—Particulars of Harris and Gillow, 451a, Oxford Street, London, W. Fo. 733.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time. Box No. 878, THE CINEMA.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box 879, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £48 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going concern, £850. Agents, Harris and Gillow, 451a, Oxford Street, London, W. Fo. 732.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Box No. 881, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,195 or would be let on Building Lease.—Further particulars of Harris and Gillow, as above. Box No. 882, THE CINEMA.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being received. Price, £7,000. Freehold. Box No. 883, THE CINEMA.

NORTH OF ENGLAND.

YORKS. Large town. Bold four storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500. Box 890, THE CINEMA.

LANCS. Going Concern, seating 800. Established 4 years. Population 100,000. Taking £20 per week. Rent £78 per annum. Price for everything £400. A bargain. Box No. 880, THE CINEMA.

YORKS. Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000, or Sell it as it stands for £2,000. A fine opportunity.—Box No. 887, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 14. VOL. II. [New Series.]

WEDNESDAY, JANUARY 15, 1913.

[Registered at the G.P.O.]

as a Newspaper.

PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

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ASSOCIATIONS FOR CINEMA THEATRE MANAGERS AND MUSICIANS.



THE article which we published recently pointing out the desirability of forming associations for Cinema Theatre Managers and Musicians has excited widespread comment amongst those whom it was intended to interest.

The lead taken by THE CINEMA was quickly followed by one of our contemporaries whose delight it seems to walk in our footsteps.

To this, of course, we offer no objection, for the greater the publicity given to that which we advocate the better.

We have received many letters congratulating us upon having initiated the proposal, but the exigencies of space forbid us quoting more than a few.

We would remind our readers, however, that our columns are placed at their disposal for a proper ventilation of the subject, and those who have views to advance should not hesitate to make them known for the benefit of their *confrères*, in order that when the new associations are launched the rules governing them and the benefits they offer may be framed upon the broadest principles.

Below we append extracts from some of the communications which have reached us up to the time of going to press :—

The Danger of Overlapping.

Mr. CHRIS. J. HOGGETT, the hon. general secretary of the National Federation of Professional Musicians, writes :—

Your leader on the formation of managers' and musicians' associations ventilates a subject well worth dealing with. At the same time it would be well to avoid overlapping, and, as we already have many members who are engaged in cinema work, a federation of the managers, operators, and musicians might well be organised, each of these to work out their own demands and take *joint* action to secure their observance.

Anything I can do to assist in this will be gladly undertaken.

MANAGER (Birmingham) says :—

I am glad to see that THE CINEMA has the courage to speak out. The great failing of the trade Press has been funk. They have been afraid to call a spade a spade for fear of loss of customers, although I believe the proprietor of one organ boasts of a profit of £7,000 a year. Despite this he fears to raise his voice in support of the just rights of theatre employees, at least until you set the example.

I am in favour of associations for both managers and musicians on the lines of the N.A.C.O., namely, that by admitting only competent men to membership we can demand fair treatment and fair wages, and to prevent our being called upon to work a seven days' week for a six days' pay. If only we all band together and then when the time comes act in unison—operators, managers, and musicians—we shall be a force to be reckoned with.

Mr. J. EDWARDS (Rugby) thus expresses himself :—

If any associations are formed, as I trust they will be, I sincerely hope there will be a fund provided for sickness and out-of-work benefits. I think it is a crying shame that in an industry employing hundreds of thousands persons no attempt was made to form an approved society under the Insurance Act, and thus secure better benefits, and we are now forced to take. If the new associations can do something to provide an addition to the 10s. benefit under

the Act we shall have something to be thankful for. There ought to be some form of examination both for managers and musicians, who should be compelled to produce a certificate of proficiency when seeking employment.

"FAIR PLAY" (London) writes :—

I am pianist in a S.E. London Cinema where we have two houses: a night and a matinée on Saturday. I have to leave home at 5 p.m. seven nights of the week, and get back at 11.30, making 45½ hours per week.

The Saturday matinée takes four hours of my time, total 49½ for the miserable pittance of 15s. per week, just over 3½d. per hour. Perhaps it is because I am a female that such a salary is offered to me, but I am inclined to believe it is because my employer knows I have a morning engagement, and that he takes this into account when calculating how near to starvation his 15s. leaves me when I have paid for my room.

One who signs himself "BY ALL MEANS, YES" (Manchester), says :—

I read your article with interest. There should have been a Managers' Association long ago. No one knows the indignities to which a manager is submitted when he applies for a berth. It is no uncommon occurrence for him to be told that he must act as bill-inspector, relief pianist and operator, as well as perform many menial duties, for which he is to receive the magnificent salary of 25s. per week for appearing in evening dress for six hours a night. It is the overcrowding of the ranks by the admission of those who have only seen an electric theatre from the outside which has caused this, and if only we adopted the procedure in vogue in the Operators' Association things might be better. This cannot be done without we have an association of our own, and for this reason I heartily wish success to the new proposals.

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OUR VIEW OF THINGS.

Outside Interference.

Surely the film manufacturers are able to conduct their own affairs and settle their quarrels, if any, as the lawyers say, without outside interference. We had intended referring to this matter some weeks ago, but pressure on our space compelled us to delay. Quite recently, the Hepworth Company announced the release of a film, entitled "King Robert of Sicily," in one reel. Now it so happened that the Essanay Company were about to issue the same story in two reels. Mr. Waters, the astute publicity manager of the former company, quite legitimately in his publicity matter pointed out that it did not always follow that the longer subject was necessarily the best. Mr. Spoor, who represents the Essanay Company in this country, is far too good a sportsman to take umbrage at the employment of any particular language by a competitor, and he consequently made no complaint. There exists, however, a self-constituted Film Censor, who, probably seeing an opportunity to make capital whilst obtaining credit for serving his advertiser's interest, took it upon himself to administer wordy castigation to the publicity manager in question. The phraseology employed was, we venture to think, such as might reasonably be calculated to do the very mischief which the writer professed himself so perturbed about, namely, to stir up strife between the English and American manufacturers. As it was, however, the far-seeing members of the industry read between the lines and valued the comment at its proper worth, with the result that the parties most concerned are still on the friendliest terms.

Our Little Bird's Whisperings.

A little bird has been whispering in notes that were low, eager, and sad, and this is what that little dicky bird said to us:—You know that the chief ideas of your interesting journal as you bring them out are noted carefully by those who have the management of another paper, and that although you may have given days and days of thought and care to them they simply copy them without a by-your-leave or a word of thanks. Look, now, at your smart idea of the page of "theatres opening" and "theatres under construction" that you brought out in your October 1st issue. It was collared immediately, although slightly disguised. It is not as if they occasionally take a paragraph or two, but to take your idea and use it in its entirety is really a bit too hot. It is really sad to think that others, on the sly, endeavour to put on their own shoulders garlands of victory which belong to you. Fancy a big boy of twelve racing with a tiny chap of two; the little chap wins and is toddling home with his prize; the nasty, ugly big boy, when all is quiet and dark, hits the little chap below the belt and tries to steal the prize that he so hardly won. Ugh! But never mind, our motto is "Ever forward." Pluck, youth, strength, and courage will prevail against wickedness.

Praise At Last.

We have had the pictures blamed for almost everything under the sun, from inciting the young to steal

and the old to burgle, to being the greatest disease-spreader ever known, and it is, therefore, refreshing to at last find that there are those who can testify to some good work which the cinema theatre has done.

When the Chief Constable of Leeds expressed the opinion to the magistrates of that city that cinematograph shows were responsible for increased sobriety among the people, he gave utterance to the experience of quite a large number of social workers. The superintendent of one of the religious institutions in the East-end recently said that for every boy or girl who copied the deeds of the villain of the flickering picture there were dozens who copied the deeds of the hero and heroine. In Whitechapel and Bermondsey districts, he says, it was now quite a common thing for fathers and mothers to take their children to picture shows on Saturday nights, and the result was that they spent less money in drink and returned home satisfied with their evening's enjoyment. "Not only is the influence of the picture house great in the making of people more sober, but it is far-reaching in other departments of life. The class of picture shown is no longer merely trivial horseplay. There is quite a big percentage of films with a 'moral' purpose. Not long ago I came across a case of a little girl who acted as 'mother' to a family of brothers. Her parents were dead, and she was sorely tempted to run away and seek her fortune in another part of the country. One day she was taken to a picture palace, and there saw a film dealing with a heroine who stayed at home and tended an invalid mother. 'The Heroine,' I think, was the name of the film. The lesson got home and so impressed the girl that she devoted all her time and energy to her domestic labours. That girl had never been to a Sunday-school, mind you, and knew nothing of religious teaching. There was another case which happened only last week. A man walked into his home and handed his wife the whole of his wages for the week. She had never received all his money for years, and wondered what was the matter, but gradually the truth came out. He had seen a story with a moral in a picture palace, and it had impressed him. These cases may seem trivial, but they show which way the people's minds are being directed." Such high praise is worthy of being recorded in letters of gold; it comes, in fact, like the oasis in the desert.

**Our small advertisements
bring results.**

**Why is not yours on one
of our last five pages?**

On View at our Showrooms, January 20-24.

THE GIRL OF THE

The first film censored by the British Board of Censors to be released by the Selig Co. will prove to be

One of the Most Sensational Subjects.

Nothing of this kind ever before screened.

A most marvellous escape from the lynching gang by the girl and the wounded doctor by riding logs down the raging torrent.

**SHOW THIS TO YOUR AUDIENCE
THEY CAN'T EXPECT MORE.**



SELIG POLY

E. H. MONTAG

12, GERRARD STREET,

For Release March 2.

MOUNTAINS.



A Selig Feature always Pleases.

Place this Selig Feature on your Program.

SCOPE COMPANY,

Agent,

LONDON, W.

Telephone : 5156 Gerrard.

Telegrams : " Polyscope, Westrand, London."

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

Looking in at the Selig Polyscope Company I found Friend Montague pleasantly anticipating a record sale for Kings of the Forest, the marvellous animal picture which was released on January 19. By the way, what a terrific show was made with Monte Christo last week! Within five minutes' walk of Gerrard-street I found it featured at no less than seven different halls, and at every place the same cry was "record business." If only this sort of thing goes on several theatres will require new "house full" boards.

I was shown a remarkable wrestling match between a man and a bear in a splendid little film entitled Man and Bear at the Elite Sales Agency, when I looked in on Monday. The bear displays quite human intelligence in his endeavours to administer the half-nelson, and the finish, when his efforts are crowned with success, is intensely exciting.

The Monopol Co. are showing their great exclusive Satan (reviewed on another page) at a trade matinée at the New Middlesex Theatre on Friday afternoon at 2.30. From an advance view I had of this film I should strongly advise exhibitors to make a point of seeing this great masterpiece.

How the public like Vitagraph films is plainly seen by glancing at the letters on another page from both showman and audience. Chatting with Mr. George Smith, I was not at all surprised to hear that nearly every post contains letters of appreciation from Vitagraph lovers. Indeed, I must confess that I always make a point of personally seeing the Vitagraph features, and it is always a pleasure for me to do so, as never yet have I seen a bad one.

Mr. Smith reports terrific business with the John Bunny English film, and when I saw Bunny at the Derby on the screen I thought I should never stop laughing. Exhibitors who are wise will book this screaming comic, without fail.

While nearing the Essanay showrooms I was greeted with the strain of beautiful music proceeding therefrom, and upon investigation I found installed therein the Biokestra. Truly, it may be said that this wonderful instrument hath power to soothe the savage breast, for I can readily imagine its dulcet tones so charming to its hearers that, captivated by them Friend Spoor will have even less difficulty than hitherto in making records for his fine pictures.

Running across Mr. Scott, of the American Co., I was pleased to hear from him that this go-ahead concern has secured two additional companies. The first of the films by new artistes will be reviewed in these pages next week.

Look out for the Great Bison Tribal War, which is for release early in March by the Invicta Co. I hope to review this in next week's issue.

I was glad to see Mr. Hootway, of the Union Film Publishing Co., back from his Continental tour. He tells me he will shortly be announcing some splendid features he has secured.

Mr. J. Frank Brockliss, of Motiograph fame, is paying one of his periodical visits to the States. Mr. Brockliss is thought a great deal of across the herring pond, and I shall not be surprised if he comes back with some new captures.

The members of the B. and C. Co., I learn, had a fine time on their voyage to Jamaica, which they reached safely on New Year's Day. By a slip of the pen it was stated in these pages the company had gone to Bermuda. I am looking forward to something special in the way of films when the merry band return in March.

The Clarendon Film Co. have just completed the production of a dramatic subject, the scenario of which has been written by Her Ladyship the Marchioness Townsend.

Her Ladyship has named the subject "A Strong Man's Love," and has kindly given the Clarendon Co. permission to state her authorship upon the main title of the film.

The drama, which is of the domestic type, is extremely well written, and has made a film well over 2,000 ft. in length. The release will be early in March.

In another page, a week or so since, it was stated that the Hepworth Company were full up with scenarios. I am asked to modify this statement by pointing out that anything special in the way of plots will always be considered at Denman Street.

An artistic calendar has been sent out by Messrs. Pathé Frères, bearing upon it a beautifully executed design of the Pathécolour Maid. The same firm are also issuing a double-crown stock poster for exhibition at cinema theatres bearing their trade-mark, printed in colours. I congratulate Miss Cook, who controls the publicity department at the sign of the rooster, upon these further evidences of her artistic taste.

While chatting with Mr. Cricks, who is now in sole control at 101, Wardour Street, I elicited the fact that business was exceedingly brisk, and that in the near future some remarkably fine pictures of the Lion's Head Brand will be seen. Mr. Martin, I may incidentally state, has now retired from the business.



Mention THE CINEMA

**when dealing with any
of our Advertisers. . .**



NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Licences Renewed.

The whole of the cinema theatre licences in Dudley have been renewed.

15,000 Miles of Pictures.

Fifteen thousand miles of cinematograph films were exported from the United States during the past year.

Old Folks Entertained.

The proprietors of the Prince's Picture Palace, Portslade, provided a fine picture entertainment for the old folks' gathering at Southwick.

Children at the Scala.

Five hundred London children were to-day (Wednesday) entertained at the Scala through the generosity of the *Daily Mirror* and Mr. Charles Urban.

New Film Factory.

The Canadian Film Co. are to erect a \$50,000 film factory on \$90,000-site at Calgary. Two fine theatres are already operated by this company in the same district.

Contravening the Act.

For a breach of the Cinematograph Act by failing to supply the wet blanket and sand, Michael Burns, picture show proprietor, at Armdale, has been fined £3 3s.

Health Week.

Moving pictures are to be employed in connection with the second Health Week Campaign, which is to take place in April this year on a much larger scale than previously.

Manufacturers and Reporters Note.

Messrs. Roy B. Shenton and F. Yarnton Ruck have written us that they are opening the Electric Empire and Skating Rink, Corn Hall, Cirencester, on February 3, and will be glad to receive catalogues and film bulletins.

No Picture Shows in Church.

All cinematograph representations in churches are henceforth prohibited, even when they have a religious object, by a Vatican decree. Hitherto the Vatican has approved the use of the cinematograph for purposes of education or religion and for the teaching of the Catechism.

Presentation.

As a New Year's gift and as a token of esteem, Mr. Albert Le Sairl, manager of the Old Original Electric Theatre, Queen-street, Cardiff, was presented at the close of the performance on Saturday evening with a silver-mounted and inscribed ebony walking stick.

Fireman at Dundee Theatres.

The vexed question of the employment of firemen at Dundee cinemas has been settled by a compromise. In future the man who acts as fireman will be engaged by the theatre proprietors, but will have to drill with the City Fire Brigade in order to demonstrate his efficiency.

Royalty at the Cinema.

Queen Amelia and Princess Henry of Battenberg occupied the Royal box at the Albert Hall recently, and witnessed "From Manger to Cross," the remarkable cinematograph film which depicts the life of Christ. Four thousand people were present, and 3,000 attended the previous night.

A New Era in Cinematography.

The Moving Picture Advertising Syndicate, 104, Wardour Street, are showing at the World's Fair, by the aid of the Daylight Screen, for which they have secured the sole rights, a beautifully clear and defined picture with the light from two 2,000-candle power arc lamps falling full on the screen, and proving conclusively that a darkened room is no longer necessary for a cinema theatre.

Film Town.

As showing the magnitude of the cinema business and the enterprise of film manufacturers, a firm of German photographers have bought an extensive tract of land near Berlin, where imitation mountains, valleys, deserts, waterfalls, and other scenic accessories will be constructed, and plays and scenes enacted. The place is to be called Filmernsdorf.

Cardiff "Inmates" at the Cinema.

The inmates of the Cardiff Union were last week entertained to a *matinée* at the Olympia Picture Palace. The entertainment was arranged by Mr. A. G. Thomas, a guardian, and Mr. Ingledew, master. Mr. Randolph E. Richards, the manager, was heartily thanked for his share in the work. A similar treat was given to the Ely House inmates on Monday last.

The War in Colours.

On Monday evening Mr. Charles Urban presented, at the Scala Theatre for the first time, his remarkable kinemacolor record of the bitter struggle in the Balkans, taken practically from the time of the first act of aggression by the Montenegrins. Both in the Boer and the Russo-Japanese wars great things were achieved by the Urban cameras, but the application of the kinemacolor process to the recent rapid succession of events in "the tinder box of Europe" completely surpasses all previous attainments.

West's Pictures at the Guildhall.

At the annual dinner and entertainment for the children to be held in the Guildhall this (Wednesday) evening, under the auspices of the Ragged School Union and Shaftesbury Society, a display of animated pictures will be given by Mr. Alfred West, F.R.C.S., illustrating "Life in our Navy." The story of the boy who left his village home and his career during the first three years in the King's service, will be shown in a series of most interesting photographs. The Lord Mayor and Sheriffs will attend, together with many other friends of the society from the country and the overseas Dominions, including British Columbia.

WHATEVER you want to
buy or sell, from a film to
a theatre, see our Property
Register Exchange and Mart
and Employment Bureau
pages.

WARNING.

To all Managers :

REMEMBER you are equally liable with the producer if you advertise and mislead the public to think that they are witnessing a version of Professor Max Reinhardt's production of the Great Wordless Mystery Play

THE MIRACLE

AS PRODUCED AT

Olympia, London, with the Original Cast,

with Scenario by Dr. Karl Vollmoeller and Music by Professor E. Humperdinck, as is now being shown at the Royal Opera House, Covent Garden, London.

**DO NOT BE DECEIVED BY WORTHLESS COUNTERFEITS
THERE IS ONLY ONE ORIGINAL.**

Apply to the Sole Owner :

JOSEPH MENCHEN,

Telegraphic Address :

"Miracfilm, London."

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Strand, W.C.

TO ALL MANAGERS!

Do not Book a
Fake Film of

THE MIRACLE

Professor Max Reinhardt's Wordless Mystery Play, as
produced at Olympia, London, with the Original Cast.

THERE IS BUT ONE ORIGINAL

as is now being shown at

**THE ROYAL OPERA HOUSE,
COVENT GARDEN, LONDON.**

Arrangements have also been completed for same to be produced at
**The New Amsterdam Theatre, New York,
AND OTHER LARGE CITIES.**

A Word to the Wise is Sufficient!

All applications to

JOSEPH MENCHEN, Sole Owner,

Telegraphic Address:

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20, Villiers Street,

Strand, W.C.

Licence Refused.

The Nottingham Watch Committee had before them at their meeting an application for a provisional licence for a picture palace which a syndicate proposed to build on Mansfield-road, Sherwood. The proposed site is that occupied by the house which, until recently, was the residence of Councillor H. Frecklingham, and fronts the main road between Private-road and Mapperley-street. The Works and Ways Committee passed the plans, but when the application for the licence came before the Watch Committee an extensively-signed petition was presented against the proposal, and a large number of residents from the neighbourhood attended to voice a strenuous protest.

The committee ultimately, by a considerable majority, decided that the site was not a suitable one for a theatre, and declined to grant the licence.

A Living Picture !

Franz Kugler, a retired draper, while walking along the banks of the Rhine, near Cologne, was victimised in a curious way by sharpers. On arriving at a cross-road Herr Kugler surprised two rough-looking men in the act of robbing a young and elegantly dressed woman. Herr Kugler coughed loudly, and the men took to their heels. While he was being effusively thanked by the young woman a well-dressed stranger emerged from behind a boulder, and, stating that he was the manager of a cinematograph company, thanked Herr Kugler for the appropriate part he had taken in the little comedy. He then proposed that Herr Kugler should join the company as a cinematograph actor. Herr Kugler accepted, and soon after it was his turn to be attacked and robbed by the robbers. Accordingly, he allowed himself to be deprived of his watch and chain, his purse, and his pocket-book, after which he was knocked down and stunned. On regaining consciousness and obtaining no answer to his cries, he discovered that he had been duped.

Cherry Kearton Pictures.

The value of the cinematograph from an educational point of view was demonstrated in the course of a lecture for juveniles on "Natural History" delivered at the Society of Arts, John-street, Adelphi, on Wednesday last, by Mr. C. Kearton.

At great personal risk and labour, Mr. Kearton has succeeded in obtaining a unique collection of cinematograph films of birds and beasts at home, and these he exhibited for the benefit and to the great delight of his young auditors. One series dealt with life in an Indian jungle, through the thickest part of which Mr. Kearton passed mounted on an elephant. Two of the pictures, taken at distances, of eighteen yards and fifteen yards respectively, showed the tiger in his lair; another depicted a herd of bisons, to get which he was manœuvring for eight days; while excellent snaps of snakes, monkeys, and other denizens of the jungle were exhibited.

Life in British North Borneo was brought home to the audience in a most interesting manner. Pictures of birds in their nests feeding their young proved especially popular. A wonderful film, secured by much patient waiting, showed the transformations undergone by the swallow-tailed caterpillar.

Making a "Flying A."

Browsing around the big studio yards of the American Film Manufacturing Company at Santa Barbara, California, is Woodrow, ever seeking trouble and constantly finding it. Nevertheless, there is no character more loved in Santa Barbara than Woodrow, for Woodrow, be it known, is a large-size burro of jackass habits. There were dire threats, much hullabaloo, and things like that out in Hope Ranch recently. Woodrow deliberately ate up a will to valuable property. At the same time a villain's carefully laid plans were foiled. It was just a scene in a "Flying A" picture made by the premier company. A forged will was an important document, and it was necessary to the plays that this be destroyed in some unique manner. Of course, Jack Richardson was the villain in the play, as usual. Woodrow was called upon to act. His part consisted of walking up behind Jack Richardson, inspecting Calamity Anne's will in his back-pocket, and eating it. Woodrow refused to display his thespian talents until director Dwan called for butter, fresh butter, and plenty of it. Having sufficiently daubed the last will and testament with soft butter, Woodrow was easily persuaded to do his share in the making of the funny western comedy, "Calamity Anne's Inheritance."

The Cowboy and the Woman.

Dan Woodman, one of the "Flying A" cowboys, while riding a motor-cycle recently, had to choose between colliding with a woman and an automobile. Very gallantly he chose the automobile at the risk of serious personal injury. Woodman was coming down the street, a bit of an incongruity, a cowboy on a motor-cycle. As he was about to cross De La Guerra-street Alfred Jensen, in his automobile, crossed from the West. A woman blocked the only avenue of escape, and it was up to the wild Westerner to indulge in some flash thinking. But that is something that cowboy training provides for, and it would surely be very impolite to run into a woman. The impact with the automobile was sufficient force to cave in the front wheel of the motor-cycle, and severely jarred the automobile. About an hour later it was reported at the film company's studio that one of the cowboys had been in a mix-up. There was all sorts of telephoning around for the missing Woodman, but no trace of him could be found, and it was feared that he was in one of the hospitals. While the excitement was at its height the young man nonchalantly strode into the studio to inquire about some straps to brace the old concord stage. He had put the motor-cycle in the hospital, and without any fuss or feathers returned to his duty.

Children at the Cinema.

A deputation of representatives of cinematograph entertainers in Newcastle waited on the sub-committee of the Newcastle Education Committee with respect to allowing children to attend cinematograph entertainments on certain days for educational purposes.

The deputation consisted of Mr. Lindon Travers, of the Olympia; Mr. J. Coverdale Bell, of the Brighton; and Mr. F. W. Morrison, secretary of the Cinematograph Exhibitors' Association. They offered to the committee the use of their halls on condition that the committee bore the working expenses. The advantages of their scheme, it was submitted, were that there would be no initial outlay, no alteration in the seating accommodation, and no interference with the individual schools' curriculum. A greater number would be taught simultaneously, and capital expenditure avoided. The halls, it was pointed out, could easily be reached from any school, and £1 is. would cover the working expenses. It was also pointed out by the committee that they had been offered the use of a bioscope by a trade firm for six months free of cost, and this would lessen the cost to the Education Committee during that period. The proprietors of picture halls in the city, whom the deputation represented, were anxious to take some part in the education of the city and the State generally. The chairman intimated that the sub-committee were quite prepared to favourably consider the offers, and were much obliged to the deputation. It would, however, be some months before definite arrangements could be come to.

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



THE BRITISH BOARD OF FILM CENSORS.

HOW EXHIBITORS AND THE PUBLIC MAY IDENTIFY CENSORED FILMS.

In the early part of last year a deputation from the cinematograph trade was received by the Rt. Hon. Reginald H. McKenna, at the Home Office, to submit the outline of a scheme for the Censorship of Films, which had been drafted by the trade associations. The subject has since received the very careful consideration of the various sections of the trade, and a number of meetings have been held of representatives from the Manufacturers' and Exhibitors' Associations. The outcome is a form of Censorship which is primarily independent, and which it is confidently anticipated will effectively meet all the points at issue.

Mr. G. A. Redford, late Examiner of Plays under the Lord Chamberlain, is the President of the British Board of Film Censors, and he is assisted by four examiners of films whom he has nominated. Any film subject objected to by the examiners is submitted to Mr. Redford for final approval or rejection. The whole of the organisation, therefore, is under the direct control of the President of the Board, and, in addition to his decision being final, it ensures an absolutely independent and impartial censorship.

The Publishers of Films and the Board.

The Publishers of Films enter into the following undertaking with the Board:—

Memorandum of agreement made the day of 1913 between the British Board of Film Censors, of 75-77, Shaftesbury Avenue, in the County of London, hereinafter called the Board, of the one part, and of in the County of hereinafter called the Publisher, of the other part.

Whereby it is agreed as follows:—

1. In consideration of the Board undertaking the examination of the Publisher's film and granting a certificate for such as are passed for exhibition, the Publisher undertakes to submit to the Board all films to be released by the said Publisher on and after March 1, 1913, except films of actual events reported in the daily or local Press, and known in the trade as "Topicals" or "Locals," for censorship, and to pay a fee for each subject at the rate of one shilling per one hundred feet or part thereof, with a minimum fee of five shillings.

2. The Publisher shall cause a photographic reproduction of the certificate, granted by the Board for each subject passed, to appear in every copy of such film immediately after the main title. Such reproduction shall not be shorter than six feet or longer than eight feet.

3. The certificate issued by the Board is for the film which has been duly examined and passed at the offices of the Board, and the Publisher agrees that he will not use the said certificate for any other film subject, neither will the Publisher submit any film to the Board unless he is the legitimate and (or) authorised publisher of the said film in the United Kingdom.

4. After such certificate has been granted to the effect that such film has passed the Board, the Publisher agrees to make no substitution or any addition to the film whatsoever without resubmitting the film to the Board as herein specified.

5. The Publisher agrees not to publish or cause to be published any film whatsoever that has been rejected by the Board.

6. The Publisher shall notify the Buyers and Viewers that a film subject has been passed by the Board, either by attaching the photographic reproduction of the certificate, according to Clause 2 hereof, or by inserting a running title worded as follows:—"This film has passed the Censor—when released, it will bear official certificate."

7. This Agreement shall remain in force until December 31, 1913.

As witness the hands of the parties hereto this day of

One thousand nine hundred and

Signed on behalf of the Board:

Signed by the said

In the presence of:

This Agreement may be signed under hand by a responsible official of the Film or Company, duly authorised for that purpose.

One of two certificates, as illustrated, are issued by the Board for every film examined and passed, and a copy of each certificate will be printed on the film immediately following the main title.

No film subject will be passed that is not clean and wholesome and absolutely above suspicion, but those passed for "universal" exhibition are especially recommended for children's matinees.

The Proprietors of Halls and the Board.

The Proprietors of the Picture Halls will enter into the following Agreement with the Board:—

Memorandum of Agreement made the day of 1913 between the British Board of Film Censors, of 75 and 77, Shaftesbury Avenue, in the County of London (hereinafter called "the Board") of the one part and of in the County of (hereinafter called "the Proprietor") of the other part.

1. In consideration of the Board agreeing to grant a certificate in the form set out in the Schedule hereto, the Proprietor hereby agrees not to exhibit any film which is released on or after 1st March, 1913, unless it has been passed by the Board and bears a photographic reproduction of the certificate issued by the Board.

2. The Proprietor further agrees to pay the sum of 5s. on signing this Agreement, which shall include the grant of the said certificate. The certificate shall remain the property of the Board, and the Proprietor shall return such certificate to the Board at its expiration and not later than the 7th day of January, 1914.

3. Any person duly authorised by the Board in writing shall be afforded the opportunity of satisfying himself that the provisions of this Agreement are being strictly complied with.

4. If in the opinion of the Board there shall be any breach of the provisions of this Agreement by the Proprietor the Board shall be at liberty to forthwith cancel such certificate, which shall thereupon be immediately returned to the Board, but without prejudice to any other rights or remedies of the Board under this Agreement.

Signed on behalf of the Board:

Signed by the said Proprietor:

In the presence of

THE SCHEDULE ABOVE REFERRED TO.

British Board of Film Censors.

This is to Certify that the Proprietors of this Hall have entered into an undertaking with the British Board of Film Censors whereby they agree that films published after March 1st, 1913, will only be shown in this Hall provided they have been passed for exhibition by the Board.

Certificate No.

Signed

Name of Hall

Town

President.

This certificate does not apply to films of actual events reported in the daily or local Press, and is the property of the British Board of Film Censors. It remains in force until December 31st, 1913.

On the above undertaking being signed the Board issues a certificate, on vellum, for each hall becoming a party to the agreement. The certificate remains the property of the Board, and has to be returned on its expiration at the end of the year. It is subject to being revoked if the terms of the agreement are broken, but as the Board is independent, it assures that the certificates are issued by a purely impartial body.

The Board will appreciate a report as to any objectionable film that may be shown in your district, as it is obvious that films published prior to the date of the commencement of the censorship, and which are already in circulation, cannot have been controlled by the British Board of Film Censors.



BRITISH BOARD OF FILM CENSORS

THIS IS TO CERTIFY that the Proprietors of this Hall have entered into an undertaking with the BRITISH BOARD OF FILM CENSORS whereby they agree that films published after March 1st 1913 will only be exhibited in this Hall provided they have been passed for exhibition by the Board.

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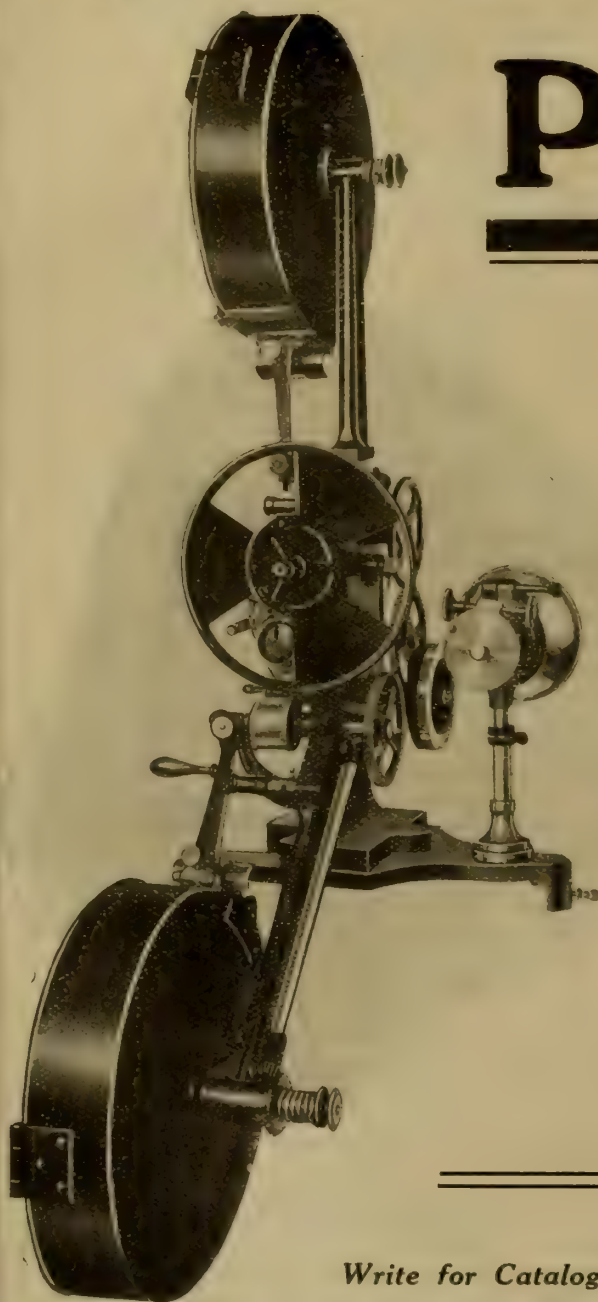




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Including Spool Boxes, Spools, Lenses (any focus), Arc Lamp, Lantern and Condenser, Adjustable Table, Lantern
:: Lens Support, Slide Carrier. ::

Write for Catalogue, or, better still, call at

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THE SECRET MARRIAGE

After the Comedy by
PIERRE WOLFF

(FILM-PLAY BY THE S.C.A.G.L.)

Length 2,518 feet. Released, Saturday, 1st March, 1913.

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THE MONOPOL FILM CO.'S GREAT SCOOP.

AN AMBROSIO MASTERPIECE THAT WILL SET THE COUNTRY TALKING.

To the Monopol Film Co. belongs the credit of having given exhibitors some of the greatest money-earners of recent times, but forceful as has been the magnetic influence of these, no film with a greater pulling power than that which the company have now announced for release, Ambrosio's masterpiece, "Satan," in four reels, has ever been handled by them, or, indeed, by any film concern dealing with exclusives in this or any other country. The title itself is sufficient to whet the curiosity of all who scan it, and to stimulate a desire to make as close an acquaintance as is possible, having due regard to safety with the Evil One.

But the object of a good film should be not only to excite curiosity and to entertain, but to point a moral and teach a lesson. If, having witnessed the projection of a picture, the spectator is left with just a pricking of conscience, and a conception of the reward that is inevitably meted out to the evil-doer, then, to use an Americanism, the picture is made good, and the producer has fulfilled his mission.

Such is the result achieved by the picture now under notice, for "Satan" is a film deserving of the highest encomium. The Ambrosio Co. have a happy knack of treating a delicate subject with the utmost reverence of so toning-down situation that even the most susceptible are given no opportunity to raise objection, and their handling of the Monopol Co.'s great exclusive is worthy of the highest commendation. For staging, scenery, and effects it would be hard to find its equal. The photography is splendid, the acting par excellence. It is, in fact, a portrayal of the history of mankind from B.C. to A.D., showing the subtle influence exercised by his Satanic majesty from primeval days down to the more enlightened period of 1913.

Even the pen of the ablest descriptive writer must fail ignominiously to do justice to this *pièce de résistance*. It must be seen to be appreciated at its full worth, and even then one is struck dumb with wonderment at the triumph of the producer.

Tersely put, the story runs on these lines:—After the defeat of the rebel angels, Satan is sent to earth. Unable to reascend, he prepares to work his evil machinations on mankind. He begins immediately after the creation, tempting Adam and Eve, and causing them to sin. Having accomplished so much, he drives mankind to evil by teaching Cain and Abel to wield weapons, whereupon the first tragedy is enacted in the slaying of Abel by Cain, and sows the discontent that results in war. Nimrod, with the first sword manufactured, slays his father, and Cain carries off his daughter. Satan advises Nimrod to punish the woman, and through his evil promptings the offering up of human sacrifice begins. Later the coming of the Messiah to Satan is a sight physically unbearable. The Evil One increases his activities, and is seen at work among the soldiers of Herod. His particular instrument, however, is Judas Iscariot, whom he entices to betray his Master. Great is the joy of Satan when the Saviour is crucified, and greater still is his discomfiture as Jesus again walks forth into the light. Later, in a monastic laboratory, he teaches a weak-willed monk named Gerbert the art of distilling liquor from a herb, thereby inflicting upon the human race the curse of drink. Gerbert shows his delight at the discovery, and calls forth his brother monks to partake of the refreshing but accursed liquor, and turns the monastery of good work into a workshop of evil. Mephisto's work during the mediæval period is then taken up. His gradual development of the temptations of life that have been handed down to us is skilfully portrayed. The inevitable consequence of the immoderate use of money and wine are shown in a way that teaches a great lesson. The latter portion of the film deals with Satan at work among the peoples of modern times. While many of the sins of early days still continue with us, the spirit of evil has developed

quite a number of new ones, and the great Steel King is seen as an agent of the devil, wrecking the lives of women and workers.

(Continued from page 13)

very nervously, "What are your terms? Are they your terms as an actor, an actor-manager, or your terms as a music-hall artiste?" I only said, in my humble capacity as actor-manager, I would accept his promise that no less than fifty guineas would go to the League of Mercy. The League of Mercy is one of the few charities of London which during the past year has been able to keep up the amounts subscribed, and if by chance any kind gentleman or sweet lady may be impressed by the beauty and the glories of this temple of cinematography, and find that they have thoughts of some of the suffering poor in the hospital, I should be glad if they would subscribe a guinea, which is a subscription of a life member, or a shilling, which is that of an associate. Lady Alexander and I will be very glad to receive either your pounds, shillings, or pence.

This ended the speechmaking, and the guests then witnessed the projection of the films which will comprise the programme of the evening performances, the afternoon *matinées*, consisting of the special picture "Les Misérables," from 2.30 to 4.30, followed by the evening programme.

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A VITAGRAPH SCREAMER.

THE INIMITABLE BUNNY AND HIS DONAH AT THE DERBY.

The race for the blue riband of the turf has always possessed the keenest interest for all lovers of sport, under which term must, of course, be included every Englishman; but it has remained for Bunny, the inimitable, the pet of the Vitagraph Co., and the beloved of all patrons of cinema theatres, to endow it with a new interest, which he alone could infuse into it. Bunny at the Derby! What thoughts this conjures up! What a scope such a gathering affords for the exhibition of those funiosities of which this Brobdignagian specimen of manhood seems to be the very essence. The very

coster's donah plays the part as to the manner born, and leads one to cherish the hope that this will be by no means her last appearance in the film. A finer rendering of the character could not possibly have been obtained, even if one of the pearly queens from the East End had been requisitioned.

Throughout the picture there is an atmosphere of rollicking humour. We are treated to many laughable episodes with Bunny in his donkey-cart and his donah by his side *en route* to the course, whilst the scenes at Epsom with the couple convulsing the race-



title itself exhibited outside a cinema theatre should be sufficient to magnetise even those who have the temerity to admit that they have never yet set foot within the portals of the picture theatre; that is, of course, assuming that in these enlightened days there are any whose education is so sadly lacking in this respect.

Not only is "Bunny at the Derby," the 577 ft. rib-tickler which the Vitagraph Co. are releasing on February 13, unique in that it has provided an entirely new rôle for our hero, but it has the added attraction that in it we are introduced to Miss Bertina Smith, the charming daughter of the Vitagraph Co.'s European representative, Mr. G. Smith, who in the rôle of the

goers fairly baffle description. In the film we really have the Derby of 1912 bottled up to be handed down to posterity. A good start, a splendid finish, a big day for the race, we enjoy it to the limit, and, what is more, we can experience its exhilarating effect over and over again, without tiring by the repetition.

Here is a brief *résumé* of the story:—

In his little donkey cart, with his "Old Dutch," John Bunny, the costermonger, starts to the Derby. He is the observed of all observers and the envy of his neighbours when they cop the style in which he is doing things. As he proceeds along the post road to Sutton he is IT. From Sutton to Ewell he's the whole cheese. As he makes the journey of the Hill from

ANOTHER MONOPOL SCOOP

The most
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Film you
have ever
seen.

The most un-
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History of
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ON

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General Manager, FREDERICK MARTIN.

Telephone: CITY 3383.

Telegrams: "SISTERHOOD, LONDON."

CINE HOUSE, GREEK STREET, LONDON.

Ewell to the Downs it is a sight long to be remembered. There are finer equipages, but none more noticeable. At the Derby he is the centre of attraction and spends his money like a drunken sailor in treating his "loidy" to 'arf and 'arf and other refreshments, topping off the expedition by having their fortunes told

the time of your life and see things that will surprise and amuse you.

Our illustrations are those of a scene in the film, and Bunny, Mr. and Mrs. G. Smith, Miss Bertina Smith, and Mr. Larry Trimble, the Vitagraph producer, in the garden of Mr. Smith's residence.



by one of the gypsies. Incidentally, Bunny has some very funny experiences, but he is a good sort, gets out of them gracefully, quite satisfied with his day's outing.

Those who have never attended at the Derby are by this film given an opportunity of so doing. Our advice is, follow John Bunny in this picture and you will have

*When you have read this copy
of "The Cinema" hand it to
your friend.*

There are

SHOWMEN WHO LIVE

in constant fear of trouble arising through lack of attention on the part of their renting exchange. There are not many exhibitors who have not experienced this at one time or another. We all know that trouble cannot be avoided at times. There is an old proverb which states that "Those
who live

IN GLASS HOUSES

should not throw stones," and believing in this, and having suffered through delays due to the Railways, &c., ourselves, we cannot help but sympathise with other renters when we hear of similar misfortunes. What we can offer, however, is the best possible attention to the detail which ensures satisfactory relations between showman and renter. We can also give the best obtainable selection of films of any class at rockbottom prices. Write for particulars or call upon us and inspect our system and method of working. We are confident you would be satisfied. You

SHOULD NOT

delay, but get into touch with us immediately.

THE FILM SERVICE, LONDON AND LEEDS.

51, Rupert Street, London, W.

'Grams : Mindful, London.
'Phone : Gerrard 3042.

1-8, Wellington Chambers, Leeds.

'Grams : Mindful, Leeds.
'Phone : Central 276.

MARVELLOUS EFFECTS IN A CINES DRAMA.

In "Secret of the Safe," which the Cines Co. are releasing on February 22, length 2,778 ft., we are given an opportunity of realising the marvellous skill with which these producers film the pictures, and it is safe to say that greater realism has never been seen than that attained in this production. The collision between two trains is the most realistic thing of its kind ever attempted, and this alone should be sufficient to draw every inhabitant of any district where the picture is shown.

This is a most engrossing story of a mystery that cost one man his life, and is the cause of many thrilling incidents.

A rich old baron lives in a chateau with one servant, Peter. The old man is engrossed in money-making, and the preservation of his riches is an absorbing problem to him. He surrounds himself with the most ingenious burglar traps and alarm, and hides his money in a safe situate in a deep cellar, the entrance to which is a mystery to everyone but himself. His proceedings rouse the curiosity of Peter, who one day conceals himself when the baron is about to put away some of the money he has received, and manages to discover the secret of the safe. As the baron returns from the cellar he discovers Peter, takes him by the throat, and endeavours to strangle him. A terrific struggle ensues, ending in the baron falling down dead. The baron's heirs are his niece Laura and her daughter Beryl. Laura's husband dies before the baron, and Laura and Beryl are in very poor circumstances. When the baron dies, and they gratefully take possession of the chateau, their difficulties continue, as the baron before his death had deposited the whole of his wealth in the secret safe. Peter is arrested, tried, and sentenced to a long term of imprisonment for causing the baron's death. In the convict settlement he tells the secret of the safe to convict 303. Shortly after convict 303, with other prisoners, is being conveyed by train from one prison to another, when a terrible collision occurs between two express trains, and from the wreckage convict 303 makes his escape, and proceeds to the baron's chateau with the intention of robbing the safe. He masters the secret so far, but is ignorant of one fact—that the safe, when being opened by inexperienced hands, is a death trap. Just as convict 303 is on the point of success he is caught by a spring, and meets his death. Ten years elapse, and Laura and her niece are still ignorant of the secret of the safe, and live in constant dread of being turned out of the chateau by the holder of the mortgages on the estate. Peter is still in prison serving out his time, but by good conduct he has secured a position in the prison office, and is in high favour with the governor, and becomes good friends with the governor's pretty little daughter. One day a terrible accident occurs, and part of the governor's residence falls in. Amid the ruins, suspended in mid-air, is the governor's little daughter, whom Peter saves from certain death, but incurs serious injuries himself. In the hospital Peter is visited by the grateful governor and daughter, and when he is convalescent he receives his release from prison as a reward for his bravery. Peter once more makes his way to the chateau, where the baron's heirs are being

threatened by the holder of the mortgages, a miserly solicitor, who ardently desires to discover the secret of the safe. His son is in love with Beryl, but he will not consent to their marriage on account of the girl's poverty. When Peter arrives he immediately discloses the secret of the safe to Laura and her daughter, and arrangements are made for the attempt to discover the treasure in the safe on the following morning. Beryl tells her lover the secret, and he in turn tells his father, at the same time begging for his consent to his engagement with Beryl. The old man is still obdurate, having determined to get hold of the riches for himself. In the dead of night he proceeds to the baron's library, and in a bookcase discovers a spring that when pressed causes half the bookcase to sink into the ground, which reveals a trap-door that leads down into the cellars by a flight of stairs. He crawls down, and is full of joy at his apparent success, when he discovers the skeleton of convict 303. The sight drives him nearly mad, and he desperately tries to return, but the trap has closed automatically, and he is a prisoner. His shrieks of despair, however, are heard by a servant, who brings Peter and the rest of the household. Peter at once shows the secret way into the vault, and soon as the trap is opened the horrified old miser dashes out and falls senseless. He recovers, and tells the horrors he has witnessed. Peter enters the cellar and recovers all the money and jewels. Laura and Beryl at last enter into their fortune, and the subject concludes with the union of Beryl and her lover.

A BISON MIRTH PROVOKER.

Good comedies are hard to obtain, and yet oftentimes it is simply the inclusion of a real comedy, one of the mirth-provoking sort, which saves the situation and lends that lighter vein to the programme which sends an audience away with a come-again feeling. The Bison picture, "The Cowboy Guardians," is just one of this kind, and is a film that should be included in every programme.

Briefly, the story is as follows:—A pioneer caravan is attacked by Indians, who greatly outnumber the pale-faces. The whole party are massacred with the exception of a year-and-a-half-old baby, who, being hidden by its mother, escapes detection. Whitey is a big, powerful cowpuncher, who secretly worships at the shrine of the only eligible woman in camp, a buxom widow. She, in her turn, has made up her mind to overcome Whitey's bashfulness.

Whitey is among the cowboys who find the baby. They take it back to camp and resolve to adopt it. The experiment is not altogether successful, for all the boys want to monopolise the babe's attention. They draw lots as to who shall be the child's father, and Whitey wins.

So far so good, but the other boys come to the conclusion that the baby should have a mother, and they bring the widow and Whitey together and congratulate themselves upon a marvellous stroke of diplomacy. The wedding takes place and all is merry as a marriage bell, when the smiling babe is placed in Mrs. Whitey's arms. She is interested, and asks who's it is. The cowboys tactfully tell her it is Whitey's and therefore hers. Three hundred and thirty pounds of grief-stricken and horrified avoirdupois falls in a faint, which turns to joy when the situation is properly explained.

CINES FILMS.

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Wires: "ROSSICINES."

Released Feb. 22nd. ————— Length 2778 feet.

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A most engrossing story of a mystery that cost one man his life, and is the cause of many thrilling incidents. A terrific railway accident occurs, in which two railway trains travelling at express speed collide with each other with startling effect.

Code Word: "TESOFONTE."

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PLEASE NOTE that G. SERRA is Sole Agent for the Cines Company in the United Kingdom, British Colonies and Dependencies, as also China and Japan.



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Invicta Film Co.

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

A Word of Warning.

I should like to preface my notes this week with a word of warning to the managers of the more successful shows. On many occasions lately, more particularly on Saturdays and Sundays, as well as on those occasions when special feature films with particular drawing power have been billed, I have noticed a tendency for the pictures to be hurried unduly. When I have mentioned this matter to some of my managerial friends, they have replied: "But look at the crowds waiting." Of course, I sympathise with those who are compelled to stand for some time in a queue, but I am bound to say that my greater sympathy is extended to those who, having paid to enjoy the pictures and gone early to secure a seat, have to witness a funeral procession hurrying across the screen at a speed only compatible with that of a Derby winner, or who see pedestrians walking at a rate of greased lightning. This hurrying by the operator, oftentimes at the request of his superior, does the theatre no good. The public are beginning to know the ins and outs of picture projection, and when they see an attempt made to get the programme through at the rate of more than 3,000 feet in 20 minutes they imagine they are being done out of their just rights. Proper projection brings its own reward, and even those who have been compelled to wait for admission will not object to this if, in their turn, they see the picture put on the screen as it ought to be.

Politeness Pays.

The many slides used for the purpose of reminding patrons that their 3d. or 6d. does not purchase for them a lease of the theatre are not always so well worded as they might be, and managers should be careful to see that nothing is thrown on the screen which is not the essence of politeness. The other night I was seated in a hall, which shall be nameless, when there flashed before my vision the following, "If you have seen this picture before you have seen the programme through, and should make room for others, or the attendant will ask you to." I heard several patrons stigmatise this as rather curt, and I would suggest that a little more politeness attached to the request would have made it more effectual. I could quote other cases of this kind, but in the belief that a word to the wise is sufficient I refrain from so doing.

A Good Suggestion.

A correspondent, writing under the *nom de plume* of "Clarenfilm," says:—"Do you not think it would be a paying game if cinema managers in commercial parts opened their houses at 1 o'clock or 1.30, instead of 2 and half-past? I mean to say, in a place like the Elephant there are hundreds of workers who go to dinner at 1 o'clock, and who would be glad to go to one of the cinemas out of the cold for an hour, and

watch its bright entertainment. Myself, I think the managers would be amply repaid for opening one hour earlier. What is your opinion?" In reply to my correspondent, I am bound to say that I think the suggestion is a very good one, and I commend it to those whom it concerns most closely. The working classes are the most enthusiastic patrons of the cinema theatre, and I doubt not would be only too glad to take advantage of any opportunity afforded them of a quiet hour's enjoyment during the dinner vacation.

How's This for Go?

Mr. Horace Fry, writing from the Electric Palace, Thornton Heath, says:—"Our opposition opened against us, spending £6,000 on the building—opened with kinemacolour, and first run of 6,000 feet as well. We closed them in three weeks, took possession in three weeks and three days, and it has paid ever since. An example of what the palaces *can* do when they like." I congratulate Electric Palaces, Limited, upon their achievement, and in justice I am bound to add that this is only one of the many smart things Mr. Horace Fry has accomplished for them.

In Lighter Vein.

Managers of cinema theatres hear some funny things in the course of their business, and although I do not wish this paper to become a kind of glorified Punch or Comic Cuts, I shall be pleased to publish witticisms which may be sent me which are worthy of reproduction. I have already received one or two, which I reproduce. At the Electric Palace, Thornton Heath, an announcement was posted as follows:—"Les Miserables," on and after January 20." The very first day the notice was exhibited, a regular but somewhat illiterate visitor, going up to the manager, remarked:—"Glad to read your announcement. I suppose you are only going to show comics in future?" The manager asked what she meant, and she replied:—"You say the pictures will be *less miserable* from January 20, but I hope you will show a cowboy sometimes!" This is an absolute fact.

At another theatre Biographs Battle picture was being shown, when an elderly gentleman was seized with a violent fit of coughing. The manager sympathised with him, and was surprised when the sufferer informed him that so realistic was the film that the smell of the gunpowder had brought on the attack.

As a final anecdote this week I need only recount the following. At a well-known West-End theatre there is in the vestibule a portrait gallery of picture players. The other day a lady, having put down her shilling for admission, entered. Producing a pair of lorgnettes from her handbag, she made a careful study of the portraits on the wall. Then, turning to the manager, she said: "Very good. I shall certainly tell my friends to come here"; and with a satisfied air she departed. Next, please!

THE International Kinematograph Exhibition and CONFERENCE.

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The enormous growth and development of the Trade in recent years has made it essential that this important industry should take its place in the field and hold an Annual Exhibition of its own.

The promoters are confident that the holding of this Exhibition will undoubtedly stimulate business in all directions.

Applications for space are being received daily, and intending Exhibitors should write in at once to the Organiser of the Section in which they would prefer to show.

The names of the Sections and their Organisers are as follows:—

All British Trade Section	David B. Barnett	French Section	Mons. Le Frapper.
General Trade Section		Overseas Government Section...	H. H. Vaughan.
Educational Section ...	A. P. Graves (late Ins. to H.M. S. C. Tiddy. [Schools.])	Emigration Section	R. Courtney.
Industrial Welfare Section	H. D. Cotton.	Travel Section	A. Barnett.

GENERAL ORGANISING SECRETARY ERNEST SCHOFIELD.

We shall shortly detail particulars of the most interesting exhibits made by many leading Firms for whom space has been reserved. Amongst these we may mention:—

Messrs. Charles Urban—Kinemacolor.

" " " —Kineto.

" Brockliss.

" Walturdaw.

" Kamm.

" Cricks & Martin.

" Essanay.

" Ernemann Apparatus Co.

" Pathe Freres.

" Exhibitors Association of Great Britain.

" Sedger & Laurillard.

" Harris & Gillow.

" Cinema Halles.

" The "Bioscope."

Messrs. "Cinema."

" "Kinematograph Weekly."

" The Accurate Check Taker Co.

" Uniform Clothing & Equipment Co.

" British Vacuum Cleaner Co.

" Electric Appliances Co.

" Fyfe, Wilson & Co.

" Electrical Engineering & Equipment Co.

" Crossley Brothers.

" Criterion Film Co.

" Guilbert (Paris).

" The Eclair Co.

" The Inc. Association of Film Renters.

" The British Thomson Houston Co.

These are only a few of the intending Exhibitors, as space will not permit us to give a full list.

The Vice-Presidents and General Advisory Committee comprise amongst many others the following well-known names :

THE RT. HON. LORD HAWKE.
THE RT. HON. LORD AVEBURY, P.C.
HIS GRACE THE DUKE OF LEEDS.
THE RT. HON. LORD BELPER, P.C.
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During the week interesting Competitions for Operators, Pianists, and Poster Artists, etc., will be held and special facilities for Provincial Patrons are being made.

For further particulars apply to the General Organizing Secretary, 22-24, Great Portland Street, London, W.

T lephone No.: Gerrard 4825.

Telegrams: "Eschofco, Wesdo, London."

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Oily Film.

Chadron writes:—"I am using a Powers No. 6, and am having considerable trouble with the front end of films getting oily, although I wipe the machine carefully after oiling. I have searched very carefully for the source of this annoyance, and cannot find it. I start at the top magazine, and go to the bottom, carefully examining everything along the path of the film, but have not discovered the difficulty."

I think, Chadron, you have one of the older types of the No. 6 framing carriages with the oil-cup near the top. This type of oil casing was discarded by the Powers people for the reason that operators, having no means of knowing how much oil there was in the casing, would get it too full, and the oil would run out along the cam spindle, and in many instances would fly off to the film. I would suggest that you try tying a string round the shaft close to the oil-box to act as a wiper. What I mean by this is to make a loop in one end of the string, so that it cannot draw tight on the spindle, and then fasten the other end to some fixed point below the spindle. This, I think, will prevent the oil from following out along the spindle and flying off, because it naturally would run down the string instead. A loop of wire wrapped with candle-wick would be better. This is only offered as a temporary makeshift to find out where the trouble really is. If it works, that locates the trouble. You can then try using less oil in the oil casing.

Film Cement.

R. W. Freeland writes as follows:—"Our formula for making N. I. film cement is as follows: 1 lb. acetic ether (ethyl acetate), 1 lb. acetone, 14 ft. of N. I. film, with emulsion washed off. Use scraps of film, and wash off emulsion in hot water. Common factory, stretched over a frame, and calcimined two coats, makes a good curtain. Should it sag, sprinkle water on the back side."

I am thankful to you for the film cement formula, and I am sure that thousands of our readers will appreciate your kindness in providing it. I would suggest that the emulsion may be more readily removed by adding some ordinary washing soda to warm water. Let the film soak a few minutes, and the emulsion will readily wash off.

By "factory" I presume you mean common cotton cloth, for which "factory" is the trade name. Frankly, I do not think much of the proposition. I believe a good grade of bleached muslin sheeting would make a better curtain. However, the sprinkling stunt to tighten the curtain is something I had not thought of. Many thanks.

Resistance.

Houston writes:—"Can you give some simple method of ascertaining the resistance of copper wire—any size? I would not expect such a rule to be absolutely accurate, since I know the purity of the copper, temperature, &c., enter into the question. It is some general rule approximately correct that I am after."

With the understanding that such rules are only approximately accurate, though near enough for small work, I think I can fix you up. Measure the diameter of the wire in mills (one mill is 1-1,000 of an inch) and multiply the diameter by itself, which gives the circular mills the wire contains. Now multiply the length of the wire in feet by 10.8; and divide the result by the circular mills. The final result will be the number of ohms resistance the wire will offer at ordinary temperatures.

From North.

Mr. Fred Craig writes:—"I seem to have considerable trouble in getting my carbons set properly. Although set as close together as they will stand, they flame almost constantly, and cause a shadow; light also jumps frequently. The picture will be as bright as might be desired one moment and suddenly becomes very dull without any warning. I use 110-volt current about 30 amperes through an Edison rheostat, which is kept one inch from the highest, since on the highest contact it becomes very hot."

Really, I hardly know what to say to you, since your statements are contradictory. You ought not to have much flaming of the carbons with only 30 amperes of current, if 30 amperes is really all you are pulling. I would suggest that you try some other make of carbon. You do not say whether your current is A. C. or D. C. Presuming, however, it is D. C., I would suggest that you should not keep your carbons too close together, since by so doing you will consume an unnecessarily large amount of current without adding anything to the light. With 30 amperes, your carbons should be separated quite considerable—almost $\frac{1}{4}$ -inch (provided, of course, it is D. C.). Are you sure that the pressure of the voltage does not fluctuate? That would account, of course, for your light dying down. However, not knowing what kind of current you have, anything I may say would be largely guesswork. Kindly write again, telling me whether the current is A. C. or D. C., and whether or not the voltage is constant. I then may be able to offer you some intelligent advice.

Unique Question.

Mr. S. J. Bowers writes:—"I am a reader of THE CINEMA, and simply could not get along without it. I have a bunch of trouble as follows: I am going to move my theatre into a room having a 12-foot ceiling. I wanted to drop the floor into the basement at the rear instead of making an elevated floor, but the owner refuses to let me do it. Can I have a special lens made to project a picture only 6 feet high and about 10 or 12 feet wide? From the curtain to the back row of chairs will be about 75 feet. Will have about 25 rows of chairs and 15 feet between the front row and the curtain. Would a picture 6 feet high bring out the same effects. How wide ought it to be when 6 feet high? Could people see the picture well from a level floor at a distance of 75 feet from the curtain? In case you advise elevated floor, how much elevation would you have? Also size and height of picture you would run? Aisles will be on both sides, and none in the centre."

No, you cannot get a lens to throw a picture such as you suggest. The relative height of the picture, as compared with its width, is governed entirely by the aperture plate, and that could not be materially changed, because the film picture itself is $\frac{3}{4}$ by 1 inch. There is no practical way to accomplish what you desire. You can, however, project a picture 6 feet in height, and the width of the 6 feet picture would be approximately 8 feet. It is figured out as follows: As 11 is to 15, so is the height of the picture to its width. The only really practical thing for you to do, however, would be to drop front (screen) end of the floor down into the basement, getting all the slope you can; 5 feet in 75 would not be any too much. I am afraid if you build up the rear end of that floor it will be pretty hot in there in summer. If you run a 6 by 8 picture, you could leave the floor level back for, say, 25 feet, and then make a raise of between 3 and 4 feet in the next 50 feet. The picture will be in proportion all right, but it will, of course, be small for that size room. On the other hand, that small a picture can be made very brilliant, and, if properly done, might prove fairly satisfactory. A 75-foot level floor would not do at all, in my judgment.

EXPERIENCES OF A PRODUCER.

A CHAT WITH MR. CHARLES RAYMOND, OF B. AND C. FAME.



"MAN in his time plays many parts," so wrote the immortal bard. Had the indefatigable Mr. Chas. Raymond, of the B. and C. Company, lived in Shakespeare's time, I could have almost imagined that he it was whom the great man had in mind when he penned the historic phrase. Author, playwright, and producer are but a few of the cognomens applicable to Mr. Raymond, for he has indeed played parts innumerable. Naturally, he has had many experiences, both comic and serious, and it was with a view to obtaining a few of these that I took advantage of a recent occasion—to be explicit it was the eve of his departure for fresh fields and pastures new—to have a most interesting, though brief, chat with him upon the subject.

Had the time at Mr. Raymond's disposal been treble what it was, I really believe that his fund of anecdote would have been nothing like exhausted. Like Tennyson's "Brook," he could run on for ever, for few men have crowded into an existence such a numberless variety of episodes.

To Mr. Chas. Raymond London owes its first revue, for he it was who introduced this item at the Tivoli Theatre. The ballet owes its debt of gratitude to him for his appearances at the Alhambra, where for some years he was one of the central figures. At the Palace Theatre, the late Mr. Chas. Morton, then the manager, recognised his worth by engaging him to produce their *Tableaux Vivants*, which created more talk than anything which had previously occupied the boards, and the beauty of which drew all London, besides inspiring the versatile R. G. Knowles with a theme for a song bearing the same title, which might also be taken as a peep into the future, as it dealt with life portrayals and finished with the catchy line, "There's a picture for you."

From what I have said it will have been gathered by my readers that Mr. Raymond possesses extraordinary talent as a mime, which is one of the greatest essentials in the production of the moving picture, consisting as it does entirely of dumb show, where pose and gesture has to convey the entire meaning. It is no wonder, therefore, that the pictures produced by Mr. Raymond possessed this characteristic in a marked degree. When I mention that he has played in almost every conceivable *rôle*, from comedy to tragedy, besides having furnished a whole entertainment by himself, that he has appeared as the producer of "Hamlet" on the cinema, in which he played the title-*rôle*, and as Svengali in "Trilby," I have said enough to convince my readers of his all-round

experience.

Then, too, he was the originator of the Warwick cinephone, the first real attempt at synchronisation, which attained an immediate success.

When I started this article I said it was my intention to relate some of Mr. Raymond's experiences, and having digressed so far I cannot do better than revert to my original purpose, and close with one or two.

He was engaged on the Peak in Derbyshire producing a picture entitled "Don Q.," in which a number of brigands are employed, when noticing two ladies loudly calling for help he gallantly went to their assistance, eliciting from them the fact that they were perturbed at having seen brigands on the Peak.

On another occasion a picture was being produced which required the use of two motor-cars stationed at different points. One of these was located in close proximity to a gentleman's mansion, and the smell from the petrol caused the owner of the house some annoyance. Rushing into the road he found what he

(Continued on page 32).

THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

Thanks.

I feel that I cannot do better than preface my contribution this week with a word of thanks to the Editor for his able article on the need for a Cinema Theatre Musicians' Association. He certainly hit the nail on the head in drawing attention to the inadequate salaries paid to knights of the ivories and the catgut. Pending expressions of opinion by others, I hold over my own remarks upon this vital point, which I promised last week, to a future date.

The Classification of the Picture.

Roughly, all pictures may be classified under the following heads: scenic, industrial, and dramatic. The last has many subdivisions: tragedy, farce, melodrama, drama, light comedy, burlesque, fairy tales, mythological, Biblical and historical plays are the ones most commonly met with, and each has its own type of music.

Tragedy (Shakespearean Order).

Music is stately, massive, and always serious. Marches in "four-four" time; heavy "hurrys" for combats and battles; gavottes and polonaise for "fill-in." Dances in court dress are usually the gavotte or minuet. No waltzes, two-steps, or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Farce.

Lively, snappy stuff, ragtime, and Sousa marches; popular song choruses whenever they can be applied. All comedies should be worked bright and lively from start to finish, except where special points are to be made. For example, the funeral march in "A Live Corpse" heightens the absurdity of the situation, and a dirge or other lugubrious tune makes a comedy duel all the funnier. But, generally speaking, comedies (especially farces) move swiftly, and the music likewise.

Melodrama.

More or less of a sensational order. Get in all the local suggestion possible: "Dixie," "Idaho," &c., for the cowboy pictures; "Old Kentucky Home" and Southern songs for the South, and so on. Most localities have a song written around them—if your audience knows it—play it. This class of pictures is the most common of all, and calls for plenty of dramatic music. "Hurrys," "plaintives," "agitates," and "sneaky" music abound. The contrasts are usually well defined and the changes of music are often abrupt. If you have the gift of progressing from one number to another with a few connecting chords it helps. The "fill-ins" depend on the character of the picture. Two-steps, ragtimes, waltzes, intermezzos, and popular music generally. These pictures are the easiest to work up and the most showy for the musician.

Drama.

Quieter and more refined, but on lines similar to melodrama. Often calls for long and dainty numbers like the music to Henry VIII. Sentimental and pathetic like "Apple Blossoms," "Simple Aveu" (though these numbers are good in all pictures). For "fill-ins" use waltzes, marches, gavottes, intermezzos, &c.

Light Comedy.

What is said of farce will apply here also. "Mosquitos' Parade," "Lobsters' Promenade," and numbers of humorous quality are useful.

Burlesque.

These are mostly European productions, and the range of the subject is very wide. They are very often of the "Humpty-Dumpty" pantomime order with gymnasts, clowns, and quick transformations; the music is generally lively. For demons, magic, &c., J. Bodewalt Lampe's "Vision of Salome" is fine. Th. Bendix also has some fine numbers in this line. "Hurrys," "mysteriosos," are frequently called for.

Fairy Tales.

Waltzes, intermezzos, and pretty, graceful numbers generally. Like the burlesque, these pictures vary so much that nothing definite can be suggested. Both kinds of pictures embody all of the elements in any of the others.

Mythological.

I have seen but few of these pictures, and they were of the Greek mythology. The music required was stately, interspersed with mysterious, weird, and agitated music. They are serious pictures.

Biblical.

Of a dignified character throughout. Standard church music and sacred songs. Grandioso movements and ponderous marches in four-four time when marches are required. Nothing suggestive of modern times. An organ, even a small reed organ, can be used with telling effect.

Historical.

Are martial, romantic, and religious. They vary so much that little can be suggested further than to fit the time and nation when possible. Avoid modern music, especially waltzes and two-steps. Often they "work up" like melodrama.

The hints given here are of a general character only, as there can be no fixed rules applying to all alike. However, they cover the ground as far as they go. I have said nothing of the scientific and educational pictures, as they require no special treatment. Any concert music, as selections, waltzes, overtures, &c., will be suitable.

THE AUTHOR OF THE MIRACLE ON THE CINEMATOGRAPH.



R. KARL VOLLMOELLER, the author of *The Miracle*, who is in England superintending the production of an Oriental play for Sir George Alexander, in the course of an interview, has given expression to his views upon cinematography. He says:—"Few people realise that mankind may never hope for a complete solution of the problem of flight unless and until the aid of the cinematograph is invoked.

"The reason is very simple. The cinema and the cinema alone will be able to 'catch' and perpetuate not only the almost inconceivably rapid movements of birds, which form the ideal of the constructors of airplanes, but also the baffling and complex motions of the air-currents themselves—the crux of the whole flying problem.

"How will this be done? I cannot at present say, but done it will be, if necessary, by colouring the air in order to take the different streamings.

"That is merely one of a host of wonderful contributions to science that may be confidently expected of the cinema in the near future. Already medical science owes a great debt to the film, which is able to demonstrate to students the growth of disease and the war in the blood in a manner hitherto impossible.

"Already Government and municipal authorities are considering the vast educational possibilities of the cinema. For the study of certain phases of natural history, to give but a single illustration, the cinema stands alone

"These are signs of the times significant to the discerning.

"If the cinema has its limitations, as compared with the theatre, in the way of providing popular entertainment, these are offset by such marvellous possibilities as are unguessed at by the average man to-day.

"In the realm of pure phantasy, pantomime, and imagination, the cinema will reign supreme. The theatre may never hope to approach it in this regard: The author who writes for the cinema may search the heights and depths of the universe, the sea-bottom, or the furthest star for his inspiration—almost anything indeed which the mind or fancy of man has ever conceived. He will obtain a realism such as the theatre may never hope to secure.

"Ghosts and apparitions, fairies, miracles, accidents, and stage tricks of all kinds belong by right to the province of the cinema theatre.

"One of the principal things film drama lacks to-day is dramatic imagination such as that possessed by Mr.

H. G. Wells, whose 'Time Machine' and 'War of the Worlds,' to cite only two examples, might be 'filmed' with success, although by their very nature they are impossible for theatrical reproduction.

"Authors of imagination have a new and almost limitless field of conquest stretching out before them in the cinema house, a field of unsuspected honour and glory if only the right men will study the possibilities of the film as they do those of the stage, and impose their ideas on this new form of entertainment.

"Who knows, indeed, if the present century will not witness the rise of a genius who will be known to future generations as the Cinema Shakespeare, a man who will be in his way every whit as great as the immortal bard of Stratford-on-Avon?

"The cinema, far from being in its dotage, is, I am convinced, only in its infancy. It has come to stay. The trouble with the film is that its technical side has been developed enormously, while the artistic side has been woefully neglected. Alas, the cinema has no artistic tradition to live up to at all!

"This artistic side must be developed if the cinema is to become a permanent institution, as I fully believe it will. What, then, will be the first object of the cinema of the future in this regard? It will be to help to create an 'atmosphere,' a quantity in which it is now so signally lacking.

"First of all, a system of colouring each film-scene must be devised independent of the film mechanism itself, as is done by the footlights and other stage lights in a theatrical production.

"I do not believe in the so-called natural colours for the cinema except for topical films. The reproduction of the colours of nature is not necessary, and nature in these circumstances is frequently ugly. It is here that art should enter.

"Again, the absence of nuances, or half-lights, constitutes a serious handicap in cinema entertainment, which sooner or later will have to be removed.

"Congenial actors who will study to play for the film, with its peculiar exigencies, authors who will not consider it undignified to write for the film, eminent artists who will devote their talent to the new form of instruction and entertainment—these are what are wanted to-day, remembering always the limitations of pantomime.

"What, finally, can the picture palace offer to the general public that the theatre cannot? Well, in addition to the advantages I have already indicated, it can offer a form of entertainment to tired people that the theatre is often powerless to do. Many people are too tired to give the concentration of eye, ear, and brain necessary for the appreciation of a good play."

AMONG THE CINEMAS.

News and Views of Houses Here and There.

THE PALACE THEATRE, LUTON.



Manager Mr. W. Williams.
 Leader of Orchestra Miss D. A. Vincent.
 Opened December 26, 1912.
 Seating 1,500
 Performances Twice Nightly. Matinées Wednesdays and Saturdays.
 Sundays None.
 Pictures Changed Twice Weekly.
 Prices of Admission 6d. to 5s.
 Projectors Used Two Simplex.
 Music The Royal Cinema Orchestra.

Mr. W. Williams, who presides over this theatre, is a gentleman of long experience of the cinema business. I should not be going too far if I were to say that what he

does not know about it is not worth knowing. His trade education may be said to have begun where others have left off, and Luton must be considered as fortunate indeed in having secured him as the manager of the Palace.

When so much use is made of the word Palace as applied to the picture theatre, it is gratifying to find that in the case of the one under notice the cognomen is no misnomer. I have visited many hundreds of these places of entertainment in England, but I have never found one more entitled to the designation applied to it than the Palace Theatre, Luton. With its extensive auditorium, its luxurious appointments, its depth of stage, and its many means of ingress and egress, it may

be said to bear more than favourable comparison with many of London's legitimate theatres, and to stand second to none to Metropolitan cinemas. When I had the pleasure of meeting Mr. Williams I quickly recognised that his was the master mind that had planned all the detail and brought about the consummation which had resulted in the launch of what will undoubtedly prove a highly successful undertaking.

I asked him for a few particulars regarding the conduct of the Luton business, and I cannot do better than give them to my readers in Mr. Williams' own language. Here is what he says:—

"The projection of our pictures will surpass anything, in consequence of our acquisition of certain patents for the improvement of projecting machines, and I must call attention to the following points:—

- "1. The marvellous clearness of the pictures.
- "2. The rock steadiness of the pictures on the screen.
- "3. The volume of light, so that even the movements of the facial muscles are easily discerned.

"The marvellous combination of improvement will, without doubt, prove a pleasure, without putting the slightest strain on the eyes, and because of the fact that we always have the newest and latest of films there will always be an entire absence of rain effects on the pictures.

"Every possible endeavour will always be made to provide entertainments that will meet with our patrons' appreciation, but we will always be glad of any suggestions for improvements, which will receive earnest consideration and, if practicable, be at once carried out.

"Not only do we provide a high-class souvenir pro-

gramme, but we include with every three days' change a photo of a popular actor or actress of the cinema stage, which will enable lovers of the stage to add portraits to their collections. These photos are so printed as to be available as picture post cards, if desired."

In conclusion, I might point out that this theatre has been finished as one of the most luxurious in England, and its beauties must be seen to be appreciated.

V. F. T.

(Continued from page 28).

supposed a police constable, and one can judge of his amazement when, having requested the officer to have the car removed, he was met with a flat refusal, and his chagrin was by no means allayed when seeing the fictitious police constable drive off in the car he discovered that nothing more serious was occurring than the making of a cinematograph film.

Many are the tales which Mr. Raymond can tell of escapades with the men in blue, sometimes with a laugh on the other side, the recounting of which would serve no useful purpose; but I cannot close this sketch without giving publicity to Mr. Raymond's parting shot, in which he asked me to place on record his high appreciation of the courtesy and assistance always shown him by the custodians of law and order throughout this country, which, he said, he had always found invaluable to him in securing a successful film.

Mr. Chas. Raymond is now in Jamaica with the B. and C. Company, producing a series of films which I anticipate will add to his already high reputation in the realms of cinematography.

V. F. T.

THANHouser PRODUCTIONS

THE MERCHANT OF VENICE.

Released Feb. 8.

Length 2,000 feet.

THE GUILTY BABY.

Released Feb. 12.

Length 1,000 feet.

FOR THE MIKADO.

Released Feb. 15.

Length 1,000 feet.

THE ARAB'S BRIDE.

Released Feb. 15.

Length 1,000 feet.

UNDINE.

Released Feb. 22.

Length 2,000 feet.

Western Import Co., Ltd.,

WESTFILM HOUSE, 4, GERRARD STREET,
SHAFTESBURY AVENUE, W. Telegraph: Westfilm.
Telephone: 8080 Gerrard.

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

A Significant Fact.

When you calculate that it costs anything from £200 to £1,000 to make a photo-play, and very much more for expensive subjects such as "From Manger to the Cross," it is obvious that the producer is not going to lose money or mar his reputation by purchasing a script that is going to do him harm in one or both of these ways. If we write scenarios with these all-important facts in mind, it will be to our advantage.

Sub-Titles Wrongly Placed.

A writer in an American contemporary has noticed a tendency on the part of photo-play writers to place their sub-titles at the beginning of a scene, rather than at the place where they belong. He also states that editors usually allow this defect to appear on the film. I have noticed the very same thing occurring myself, and I thoroughly endorse this writer's observations, because such a thing as this intends to spoil the effect of a play. Better to let the sub-titles break in naturally, in the right place.

Important American News.

Both Biograph and Comet are not purchasing scripts at the present time, being full up.

The claim of being one of the most versatile producers in existence easily falls to the credit of the Kalem Co., who can use almost any type of photo-play. They are not particular what they produce, as long as a scenario is sufficiently meritable for their purpose.

Vitagraph mainly need two or three reel subjects of original plot, and good short comedies.

Lubin's Favour Abused.

Until recently Lubin's method was to send out with rejected MSS. a printed form detailing a list of reasons for non-acceptance, which was of great assistance to beginners. The treatment meted out now is that a stereotyped notice is sent instead. Mr. L. S. McCloskey, scenario editor, states that the reason their former favour was abolished was owing to its being abused by many writers of the films. Several appreciated the favour, while others took advantage by arguing their criticisms. Probably why so few other editors follow suit in this direction is because of this explanation.

Big Price Offered.

The New York Motion Picture Company are exceedingly busy at their Pacific Coast studio producing three brands of films, namely, Broncho, Kay-Bee and Keystone. For the first two mentioned they are in the market for stirring Frontier, Pioneer and Military stories in two or three reels. Unless you value your scenario at \$50 it is useless sending it in, as they are maintaining a very high standard of perfection. You may get more than \$50 if your script is worth it. Keystone can use split reel light and farce comedies and these are paid for on the same basis. This big combination of

producers are encouraging photo-play authors by sending along with the writer's original accepted script a revised version of same as worked out by the director and editor for production. Mr. Richard Spencer and Mr. Fred J. Balshofer are scenario editors. MSS. intended for Broncho and Kay-Bee should be addressed to The New York Motion Picture Company, 1,712, Allesandro Street, Los Angeles, California, U.S.A., while Keystone subjects are to be sent to Mr. F. J. Balshofer at the same address.

One Scene Film.

The other evening I saw Vitagraph's "Two Cinders." It is a comedy with a cast of three featuring Florence E. Turner and John Bunny. Throughout the whole 564 feet it struck me as being rather unique that the action and a story could be effectively presented with one scene only, that of a railway corridor carriage. It would seem too long to set a split reel in one scene, but of course sub-titles were utilised continuously, and we must add the fact that it was produced in this company's characteristic manner, which accounts for a great deal. It is indeed very hard to write a silent play on these lines, but it can and has been done nevertheless.

American Return Postage.

I had occasion to send a script to a certain American producer, and judge my surprise when it returned "the same way home" with double postage to pay, because the envelope was unstamped. I had enclosed an International reply coupon, which would have more than repaid the return postage. When I now consign a MS. across the herring pond, providing it weighs under an ounce, I pay outward postage (1d.) and enclose a note saying that I will pay return postage this end. Every time I do this I save a penny, despite paying double fees here to say nothing of being on the safe side. Reply coupons have, of course, their uses, but if there were International postage stamps of smaller values we would have the satisfaction of being able to stick the stamp on the self-addressed envelopes ourselves, besides not having to pay ½d. for the accommodation of the reply coupon. In the meantime, I am seriously contemplating asking an American friend to purchase a quantity of Uncle Sam's unused stamps for my own use.

Never Offer Unoriginal Work.

It is never advisable to offer a proposed cinematographed version of a standard work, one of Shakespeare's for example. When producers undertake to do anything of this kind they get their inside writers on the job. Moreover, manufacturers expect and only pay for original work from unattached photo-play rights. The same applies to treating published stories in a similar way, and woe betide the film writer if the copyright gets infringed. When producers decide to use a magazine story they generally arrange terms with the rightful owners of the copyright.

LAWRENCE MARSTON ON HIS GREAT MASTERPIECE.

HOW I MADE "THE STAR OF BETHLEHEM."



AM asked to give my views on the Biblical motion picture, since I directed the much-discussed "Star of Bethlehem," released by Thanhouser. To begin, let me say that the success of the Biblical motion picture, like the picture of any other nature, depends on the players in it. Then comes Mr. Director. He might be a Biblical student and all that, but after he has extended his grey matter in preparing for the picture, his players must be competent enough to carry those preparations out. Especially trying on the actor is the portrayal of a character that is sacred and hallowed in the minds of all who will witness the film on its exhibition the world over a short time afterward.

Biblical and religious subjects when made into moving pictures must of necessity be treated with reverence. No matter what the producer may think, he must bear in mind that there are millions and millions of people who are sensitive on the subject of religion, and to whom the Bible is in the positive sense of the term, Gospel truth.

In making the production of "The Star of Bethlehem" for the Thanhouser Film Corporation, I had the advice of several theologians, to whom I am indebted for much information and wise counsel. For instance, portraying the prophet Micah, the question arose, "What did Micah look like?" After much consultation, we resolved to adopt the picture of Moses on the mountain as the best characterisation in so far as make-up was concerned. Therefore, since I can't take the credit for this picture of Micah to myself, what I am going to say about it may not be construed as egotism. It is the first picture presented to the spectator in "The Star of Bethlehem," and to my thinking it is more beautiful than any conception of the prophet I have ever seen photographed or painted. The same in my opinion holds good of the shepherds and the sheep. They were posed from a famous painting of that incident. The marriage of Mary and Joseph, ending with Joseph putting the right hand of Mary on the door-sill of his house and saying to her: "Thou art mistress therein," is a reproduction of a description of Jewish customs from an encyclopædia on that subject. The arrival of Mary and Joseph at the inn is a reproduction of a famous painting. All the Manger scenes are exact reproductions of famous paintings. The view of Mary at prayer is a reproduction of Raphael's "Madonna."

Moving pictures to me have such wonderful possibilities that when the Thanhouser Film Corporation engaged me to produce "The Star of Bethlehem" I was more than overjoyed, and made up my mind that I would handle this most religious subject in a religious spirit. As a director for the legitimate stage, I have made such productions as "Ben Hur," "Thais," "The Prince of India," and others of like character; but never have I been so impressed with the performance of any play as with these moving pictures of the lives of the characters in "The Star of Bethlehem." There are many admirable things to talk about in "The Star of Bethlehem."

The majesty of Micah, the prophet, on the mountain; his despair when he sees his people within the walls of Jerusalem defeated by the Assyrians; his appeal to his God and the answer to his prayer in the form of the Angel Gabriel appearing before him and informing him of the coming of the Redeemer, are all so life-like that the heart strings are wrung by his grief, and the mind made to rejoice at his pleasure on hearing the good news. The carnage on the battlefield is so unlike stage representations in its wondrous realism that, looking on, you really take sides with the combatants. The despair of the Jewish women in ministering to their dead and wounded is another touching incident. From this bustle and carnage, and this commotion, as if by magic you are transported to the peace of the three wise men, reading the prophecy of Micah of the coming of the Redeemer seven hundred years after it was uttered. Their wonder and amazement at what they are reading and their final conviction when they see the star heralding the place where the Redeemer is to be born is so convincing that it is hard to believe you are looking at projected pictures on the screen.

So it goes on all through the play. The film is nearly as perfect as fallible humans can make it. The court of Herod, the phari-

sees, scribes, the Romans of the court, the cruelties of Herod, all parade themselves before you, not as pictures, but as life. Of course, the lives of Mary and Joseph are the centre of interest. These two beings are treated with such reverence that they really appear to be the characters they are representing. But in many instances the picture departs from the general conception of the characters it depicts. For instance, the Angel Gabriel appears to Mary, to Joseph and to Micah clad in armour. This to my thinking is one of the finest touches of the whole picture. The Jewish people of the period knew nothing of the human spirit of Christianity. They were brought up under the orthodox Hebrew law and customs. Their God was the Almighty God, the unforgiving God. The Biblical angel appearing at the gates of the Garden of Eden brandished a fiery sword. The Biblical angel appearing to Mary filled her with fear, so that she fled to Judea to her cousin Elizabeth to confide the news to her. The Biblical angel who appeared to Zechariah filled him with fear. The three angels who appeared to Abraham and told him that Sarah would bear a son—at which news Sarah laughed—really filled her with fear, for she denied when questioned by the angels that she had laughed—and so it goes through Jewish Biblical History. Now it stands to reason that either Mary or Joseph, imagining they saw a messenger from the Almighty God, would see him as the Messenger of Might who we have accurately depicted.

In assembling our "Star of Bethlehem" characters, the problem of the age of Herod confronted us. Historical fact had it that he was an old man, and had it, too, that he was dead four years before the birth of the Redeemer. Again, in the matter of the wise men the text of Matthew stated that Herod "spoke to the wise men privily"—privately. It is hardly likely that a monarch who feared strangers as Herod did would have received three of them "privily." And so it is that he who produces a picture on which he must go back into the ages for his facts must weigh all of them with common sense. The task of the producer of a Biblical story is not an easy one—but it is interesting and gripping by reason of its very difficulties. The extra thought and care one must give to so important an undertaking fills one with a high sense of the magnitude of such a work.



If you like this number of . .

The Cinema,
recommend it to your friends.
If there is anything that you
do not like, or any suggestion
you wish to make, write to
us about it. We are always
open to receive suggestions.



THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films Released during December, 1912.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Absent-minded Professor	Eiko,	C	485	5	Boniface is Bashful	Brockliss,	C	408	22
Across the Broad Pacific	Essanay,	T	986	8	Border Detective	Flying A,	D	1015	17
Across the Caucasus by Auto	Warwick,	T	260	19	Borrowed Umbrella	Selig,	Co.	805	15
Adventures of a Photographer	Eiko,	C	490	12	Boy Scout Hero (Elite)	Kine. Trading Exclusive,	D	2500	16
Adventures of a Timid Young Man	Lux,	C	680	14	Boy Trainer, The	Pathe,	D	577	11
Adventures of the Button	Essanay,	Co	984	8	Brand Blotter	Selig,	D	1044	12
Adventures of the Italian Model	Vitagraph,	D	980	28	Bread under the Waters	Selig,	D	1018	26
Agatha's Matrimonial Ventures	Urbanora,	Co	595	4	Breton Life	Gaumont,	T	335	8
Algy's Discovery	Savoia,	C	310	28	Bridegroom's Friend	Ambrosio,	Co.	1030	5
Alibi, The	Nester,	D	970	28	Bride of the Adriatic Sea	Cosmo,	T	395	8
Alkali Ike's Pants	Essanay,	Co	992	5	Broken Melody, The	Brockliss,	D	980	18
Alkali Ike's Tongue	Essanay,	Co	988	26	Broncho Billy's Christmas Dinner	Essanay,	D	980	22
All's Fair in Love	Clarendon,	C	425	22	Brother's Sacrifice	Barker,	D	985	29
Amateur Iceman	Lubin,	D	1061	15	Builders of Empire	Cosmo,	D	2390	1
Amazon, The	Gaumont,	D	1010	5	Bulgarian Travels	Gaumont,	T	300	29
American Snakes	Reliance,	N	310	25	Bully and the Shrimp	Reliance,	D	969	4
Ampurias	Cabot,	T	416	8	Bumps	Vitagraph,	D	300	7
Amy's Marriage	Cines,	Co	702	4	Bunny's Suicide	Vitagraph Co.		390	12
Ancient Temples of Egypt	Kalem,	T	490	5	Burglar and the Rose	Powers 1912,	D	950	7
Animal Preservation	Svea,	S	490	12	Burning of Darling Match Factory	Vitagraph,	Tp	298	5
Apache Renegade	Kalem,	D	975	1	Buster and the Gipsies	Lubin,	C	573	5
Arab at Home	G.A.C.,	T	532	22	Butler's Revenge, The	B. & C.,	C	376	29
Arizona Land Swindle	Bison,	D	1020	18	Button off his Braces	Italia,	C	525	22
Ashes of Hope	Rex,	D	1000	19	Cadiz and Regular Forces of Africa	Cabot,	E	520	15
Assisted Elopement, An	Selig,	D	1036	22	Capt. Barnacle's Legacy	Vitagraph,	D	1010	12
At the Basket Picnic	A.B.,	Co	436	26	Capt. Barnacle's Waif	Vitagraph,	D	1003	28
Baby Fingers	Gem,	D	1030	11	Capt. Cuff's Neighbours	C. & M.,	Co	390	14
Balkan Conspiracy	Continental,	D	2830	29	Cairo and its Environs	Pathe,	T	362	14
Bandit's Daughter	C. & M.,	D	975	5	Call of the Rose	A. & C.,	D	980	28
Bath Chair Man, The	Pathe,	C	478	11	Calumet "K"	Edison,	D	1000	18
Beauty Spots of Italy	Ambrosio,	T	372	26	Case of Dynamite, A	Imp,	C	469	8
Bedelia and her Neighbour	Reliance,	C	326	21	Cattle Rustlers	Selig,	D	1008	19
Bedelia's Day Out	Gaumont,	C	520	1	Caught Bluffing	Lubin,	Co	519	29
Belle of the Beach	Kalem,	Co	435	15	Central Park	Kalem,	T	455	19
Best Man Wins, The	Flying A.,	D	1000	21	Centre of Asia	Brockliss,	T	425	8
Betty's Christmas	Lux,	Co	575	24	Chair of Fortune	Pathe,	C	660	4
Between Life and Death	Cossack,	D	1616	15	Chaperon, The	Majestic,	Co	1010	14
Between Two Fires	A. & C.,	D	1000	11	Cheyenne Frontier Day's Celebration	Cheyenne,	I	257	5
Bewitched Rubber Shoes	Nordisk,	C	590	1	Chief's Blanket	A.B.,	D	998	8
Bidoni and the Lions	Cines,	C	718	14	Child, a Wand, and a Wish	B. & C.,	D	824	8
Biscuit M-king	Universal,	I	406	15	Child's Christmas Dream	G.S (Hepworth),	D	750	15
Bill Bungler's Burglary	Warwick,	D	1046	19	Ching Chang's Little Fan	Lux,	C	490	21
Blank Cartridge	Lux,	D	725	11	Chiquita the Dancer	Flying A.,	D	950	21
Black Sea	Eclair,	T	350	26	Christmas Adventure	Clarendon,	D	600	19
Blood is Thicker than Water	Imp,	D	950	5	Christmas Gift	Nordisk,	Co	787	21
Bloomer's Boxing Match	Cines,	C	403	14	Christmas Problem, A	Pathe,	Co	556	18
Bloomer Tries Acting	Cines,	C	472	11	Christmas Present	A. & C.,	D	1000	18
Blue Lakes	Cosmo,	T	365	28	Christmas Re-union	Gaumont,	D	900	22
Bobby and Financier	Gaumont,	C	645	12	Cinderella	Empire,	F	997	15
Bobby and Tiny Tim's Daring Capture	Gaumont,	C	730	29	Cinderella	Selig,	F	3396	1
Bobby's Embarrassment	Gaumont,	C	400	5	Cinderella	Thanbouser,	F	1000	18
Bogus Bassoon Player	Cines,	C	617	7	City of Wellington	Empire,	T	345	22
Bold Venture, A	Hepworth,	D	1050	12	Cleanliness is next to Godliness, but—	Lux,	C	445	21
Bond of Music	Vitagraph,	D	859	7	Cloister Touch	A.B.,	D	993	5
Boniface as a Bricklayer	Brockliss,	C	351	19	Clown's Daughter	Gerrard,	D	700	15

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Title.	Maker.	Descrip.	Length.	Date.	Title.	Maker.	Descrip.	Length.	Date.
Coast of the Tyrranean Sea.....	Ambrosio,	T	330	1	Fox, The.....	Eclair,	D	715	19
Cockatoo's Matinee.....	Cosmo,	P	280	15	Fra Diavolo.....	A. & C.,	D	2000	14
Codicil, The.....	Hepworth,	D	1050	9	French Artillery.....	Pathe,	E	362	4
Collection Day.....	Lubin,	Co	475	12	French Sailors in Training.....	Lux,	E	380	21
Combination of the Safe.....	Kalem,	D	1089	29	From Country to Town.....	Pathe,	D	2112	21
Comedy in the Cupboard.....	Pathe,	Co	510	25	From Mestre to Venice.....	Ambrosio,	T	350	19
Conference Ironclad.....	Kalem,	D	1055	8	From Straubing to Passau.....	Welt,	T	300	26
Cook's Bid for Fame.....	Hepworth,	C	550	3	From the Regions of Darkness.....	Pasquali,	D	1850	22
Copenhagen.....	Cosmo,	T	345	15	Funeral in Sumatra.....	Pathe,	T	300	21
Corner in Kisses.....	Majestic,	Co	1004	7	Funnicus at Luna Park.....	Eclair,	C	515	26
Coronets and Hearts.....	Vitagraph,	D	1003	12	Funnicus in Love.....	Eclair,	C	595	1
Country Fair.....	Kalem,	D	970	26	Funnicus's Mother-in-Law.....	Eclair,	C	645	12
Country Life.....	Cines,	D	626	18	Gathering Jasmine in Tunis.....	Pathe,	I	235	25
Course of True Love.....	A. B.,	D	1090	19	Gems of Brittany.....	Lux,	T	310	4
Cowboy Kid.....	Melies,	D	1003	7	Generosity of Mr. Smith.....	Hepworth,	C	675	29
Crabs.....	Gaumont,	S	440	29	Gentleman Joe.....	Lubin,	D	1064	29
Cringer, The.....	Lubin,	D	1080	12	German Singers.....	Lubin,	Co	543	26
Crystallization.....	Eclair,	Sc	620	5	Geranium, The.....	Reliance,	D	556	18
Cure for Indigestion.....	Ambrosio,	C	841	26	Ghosts.....	Essanay,	D	988	15
Custer's Last Fight.....	Cosmo,	D	2100	29	Girl from the Country.....	Edison,	D	1000	24
Cuttlefish, The.....	Pathe,	Sc	495	28	Girl in the Caboose.....	Kalem,	D	750	29
Cynthia's Agreement.....	Edison,	Co	1000	21	Glimpses of Bermuda.....	Edison,	T	350	24
Death and Re-urrection.....	A. & C.,	E	1280	28	Golden Rule.....	Powers, 1912,	D	970	21
Death Valley Scotty's Mime.....	Kalem,	D	1059	19	Good Berth, A.....	Ambrosio,	Co	950	19
Deep Sea Shellfish.....	Gaumont,	Sc	390	1	Good Fellow's Christmas Eve.....	Essanay,	D	990	19
Detective Ferris.....	G. & S. (Hepworth),	D	925	1	Governor, The.....	Edison,	C	1000	4
Detective's Strategy.....	Selig,	D	992	15	Grandfather's Clock.....	Rex,	D	1000	28
Devil's Mask (Vitascope) ..	Kine. Trading Exclusive,	D	1600	8	Grandfather, The.....	Edison,	D	1000	7
Diary of a Bad Boy.....	Lux,	C	440	18	Grand Harlequinade.....	Cosmo,	C	890	15
Diddled.....	C. & M.,	C	490	19	Grateful Henry.....	Lux,	C	495	21
Dishonoured.....	Eiko,	D	1985	5	Great Drought, The.....	Selig,	D	1177	15
Disputed Claim.....	Majestic,	D	995	11	Great Ladder Act.....	Pathe,	P	610	18
District Attorney's Crime.....	Pathe,	D	873	21	Green-eyed Monster.....	Edison,	C	700	28
Doctor's Debt.....	Lubin,	D	1065	1	Green-eyed Monster, The.....	Pathe,	C	757	11
Does Advertisement Pay?.....	Savoia,	C	310	7	Happiness and Sorrow.....	Celio,	D	1861	21
Does Gontran Snore?.....	Eclair,	C	675	19	Harlequinade Let Loose.....	Hepworth,	C	550	19
Dogs and Cats of Paris.....	Geem,	A	287	26	Harvesting Alfalfa.....	Selig,	A	179	19
Dottie's New Doll.....	Thanhouse,	Co	1000	21	Havre to New York.....	Geem,	T	581	12
Double Danger.....	Vitagraph,	D	974	5	He Would be a Dandy.....	Pathe,	C	379	7
Dr. Brian Pelie and the Secret Despatch..	Clarendon,	D	745	8	Heart of a Gipsy.....	Imp,	D	950	19
Dupin and the Hatpin Scare.....	Urbanora,	C	340	11	Heart of a Man.....	G.S. (Hepworth),	D	625	8
Dust Hater, A.....	Pathe,	C	570	7	Heavenly Voice.....	Lubin,	D	1057	26
Election Day in California.....	Kalem,	Co	680	15	Henley to Windsor.....	H. & B.,	T	405	8
Emerald Necklace.....	Ambrosio,	D	2170	1	Herncrake Witch.....	Universal,	Tk	716	19
England at Play.....	Tyler,	T	615	8	Her Darkest Hour.....	Thanhouse,	D	1000	18
Englishman and the Girl.....	A.B.,	Co	975	26	Her Diary.....	Powers, 1912,	D	920	28
Episode of Waterloo.....	Pathe,	D	1585	4	Her Grandchild.....	Vitagraph,	D	1030	5
Equine Hero.....	Selig,	D	1002	5	Her Only Son.....	Hepworth,	D	1100	1
Eton and Windsor.....	H. & B.,	T	306	26	Hidden Wealth.....	B. & C.,	D	820	1
Excursion on Dirigible.....	Warwick,	T	420	12	High Tide.....	Cines,	Co.	891	21
Faithful Maid.....	Cines,	D	1036	4	Higher Mercy, The.....	Vitagraph,	D	1013	21
Family Tiffs.....	Cines,	Co	1038	11	Hindoo's Prize, The.....	Imp,	D	999	8
Farm and the Flat.....	Thanhouse,	Co	1000	7	His Last Burglary.....	A.B.,	D	995	22
Fascinating Barber.....	Pathe,	C	528	25	His Life.....	Lubin,	D	1052	5
Fashion Review.....	Rex,	E	555	5	His Lordship the Valet.....	Vitagraph,	Co	830	26
Fateful Pact.....	Pathe,	D	445	21	His Mother's Picture.....	Kalem,	D	1085	15
Fat-ful Promise.....	Gerrard,	D	2000	8	His Pair of Pants.....	Lubin,	C	630	1
Father's Coat to the Rescue.....	G.S. (Hepworth),	D	425	29	Hospital Hoax.....	Kalem,	Co	545	12
Fatty of E. Z. Ranch.....	Nestor,	Co	980	4	How Algy Got Married.....	Savoia,	C	510	4
Fines of Driftwood.....	Vitagraph,	D	1000	21	How Bobby joined the Circus.....	Edison,	D	650	27
Finger of Scorn.....	Thanhouse,	D	1000	4	How Grape Fruit Grows.....	Reliance,	E	235	18
Flirt or Heroine.....	Vitagraph,	D	1013	7	How Sir Andrew lost his Vote.....	Edison,	Co	1000	11
Floating Line in Delacarla.....	Svea,	T	303	22	How Steve Made Good.....	Nestor,	D	970	24
Flo's Discipline.....	Victor,	Co	1000	14	How the Cause was Won.....	Selig,	D	1040	9
Flo the Flapper.....	Pathe,	C	428	7	Hubby does the Cooking.....	Urbanora,	C	495	24
Flower of Love and Flower of Death.....	Cines,	D	2221	28	Human Hearts.....	Imp,	D	1935	9
Foolshead's Wrestling.....	Itala,	C	360	15	Human Vulture.....	Gaumont,	D	1800	21
Foreign Official Secrets.....	D.K.G. (Elite)		2680	15	In Windmill Lane.....	Cosmo,	T	290	12
Forger, The.....	Pathe,	D	2410	21	In a Den of Lions.....	Nordisk,	D	2017	15
For Another's Fault.....	Eclair,	D	985	29	In the Bear's Claws.....	Urbanora,	D	960	8
For Her Father's Honour.....	Geem,	D	620	5	In Old Tennessee.....	Imp,	D	2015	1
For Love and Life.....	Hepworth,	D	925	26	In and Around Chicago.....	Imp,	T	467	1
For Love, Life and Riches.....	Bison,	D	1025	11	In Blossom Time.....	Thanhouse,	Co	1000	14
For Love of Her.....	Reliance,	D	985	14	In the Service of the State.....	Lubin,	D	1059	26
Fortunes in a Tea-cup.....	Vitagraph,	Co	524	19	In the Hour of Danger.....	Pathe,	D	890	14
Fortunate Recovery, A.....	Gaumont,	D	680	29	International Romance.....	Selig,	Co	1000	20
Foundling School.....	Gaumont,	I	375	26	Irony of Fate.....	Vitagraph,	D	793	26
Fox Hunting.....	Warwick,	Sp	300	19	Indian Uprising at Santa Fe.....	Kalem,	D	2005	8

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Indian Summer.....	A. & C.,	D	980	7	Meeting Mamie's Mother.....	Lubin, Co.	D	874	22
Into the Genuine.....	Selig,	D	1016	5	Millionaire Milkman.....	Pathe,	C	873	25
Indian Sunbeam.....	Essanay,	D	974	8	Miner's Widow.....	Nestor,	D	970	14
Interview, An.....	Gaumont,	Co	470	5	Missing Tiara, The.....	C. & M.,	D	840	12
In the Hour of Need.....	Nordisk,	D	2572	29	Mixed Sample Trunks, The.....	Essanay,	Co	997	5
Inspector of Weights and Measures.....	Le Clou,	C	560	22	Mistaken Calling, A.....	Essanay,	C	981	29
Incendiary Indians.....	Pathe,	D	610	14	Mine Owner.....	Continental,	D	2525	12
Isle of Aegian Sea.....	Cosmo,	T	400	5	Mirage.....	Pathe,	D	1304	18
It was Ever Thus.....	Cines,	D	625	28	Money of Lead.....	Brockliss,	C	486	26
Italian Naval Review.....	Cines,	E	490	24	Modern Cinderella.....	Cosmo,	D	1290	22
James the Hungry One.....	Nordisk,	C	541	1	Modern Agriculture.....	Gaumont,	E	330	19
Jack Sheppard.....	Cosmo,	D	3200	8	Mother-in-Law's Sleepy Potion.....	Itala,	C	650	22
Jack of Diamonds.....	Flying A.,	Co	1000	18	Mother's Faith, A.....	Pathe,	D	975	28
Jack and the Fairies.....	Urbanora,	F	895	18	Mother and Daughter.....	Elite,	D	1800	1
Jim's Joy Day.....	Pathe,	C	676	18	Modern Girl, A.....	Pathe Co		626	21
Juggling Mad.....	Urbanora,	C	395	18	Muriel's Double.....	Barker,	D	1225	19
Just Maine Folk.....	Lubin,	D	1057	19	Moonshiner's Daughter.....	Lubin,	D	1058	5
Juggling Lover, The.....	Pathe,	C	495	14	Mountaineer's Romance.....	B. & C.,	D	1432	22
Kiddies' Christmas, The.....	Lubin Xmas Drama		1760	15	Mr. Fixit.....	Lubin Co		466	15
Kid Canfield.....	Brockliss,	D	2012	21	Mura to Llobregat.....	Gelebert,	T	338	29
King Robert of Sicily.....	Hepworth,	D	1100	15	My Wife's Client.....	Ambrosio,	C	1220	12
Last Resource.....	Cosmo,	D	931	15	Mystery of the Kador Cliff.....	Gaumont,	D	2450	15
La Granja (coloured).....	Pathe,	T	560	7	Namedv Geiser.....	Warwick,	T	225	19
Land of Islam.....	Welt,	T	280	1	Nan in Fairyland.....	C. & M.,	D	1250	21
Land of Nursery Rhymes.....	Universal,	F	436	22	Napoleon and the English Sailor.....	Gaumont,	D	430	12
Lazy Bill Hudson.....	Edison,	Co	490	4	Native School in German East Africa.....	Pathe,	T	260	4
Last Rose of Summer.....	Lubin,	D	1060	12	'Neath the Homespun.....	Gem,	D	951	25
Lakes and Falls of Umbria.....	Cines,	T	282	7	Neptune's Daughter.....	Essanay,	D	990	1
Lady Angela and the Boy.....	Hepworth Co		925	8	New Butler, The.....	Majestic,	C	1006	4
Lesson in Love, A.....	Gaumont,	Co	890	26	New Cowpuncher.....	Flying A.,	D	977	14
Lem's Hot Chocolates.....	Imp,	C	459	29	New Aladdin.....	Hepworth,	C	500	22
Life and Customs of Winnebago Indians.....	Selig T		978	8	New York Public School.....	Kalem,	T	250	29
Line at Hogan's.....	A.B.,	C	643	8	Nick Winter and the Stolen Favourite.....	Pathe,	D	3390	14
Limited Divorce.....	A.B.,	Co	462	12	Nina's Evening Prayer.....	Clarendon,	D	735	15
Like the Cat, They came Back.....	A.B.,	C	536	15	Not in the Circus Programme.....	Essanay,	D	987	26
Little Shut In.....	Thanhouser,	D	1000	11	Normandy River, The Banks of the Orne.....	Gaumont,	T	270	19
Little Fanny's Thief.....	Itala,	D	980	8	Nocturne, A.....	Pathe,	Co	560	18
Little Hand.....	Eclair,	D	795	15	O Koma San.....	Gaumont,	D	800	29
Little Red Riding Hood.....	Essanay,	F	643	22	Official Lapse, An.....	Pathe,	C	740	25
Little Red Riding Hood.....	Majestic,	F	1030	4	Old Chess Players.....	Lubin,	C	1164	22
Little Girl Next Door.....	Edison,	D	1000	14	On the Santa Fe Trail.....	Bison,	D	2050	28
Little Louder, Please.....	Essanay,	Co	990	12	On the Funicular Tramway.....	Cosmo,	T	335	26
Life Aboard an Ocean Greyhound.....	Warwick,	T	380	26	One, Two, Three.....	Flying A.,	Co	953	14
Life or Death.....	Gaumont,	D	1370	22	One She Loved, The.....	A.B.,	D	999	29
Lively Dispute.....	Savoia,	C	300	18	One Day on a Spanish Cruiser.....	Cabot,	T	433	29
Love Test, The.....	Essanay,	Co	980	1	Once upon a Time.....	Cines,	F	1090	14
Love on Touch Luck Ranch.....	Essanay,	Co	990	15	Orphan's Request.....	Nordisk,	C	1064	8
Love's Diary.....	Imp,	D	526	15	Orator, Knight, and Cow Charmer.....	Thanhouser,	Co	1000	25
Love and Tennis.....	Pathe,	D	660	11	Outlaws' Sacrifice, The.....	Essanay,	D	950	29
Love Triumphant.....	Elite,	D	2440	1	Oyonna and the Bienne Valley.....	Urbanora,	T	390	18
Lola's Sacrifice.....	Majestic,	D	940	21	Painted Lady, The.....	A.B.,	D	1870	22
Looking Backward.....	Rex,	Co	972	12	Partners.....	Selig,	D	1003	8
Lobster Fishing.....	Savoia,	I	260	7	Patriotism.....	Cines,	D	1921	7
Locked In.....	Urbanora,	D	1045	4	Patio Days.....	Vitagraph,	D	1003	21
Leech, The.....	Gaumont,	S	430	12	Padrone's Daughter.....	Imp,	D	1024	15
Longshanks Posts the Letters.....	Cosmo,	C	575	22	Persevering Percy.....	Cosmo,	C	660	19
Longshanks in Love.....	Cosmo,	C	380	26	Penalty of Anger.....	Universal	D	1182	12
Lolotte.....	Kine. Trading Exclusive,	D	2000	30	Peggy Becomes a Boy Scout.....	Cosmo,	C	470	8
Lucky Jim.....	Am. Film Releases,	D	486	5	Peacemaker, The.....	Celio,	Co	1140	4
Luxembourg Gardens.....	Pathe,	T	528	11	Physician of Silver Gulch.....	Lubin,	D	1057	8
Mahaddei.....	Cines,	T	342	21	Pirate's Daughter.....	Selig,	D	932	26
Man Inside, The.....	Melies,	D	985	28	Pity of It, The.....	Selig,	D	1004	19
Man in the Cask.....	Pathe,	C	428	28	Pig who wouldn't Stay at Home.....	Lux,	C	440	7
Manufacture of Postage Stamps.....	Warwick,	I	325	26	Picturesque Tokio.....	Mikado,	T	383	
Making a Man of Him.....	Urbanora,	Co	550	25	Picturesque Darjeeling.....	Edison,	T	300	14
Magic Wand, The.....	Pathe,	C	626	11	Picturesque Luxembourg.....	Warwick,	T	280	26
Man's Great Adversary.....	Nordisk,	D	2555	8	Plucky Woman, A.....	Clarendon,	D	505	15
Magic Carpet.....	Lux,	Tk	330	18	Plot that Failed.....	Kalem,	D	1107	26
Manufacture of Cotton.....	Svea,	I	380	5	Pleasure of Camping.....	Majestic,	C	570	25
Mabel's Bean.....	Majestic,	D	1000	18	Players, The.....	Lubin,	D	1061	15
Making Toy Aeroplanes.....	Geem,	I	591	19	Polidor is Awfully Fond of Wrestling.....	Pasquali,	C	412	15
Massacre.....	A.B.,	D	2150	19	Poacher's Reform.....	Barker,	D	905	15
Maori at Home.....	Empire,	T	375	5	Popular Betty.....	Vitagraph,	Co	498	19
Maiden and Men.....	Flying A.,	D	1015	28	Polypus.....	Eclair,	S	390	15
Mayfly.....	Pathe,	E	379	21	Polidor Changes his Skin.....	Pasquali,	C	472	8
Manufacture of Paper.....	Edison,	I	1000	7	Pony who Paid the Rent.....	Fitz,	D	700	12
Merry Pimple brings Luck.....	Ambrosio,	C	497	5	Paying the Board Bill.....	Kalem,	Co	550	22
Mexican Mix-up.....	Nestor	D	930	7	Polidor's Inheritance.....	Pasquali,	C	570	1

FILMS RELEASED DURING DECEMBER, 1912.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Porter will be Back in Five Minutes.....	Le Clcu, C		584	12	Snare, The	Essanay, D		992	29
Poacher's Pardon.....	Kalem, D		1065	8	So near, yet so far	A. B., Co		999	1
Polidor Without a Collar	Pasquali, C		516	26	Social Parasites.....	Imp, D		982	26
Porcelain Making	Geem, I		493	1	Souls in the Shadow.....	A & C, D		962	21
Pretty Puppies	B & C, A		382	5	Sporting Editor, The.....	Lubin, Co D		532	22
Primitive Potteries in Dorset	Urbanora, I		305	11	Splendours of Water and Mountain.....	Cosmo, T		310	1
Present from Santa Claus.....	Gaumont, D		960	19	Spoony Sam.....	Lubin, C		580	8
Private Hector, Gent.....	C. & M., D		1345	26	Sports in Germany	Pathe, E		346	18
Prince Charming.....	Reliance, D		995	7	Stormy Engagement, A	Pathe, D		873	14
Promise, The.....	Flying A., D		985	7	Study in Black and White	Savoia, C		370	14
Prodigal Wife, The.....	Farker, D		1065	5	Stout and Thynne, Spiritualists	Cines, C		502	18
Pygmalion and Galatea	Hepworth, D		625	5	Stella	Cines, D		948	14
Quarrying Iron Ore in the Urals	Gaumont, I		315	15	Stay out all Night.....	American Film Releases, C		490	1
Queen of the Kitchen.....	Kalem, C		467	1	Street Beautiful, The	Edison, D		1000	14
Queenie and the Cannibals.....	Imp, C		538	22	St len Picture, The	Hepworth, C		625	12
Race for an Inheritance.....	Gaumont, D		2400	26	Stubborn Cupid	Nestor, C		930	24
Ranchman and the Hungry Bird.....	Thanhouser, D		1000	28	Substitute Model.....	Selig, D		1016	12
Real Estate Deal, A.....	A. B., Co		563	29	Sundmore District	Urbanora, T		320	1
Rebellion of Mandy.....	Essanay, D		978	22	Swimming and Life Saving.....	Lubin, E		483	8
Redemption of Slivers.....	Essanay, D		980	19	Swift Wind's Heroism	Pathe, D		972	7
Reformed Santa Claus.....	Vitagraph, D		997	24	Symphony in Black and White ..	American Standard, C		570	5
Red Saunder's Sacrifice.....	Lubin, D		1010	22	Tale of the Foothills	Nestor, D		970	7
Redskin Raiders.....	Kalem, D		1110	22	Tangiers	Continental, T		430	29
Reunited by the Sea.....	Imp, D		997	12	Tangled Relations	Victor, Co		1010	28
Reformation o. Sierra Smith.....	Flying A., D		1010	4	Tempest, The	Eclair, D		1885	22
Red Hot Courtship.....	Lubin, C		430	1	Ten Carat Hero	A. B., C		350	5
Reckoning, The.....	Ideal Film Renting Exclusive, D		2200	2	Terrible Teddy	Essanay, Co		985	19
Renegades.....	Lubin, D		1060	1	Terrible Twins in Toyland	Warwick, Tk		500	26
Rhine, The.....	Urbanora, T		415	11	Test, The	Nordisk, Co		1279	15
River Weser.....	Welt, T		360	5	That New Drink	Pathe, C		379	18
Rival Engineers.....	Kalem, D		988	19	Three Bears	Essanay, F		988	22
Rodolphi, an Apache.....	Ambrosio, C		680	29	Three Comrades	Nordisk, D		2362	22
Roost the Kidder.....	Kalem, C		645	5	Through the Valley of La Vesubie	Pathe, T		280	28
Round the French Dockyards.....	Lux, E		390	14	Tilly's Bird Farm	Kalem, E		545	1
Rostoff on the Don.....	Gaumont, T		260	5	Timothy Small, Detective.....	Pathe, Co		626	21
Rube's Mistake.....	Lubin Co., D		187	19	Tommy's Sister.....	Vitagraph, D		990	12
Runaway Elephant.....	Pathe, C		660	4	Tomtit, The	Pathe, N		295	7
Rye and Winchelsea.....	B. & C., T		522	15	Tontolini at the Sea	Cines, C		371	28
Salvation Sue.....	Brockliss, D		924	11	Trade Gun Bullet	Selig, D		1003	8
Santa Claus and the Clubman.....	Edison, D		1000	11	Tragic Flirtation	Celio, D		968	11
Sammy's Flying Escapades.....	Urbanora, C		450	25	Traitor's Fate	Imp, D		1000	22
Sawmills of Archangel	Cossack, I		475	26	Trap for Santa Claus	A. B., D		989	12
Sandwich Man	Eclair, C		750	12	Trip on the Bosnia Railway.....	Welt, T		357	19
Scenes around Barmouth	Urbanora, T		320	25	Trip to the Garden of Allah.....	G. A. C., T		869	15
Schemers Outwitted, The	International, D		2125	15	Trossimeus	Cines, T		193	14
Shuttle of Fate	Selig, D		1030	29	Troubles Trial	Vitagraph, D		1023	26
Shark, The	Urbanora, D		1040	11	Turn of Fate.....	Gem, D		1000	11
Shoemaker and the Lady	Pathe, Co		460	14	Tweedledum a Commercial Traveller ..	Ambrosio, C		754	29
Should Women Work	Lux, C		430	11	Tweedledum, Kinematograph Operator ..	Ambrosio, C		590	12
Sheriff of Sioney Butte	Cosmo, D		940	19	Tweedledum's Love Exploits	Ambrosio, C		425	19
Spite	Eclair, D		525	12	Tweedledum a Rich Man	Ambrosio, C		431	22
Sea Anemones	Gaumont, E		400	19	Two Cinders	Vitagraph, Co		564	5
Serves Him Right.....	Gaumont, Co		1040	22	Two Dogs and a Gay Dog	Gaumont, Co		700	1
Serpent's Hole, The.....	Pathe, D		740	28	Two Hunchbacks	Gerrard, C		600	15
She Must Have Swallowed It.....	Clarendon, C		450	29	Under the White Ensign	Cosmo, D		445	12
She Wanted a Boarder	Vitagraph, Co		613	12	Unknown Bride.....	Rex, D		1000	14
Signal Fires, The	Vitagraph, D		738	21	Unwelcome Santa Claus	Rex, C		1045	21
Simple Simon and the Lady Student.....	Gaumont, C		550	26	Uprising, The	Lubin, D		1063	29
Simple Simon, Gentleman Detective	Gaumont, C		720	15	Uses and Customs of India	Ambrosio, T		310	8
Sicilian Heroine, A	Ambrosio, D		2910	8	Usurer's Grip	Edison, D		1000	28
Simple Simon Leads a Double Life	Gaumont, C		600	8	Vagabond, The	Rep, D		2750	14
Sister's Devotion.....	Flying A., D		995	28	Vale of Ossola, The	Gaumont, T		260	12
Simple Simon stops the Coal Strike	Gaumont, C		550	22	Vengeance of Edgar Poe.....	Lux, D		1770	28
Sketch with the Thumb Print	Edison, D		1000	21	Village Vixen	Kalem, D		1090	5
Sleeping Beauty	Hepworth, F		1000	22	Viscount's Dishonour. The	Gaumont, D		980	8
Slum to Happiness.....	Ideal Film Renting Exclusive, D		2000	16	Visit to a Crab and Lobster Factory	Urbanora, I		345	25
Sleeping Car Man.....	Pathe, Co		2408	7	Vitagraph Romance	Vitagraph, D		994	19
Smuggler's Daughter.....	Am. Standard, D		910	19	Voice of Conscience.....	Essanay, D		982	12
Smoky Story	C. & M., C		495	28	Voice of a Million.....	Rex, D		987	7
Small Trader in India	Eclair, I		415						

THE CINEMA FILM REGISTER.

Films to be Released during January, 1913.

Title	Maker	Descriptn	Length.	Date	Title	Maker	Descriptn	Length.	Date
American Rhine.....	Kalem	T	565	2	Bill's Banquet	Lux	C	520	18
Afrikaner Girl, An.....	Clarendon	D	1005	5	Building a Harbour	Ambrosio	I	343	19
At the Rainbow End.....	Lubin	D	1029	16	Bloomer's Mother-in-Law	Cines	C	380	25
Adventure of the Smelling Salts.....	Vitagraph	D	902	11	Billy's First Courtship	Gerrard Film Co.	C	500	18
Armado, The.....	Urbanora	N	495	1	Brothers, The	Gaumont	D	830	23
After the Honeymoon.....	A.B.	C	542	23	Baby's Name	Gaumont	Co	730	23
Absent-Minded Burglar	A.B.	C	487	26	Bouffe Institute, Cabinet-Making.....	Gaumont	I	520	26
Aunt Betty.....	Cines	Co	1020	4	Badger Digging	Heron	Sp	369	30
At the Masquerade Ball.....	Edison	D	1000	15	Behind the Scenes.....	Nordisk	D	2434	19
At Home in the Water.....	Edison	T	400	18	Broken Butterfly.....	Elite	D	3062	23
Andelle, The.....	Gaumont	T	260	12	Clubman and the Crook	A.B.	Co	400	5
Adventures of Dick and Harry	Pathe	Co	757	11	Cockle Industry	Empire	I	420	5
Ancient Greece.....	Pathe	T	545	11	Cupid v. Cigarettes	Majestic	Co	1030	1
Awakening, The.....	Selig	D	1045	12	Cousins	Thanhouse	Co	1000	4
At Cross Purposes.....	Urbanora	D	960	8	Conductor 786	Thanhouse	D	1000	4
Accidental Millionaire	Lubin	Co	668	12	Caught in his own Net	Cricks & Martin	D	990	2
Auto-Suggestion	A. & C.	Co	700	29	Calino as Prison Governor	Gaumont	C	654	5
At Old Fort Dearborn	Bison	D	2050	18	Cambridge 'Varsity	H. & B.	T	507	19
Andegli	Cines	T	197	25	Chief White Eagle	Lubin	D	1052	19
At the Risk of Her Life	Cosmopolitan	D	2800	26	Country School Teacher.....	Lubin	D	1040	19
Alkali Ike's Close Shave	Essanay	Co	990	26	Call of the Blood	Majestic	D	983	18
An Old Maid's Love	Nordisk	Co	1059	19	Cooks and Mumps and Complications	Ammet	C	920	25
Amaradhapura	Eclair	T	360	9	Coster's Honeymoon	Cosmopolitan	C	405	9
An Indian's Friendship	Essanay	D	985	23	Caught	Cricks and Martin	C	430	11
Aerial Removal	Pathe	C	396	18	Comic Film Journal (No. 2)	Duskes			12
As Fate Would Have It	Vitagraph	D	1010	23	Constantinople Monument	Eclair	T	415	2
Austrian Mountain Artillery Manœuvres	Welt	E	415	30	Convicts' Dream	Reliance	Co	460	22
All on Account of a Widow	Powers	Co	985	25	Castaway, The	Imp	D	980	2
Animal Preservation	Svea	E	490	26	Cowboy's Proposal.....	Melies	Co	420	4
Angel of the Studio	Victor	D	1000	18	Capital of Sardinia.....	Ambrosio	T	325	10
Abbreviations	Pathé	C	508	29	Central Italy	Cosmopolitan	T	345	19
Animal Studies	Gaumont	A	280	30	Comic Film Journal (No. 3)	Duskes			19
Brothers Under the Skin	Reliance	D	984	1	Convict's Return, The	Gem	D	1000	8
Breach of Breaches	Clarendon	C	635	12	Carpenter's Fortune	Gerrard	C	390	11
Bringing Father Around	Essanay Co.	D	976	9	Calino Tries to Get the Sack	Gaumont	C	375	19
Barcelona and Port	Gelebert	T	300	19	Country Girl, A	Imp	D	986	23
Betrothed in a Well	Itala	Co	370	4	Caught in his own Trap	Nordisk	D	665	12
Bachelor's Bride	Kalem	Co	477	19	Cross Roads, The.....	Victor	D	1000	18
Belligerent Benjamin	Majestic	C	295	15	Calvinist Martyr, A	Pathe	D	2112	22
Baby Hands	Thanhouse	D	1000	15	Catchpenny Seeks a Marriage of Convenience.....	Savoia	C	600	29
Birth of the Lotus Blossom	Thanhouse	D	1000	15	Comic Film Journal (No. 4).....	Duskes	C		26
Betty's Nightmare	Victor	C	992	4	Copper Mines at Bingham, Utah	Edison	I	400	29
Bachelor's Buttons	Vitagraph	Co	498	11	Calumny	Eclair	D	920	23
Beautiful Umbria	Cines	T	380	4	Chains	Essanay	D	990	26
Bloomer, Detective	Cines	C	541	11	Circulation of the Blood.. ..	Itala	Sc	310	19
Bobby as a Guardian Angel.....	Gaumont	C	455	9	Cruel Stepmother	Imp	D	995	30
Biwa Canal	Selig	T	306	12	Commodore's Daughter	Nordisk	D	2378	26
Bunny all at Sea.....	Vitagraph	Co	987	16	Charlie's Marriage	Duskes	Co	785	30
Black Mask	American Film Releases	D	2950	11	Commodore's Daughter	Nordisk	D	2378	26
Bonnie of the Hills.....	Brockliss	D	992	2	Cuttle Fish	Eclair	N	485	30
Butterfly, The	Majestic	D	983	11	Duke's Plan, The	A.B.	D	985	2
Bill Wilson's Gal.....	Vitagraph	D	902	2	Down with the Men	Lubin	Co	590	2
Bobby's Father	Vitagraph	D	1013	4	Day in a Great Health Resort	Gaumont	I	400	2
Baby's Adventure, A	Brockliss	C	960	22	Dolly, the Tomboy.....	Imp	Co	576	5
Baby, the Boy and the Teddy Bear, The.....	B. and C.	C	280	30	Day of '49	Kalem	D	994	19
Bloomer and Lea.....	Cines	Co	434	18	Doctor's Close Call	Brockliss	D	959	15
Barcelona.....	Cabot	T	446	30	Dutch Small Holding.....	Cosmopolitan	T	333	12
Burma, Rangoon, India.....	Edison	T	350	22	Duty Conquers	Gaumont	D	1020	9
Baby's Shoe, A	Edison	D	1,000	25	Drummer, The	Lubin	C	425	23
Bringing Home the Pup	Edison	Co	650	25	Dupin's Guardian	Urbanora	C	360	8
Boy Rangers.....	Edison	C	100	25	Dick Turpin, No. 4	B. & C.	D	1198	12
Bottling Factory at Vichy	Gaumont	I	300	16	Doggie's Debut	Thanhouse	D	1000	11
Badness of Burglar Bill	Hepworth	C	500	23	Diana's Legacy	Vitagraph	Co	479	4

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Dutch Windmills	Gerrard Film Co.,	T	285	25	Godmother, The	Vitagraph, Co		816	23
Danish Landscapes	Nordisk, T		453	26	Gulf of Spezia	Ambrosio, T		330	26
Double Life	Cosmopolitan D		900	19	Gontran's Unknown Neighbour	Eclair, Co		680	16
Deliverance, The	Flying A., D		1012	18	Getting Mary Married	Imp, Co		765	26
Diamond Cutting	Gerrard, I		550	4	Glory of Waffles	Pathé, Co		708	29
Day in Shakespeare's Land	Hepworth, T		325	23	His Auto's Maiden Trip	A. B., C		599	2
Dick's Predicament	Imp, Co		418	19	Hoist With his Own Petard	A. B., Co		406	16
Dancer's Dream, A	Urbanora, Co		355	18	Heredit	A. B., D		1015	19
Deauville	Pathe, T		495	21	Horse Thieves of Ear X Ranch	Brockliss, D		995	8
Dynamiters, The	Selig, D		983	30	Hydraulic Works of Adda	Brockliss, I		341	11
Danish Landscapes	Nordisk, T		453	26	How a Pair of Boots are Made	Gaumont, I		530	5
Dupin in Search of Quiet	Urbanora, C		350	29	Her Spoiled Boy	Vitagraph, D		961	11
Evil Turns to Good	American Standard, Co		725	5	Hercules Spa in Royal Hungary	Welt, T		360	16
Every Inch a Man	Vitagraph, D		928	16	Her Sister's Silence	Pathe, D		1287	11
Evening Parade at Fort Hamilton	Vitagraph, M		409	16	Heart of Stone	Cines, D		2186	4
End of the Feud	Essanay, D		990	11	Honour Before Wealth	Cines, D		1022	11
Extinguished Light	Ambrosio, D		1820	23	His Message	Cosmopolitan, D		815	9
Embarrassing Moment	Gaumont, C		630	16	Her Brother's Tutor	Cricks & Martin, D		930	9
Elusive Kiss, An	Urbanora, Co		990	22	Honeymoon Trip, A	Gaumont, Co		740	12
Express Cookery	Urbanora, Tk		255	22	Her Burglar	Imp, C		559	12
Expensive Shine	Vitagraph, Co		646	30	His Most Difficult Part	Nordisk, D		1706	5
Evil Genius	Eclair, D		2970	30	Her First Love Affair	Nordisk, Co		1204	11
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C., D		1559	5	His First and Last Appearance	Powers, C		493	11
Forest Ranger	Lubin, D		1063	5	His Weakness	Powers, D		983	15
Felix at the Ball	Lubin, Co		376	5	Hope Deferred	Pathe, C		545	11
Final Settlement, The	A. B., D		981	16	Hour of Peril	Rex, D		1000	18
Four Friends	A. & C., D		982	11	How the Cat Came Back	Savoia, C		600	15
Fresh Air Romance	Edison, R		1000	8	Her Father's Hat	Vitagraph, Co		702	18
Foolshead, Sportsman	Italia, C		495	5	Hotel Honeymoon	A. & C., C		985	1
Fugitive from Justice	Lubin, D		1005	16	Heart of a Woman	Hepworth, D		600	2
Family Next Door	Lubin, Co		1048	16	Holiday Resorts of Italy	Brockliss, T		350	25
For Her Daughter's Sake	Savoia, D		1600	4	How Mr. Poliphar Married	Italia, C		560	19
Fisherman's Infatuation	B. & C., D		2012	26	Her Guardianship	Pathe, C		478	18
Fight for a Flirt	Barker, Co		420	12	His Burglar Brother	Pathe, D		939	18
For Baby's Sake	Barker, D		690	16	Heart in Rags	Selig, D		872	23
Fisherman's Luck	Essanay, R		990	12	His Wedding Eve	Selig, C		970	26
Flower Girl's Romance	Kalem, D		970	23	Her Bitter Lesson	Selig, D		1000	26
Feathered Comrade	Svea, A		382	12	Her Education	Selig, D		970	30
Father's Hot Toddy	Vitagraph, Co		702	18	Hamfat's Success	American Standard, C		665	26
Forbidden Love	Pathe, D		824	11	How Vandyck Won his Wife	Barker, D		930	19
Fight in the Dark	A. & C., D		1020	4	His Brother's Crime	Cines, D		2248	29
Fraud at Hope Mine	Kalem, D		1085	9	House of Pride, The	Essanay, D		984	30
Fixing a Flirt	Lubin, Co		998	12	Hidden Treasure, The	Flying A., D		570	22
Funnicus's Circuit	Eclair, C		530	12	Her Own Country	Flying A., D		1005	25
Father	Italia, D		3485	19	Hindoo Curse	Vitagraph, D		892	11
Fires of Revenge	Pathe, D		1698	15	Hesitating Bachelor	Elite, Co		970	19
From the Wilds	Rex, D		882	23	Hotel Mermaid	Pathé, Co		460	29
Feathered Comrade	Svea, A		382	12	Hunting the Stag	Urbanora, A		450	29
Fisherboy's Faith	Selig, D		920	23	Irish Girl's Love	Lubin, D		1052	5
Four Days a Widow	Vitagraph, Co		967	25	In the Valley of the Hasti	Welt, T		246	5
Feathered Favourites	Pathe, E		510	25	Intrusion at Lompac	Flying A., D		918	1
For Mother's Sake	Cines, D		987	25	Intrigue, The	Imp, D		978	9
For Professional Services	Edison, Co		625	29	I Saw him First	Kalem, Co		525	16
Funnicus, Boatbuilder	Eclair, C		465	16	Informor, The	A. B., D		1080	26
Field Spiders	Eclair, N		595	23	In the Abyss	Brockliss, D		1722	15
From St. Paul to Entrevaux	Gaumont, T		310	23	Iron Foundry in the Urals	Gaumont, I		295	9
Fighting Parson and the Moonshiners	Imp, D		1010	26	Isles of the Wild	A. B., D		999	9
Fastest Motor Ice-Boat in the World	Pathé, I		250	20	Iwan the Highwayman	Cossack, D		1313	12
Funnicus and his Son	Eclair, C		695	30	Interest Spots of South Germany	Welt, T		290	9
Gipsy Love	Cossack, D		804	2	In Search of a Title	American Standard, Co		795	16
Giants of the Valles	Gelebert, T		441	5	Indian Raiders, The	Bison, D		1018	11
Girl of the Golden Run	Bison, D		1000	4	In the Shadow of the Rope	Cosmopolitan, D		805	10
Gambler and the Girl	Cosmopolitan, D		970	2	Idyll of Hawaii	Flying A., D		990	18
Gentleman Different from Others	Italia, C		555	5	In the San Fernando Valley	Nestor, D		977	29
Garrison Joke	Majestic, Co		680	18	Jim Mistaken for Foolshead	Pathe, C		572	4
Great Dock Fire	Pathe, Tp		250	4	Joy that Kills	Urbanora, D		855	1
Greater Christian	Rex, Tp		1000	7	Jim Bentley's Adventure	Flying A., D		970	11
Guy Mannering	Reliance, D		2000	15	Jewel Thieves Outwitted	Hepworth, D		850	16
Geisha Girls of Japan	Selig, T		590	5	Jim's Vindication	Selig, D		1035	12
Getting in Wrong	Ammet, Co		433	22	Juan and Juanita	Lubin, D		1027	9
Gontran's Dancing Pumps	Eclair, C		700	2	Jess	Thanhouser, D		3000	8
Getting Atmosphere	Selig, C		400	16	Jack's Word	Flying A., D		1000	22
Girls and the Chaperon, The	Nestor, Co		983	15	Knights of Rhodes	Ambrosio, D		2300	5
Grassville Girls, The	Essanay, Co		989	11	Kitty at a Boarding School	Edison, Co		650	18
Gold and Glitter	A. B., D		999	30	Knight of the Snows	Pathe, D		1320	8
Good For Nothing, The	Lubin, D		1052	30	Kidnapped by Gipsies	Savoia, D		1750	22
					Kings of the Forest	Selig, D		1800	19

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Life in Morocco.....	Geem,	T	284	5	Matrimonial Fever.....	Lux,	Co	760	22
Lily of Letchworth Lock.....	B. & C.,	D	1115	19	Maud Muller.....	Nestor,	D	1823	18
Like a Sister.....	Itala,	D	2600	4	Modern Girl.....	Nordisk,	D	2739	12
Love Test.....	Imp,	D	978	5	Man's Lie, A.....	Pathe,	D	939	15
Love will Find a Way.....	Powers,	Co	983	8	Madcap Molly.....	Pathe,	D	990	15
Love's Miracle.....	Thanhouser,	D	1000	18	Maritime Industries, Cockles.....	Pathe,	E	468	18
Like Knights of Old.....	Edison,	D	650	11	Manufacturing Combs at Ayomaax, France.....	Urbanora,	I	335	15
Landscapes and Customs of Sardinia.....	Ambrosio,	T	315	5	Marcantoni Quartet.....	Pathé,	P	545	29
Lieut. Rose in Chinese Seas.....	Clarendon,	D	1215	19	Mountain Artillery at Practice.....	Gaumont,	E	325	30
Letter, The.....	Essanay,	D	988	16	Mystery of the Seven O'clock Express.....	Urbanora,	D	2190	29
Legend of King Cophetua.....	Hepworth,	O	625	16	Nicholas Nickleby.....	Thanhouser,	D	2000	1
Landlubber, The.....	Kalem,	Co	555	23	New Use for a Bike.....	Lux,	C	465	4
Little Music Teacher.....	Majestic,	D	1004	22	New Microbe.....	Cines,	C	413	8
Living Statue.....	Pathe,	Co	956	8	Naval Manœuvres at Lorient.....	Lux,	N	640	15
Lesson, The.....	Melies,	D	607	4	Newly Weds.....	A.B.,	Co	981	9
Lash of Fate.....	Rex,	D	1039	7	Noodle Industry.....	Lubin,	I	450	9
Lost Years.....	Rex,	D	1034	4	Nursie and Knight.....	Thanhouser,	D	1000	11
Loyalty of Sylvia.....	Vitagraph,	D	944	2	Neighbours.....	Barker,	D	700	22
Liege.....	Cines,	T	313	18	New Member of the Life Saving Crew.....	Edison,	D	1000	29
Land Beyond the Sunset, The.....	Edison,	D	1000	22	Negro for Love.....	Itala,	C	650	26
Lifeboat Rescue.....	Heron,	T	450	16	Oxford University.....	H. & B.,	T	494	5
Love and Treachery.....	Lubin,	D	1019	30	On the Spulga.....	Cosmopolitan,	T	375	5
Lost Stud, The.....	Nordisk,	Co	666	12	Orange Gathering in Valencia.....	Cabot,	I	355	16
Life Saving Jim.....	Pathe,	C	478	25	On the Road to Montserrat.....	Pathe,	T	412	4
Losing His Head.....	Pathe,	C	297	25	Opium Smugglers.....	Selig,	D	1016	9
Liquid Air Experiments.....	Pathe,	E	495	25	Outwitting the Professor.....	Edison,	Co	1000	15
Love and Art.....	Cines,	R	731	29	On the Border Line.....	Nestor,	D	1000	11
Love's Labour Lost.....	Gaumont,	C	490	23	On Account of a Handkerchief.....	Reliance,	C	525	25
Lucky Lobster, A.....	Gaumont,	Co	1030	26	One Night and Then.....	A.B.,	D	992	12
Legend of Montmartre.....	Gem,	D	995	15	Odette.....	Geem,	D	575	9
Lady Sheriff.....	Pathé,	D	824	29	Old Gardener's Son.....	Savioia,	D	1080	1
Loves Strategy.....	Cont'l,	Co	1026	26	Old Heidelberg.....	Gaumont,	T	400	19
Musketeers of Pig Alley.....	A.B.,	D	1001	5	Old Colonel's Gratitude.....	Pathe,	D	1863	15
Marble Industry in France.....	Geem,	I	355	19	Organ Grinder's Ward.....	Reliance,	D	992	29
"Miss" Hitt, A.....	Gaumont,	Co.,	950	7	On Board the S.S. "Dubuque".....	Flying A.,	NC	405	25
Mountain Dew.....	Kalem,	D	1010	19	Otter Hunting.....	Heron,	Sp	466	19
Man, the Moustache, and the Maids.....	Pathe,	C	595	1	Ostrich Farming Near Nice.....	Lux,	I	420	29
Moneylender, The.....	Pathe,	D	3500	11	Outwitted.....	Nordisk,	Co	1059	26
Monte Cristo.....	Selig,	D	3150	5	Only a Woman's Heart.....	Pathé,	D	2490	29
My Wife's Bonnet.....	Selig,	Co	1047	9	On the Mountain of St. Gothard.....	Gaumont,	Tr	400	30
Mills of the Gods.....	Vitagraph,	D	3079	9	Opal Stealers.....	Pathé,	D	660	29
Miss Tweedledum.....	Ambrosio,	C	555	9	Outwitted.....	Nordisk,	Co.	1059	26
Monson.....	Cines,	T	249	11	Power of a Hymn.....	Kalem,	D	1025	2
Michael Dwyer.....	Cosmopolitan,	D	850	12	Pat the Soothsayer.....	Kalem,	Co	465	2
Montserrat.....	Cabot,	T	420	20	Perils of the Cliffs.....	Kalem,	D	1015	5
Mother of the Ranch.....	Essanay,	D	986	16	Parson James.....	Lubin,	D	1041	2
Man's Calling.....	Flying A.,	D	1012	11	Playing Tramps.....	A. & C.,	Co	956	8
Massage.....	Gaumont,	S	265	12	Punished.....	Brockliss,	D	1050	8
Mr. Timmid finds a Watch.....	Gaumont,	C	630	12	Pimple Gets a Quid.....	Cosmopolitan,	C	360	5
Music Hath Charms.....	H. & B.,	E	420	26	Panther's Prey, The.....	Gaumont,	D	1920	5
Millionaire Cop.....	Imp,	Co	990	12	Pedlar's Find.....	Reliance,	D	982	18
Milanos, The.....	Pathe,	P	478	8	Pimple Wins a Bet.....	Cosmopolitan,	C	350	12
Making Birch Brooms.....	Urbanora,	I	310	8	Plot and Pash.....	Hepworth,	Co	725	12
Mistake in Spelling.....	Vitagraph,	Co	876	18	Pat and the Milliner.....	Lux,	Co	600	11
My Baby.....	A.B.,	D	999	12	Pursued by a Lioness.....	Lux,	D	890	11
M. Sans Gene.....	Brockliss,	D	905	1	Port of Copenhagen.....	Nordisk,	T	594	5
Merry Widow, The.....	Eclair,	Co	2320	12	Polidor as an Apache.....	Pasquali,	C	580	5
Money.....	Essanay,	Co	988	26	Polidor, a Member of the Death Club.....	Pasquali,	C	680	12
Mr. Up's Trip Tripped Up.....	Essanay,	Co	986	30	Park and Chateau of Chenonceaux.....	Pathe,	T	478	11
Man Within, The.....	Nestor,	D	977	25	Poorluck, Detective.....	Hepworth,	C	425	2
Mammoth Life Savers.....	Vitagraph,	Co	292	23	Pony Express Girl.....	Kalem,	D	460	9
Mrs. Liripen's Lodgers.....	Vitagraph,	D	951	25	Perjured Confession.....	Pathe,	D	316	9
Max Linder's Appointment.....	Pathe,	C	873	22	Pimple's Fire Brigade.....	Cosmopolitan,	C	415	19
Midnight Visitor.....	Pathe,	Co	660	25	Port of Havre.....	Gerrard,	T	365	11
Manufacture of Stearine.....	Svea,	C	487	23	Peasant's Loyalty, A.....	Gerrard,	D	980	18
Madrid.....	Cabot,	T	361	12	Path of Destiny.....	Pathe,	D	2623	25
Mary, Chauffeur.....	Majestic,	Co	987	8	Polidor as a Lady's Maid.....	Pasquali,	C	570	19
Motor Cycle Adventure.....	Selig,	D	1010	2	Pennorth of Tomatoes.....	Brockliss,	C	450	30
May and December.....	A.B.,	Co.	364	30	Paul Sleuth Burglary Syndicate.....	Cricks & Martin,	D	1140	30
Modern Lotharios.....	Cines,	Co	848	22	Petronilla's Monkey.....	Eclair,	C	550	23
Much Ado About.....	Cricks & Martin,	C	460	18	Pals.....	Flying A.,	D	1007	29
Mona's Debt of Honour.....	Clarendon,	D	1100	26	Proof of the Pudding.....	Gaumont,	C	470	30
Mother Goose in a 16th Century Theatre.....	Edison,	Co	350	22	"Quicker than Thought" Movements.....	Pathe,	Sc	510	4
Moving Finger, The.....	Essanay,	D	988	19	Queen of Sheba.....	Pathe,	D	1880	18
Miss Simpkin's Summer Boarders.....	Essanay,	Co	990	19	Russian Peasant Industry.....	Cossack,	I	327	16
Marriageable Widow.....	Gaumont,	Co	500	16	Ranchgirl's Trial, The.....	Essanay,	D	987	5
Minute Atoms of the Main.....	Gaumont,	E	410	19	Ramble Round Suchon.....	Gaumont,	T	380	5

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Rivals, The.....	Gaumont, D		960	2	So-Jun-Wah and the Tribal Law	Selig, D		1007	19
Rural Dorset.....	Urbanora, T		330	1	Shooting the Rapids of Kalsuragawan, Japan ..	Selig, T		296	23
Removing Sunken Vessels.....	Edison, I		350	11	Scenes on the River Lee, Ireland	Vitagraph, T		196	23
Ranchman's Awakening.....	Bison, D		988	8	Scenes of Irish Life in Dublin.....	Vitagraph, T		289	30
Rival Neighbours.....	Cines, Co		592	15	Soldiers Exercising in Turkestan	Eclair, E		450	30
Redwing and the Palefaces.....	Kalem, D		1005	26	Thorns of Success.....	Majestic, D		1005	4
Rinking Mad.....	Pathe, C		495	8	Their Idols	A. B., Co		593	19
Rajah's Hatred.....	Vitagraph, D		604	16	Torch of War	Cosmopolitan, D		2350	5
Ride on the Rigi Railway.....	Welt, T		374	23	Trials of a Merry Widow	Cricks & Martin, Co		710	4
Royal Tunbridge Wells.....	H. & B., T		362	12	Thrifty Parson, The	Essanay, C		990	5
Ring off.....	Savoia, Co		525	1	Truth will Out	Gem, D		2000	1
Red Barrier.....	Vitagraph, D		1102	4	Tiny Tim Visits the Circus.....	Gaumont, C		290	2
Rodolfi Outwitted	Ambrosio, C			19	Taming their Parents.....	Lubin, Co		624	19
Raven, The.....	American Standard, D		950	9	Tananarivo	Pathe, T		445	1
Robert's Lost Supper	Barker, C		470	30	Troubadour's Triumph	Rex, D		1000	11
Restitution	Eclair, D		2320	16	Teddy's Unlucky Day	Urbanora, C		465	1
Roman Catholic Mission in China	Eclair, T		550	23	Thread of Destiny	A. B., D		977	23
Rendezvous Interrupted.....	Itala, C		575	26	Telltale Umbrella.....	Barker, C		615	5
Roscambole's Gloves	Itala, Tk		945	26	Third Thief	Eclair, Co		565	2
Redemption.....	Cines, D		992	18	Ten Little Nigger Boys	Empire, Tk		380	23
Ranchman's Anniversary	Essanay, Co		980	19	Tomboy on Bar Z.....	Essanay, D		986	12
Ransom of Happiness	Gaumont, D		2460	19	Thief's Wife.....	Flying A., D		1000	8
Ruth Roland, the Kalem Girl	Kalem, E		465	30	Tares of the Wheat	Imp, D		974	15
Romance at Catalina	Melies, D		1007	25	Telltale Message	Kalem, D		1000	26
River Clyde.....	Pathe, T		314	15	Tight Fit	Pathe, C		387	8
Red Man's Conscience.....	Urbanora, D		2080	15	Tempted by Necessity	Selig, D		1005	16
Rhodes.....	Pathe, T		280	22	Trail of Guilt	Ammet, D		713	11
Raising Chickens	Urbanora, E		375	22	Tweedledum Studies Mathematics.....	Ambrosio, C		484	16
Ride on the Rigi Railway.....	Welt, T		374	23	Tramp's Ingratitude.....	Gerrard, D		790	11
Sevillan Keynotes	Cabot, T		505	2	Travels in Japan	Gerrard, T		610	18
Strange Story of Elsie Mason	Kalem, D		1115	5	Trawling in Napier, New Zealand	Heron, I		465	9
Substitute Heiress.....	Lubin, D		1049	2	Touch of a Baby	Hepworth, D		750	19
Shot that Failed.....	Bison, D		998	1	Truth Above All	Itala, C		500	19
Soldier's Duty, A.....	Edison, D		1000	11	Town of Grasse, The	Lux, T		320	18
Shotgun Ranchman, The	Essanay, D		988	9	Those Lovesick Cowboys.....	Nestor, Co		950	22
Starbucks, The	Flying A., D		1970	4	Timid Lovers, The	Pathe, C		676	15
Slate Industry	Lubin, I		363	19	True Fish Story.....	Pathe, C		314	15
Story of a Wallet.....	Nestor, D		954	4	That Quack Cure	Pathe, C		595	18
Salad Washing	Pathe, C		314	4	Tiger Hunting in the Province of Naini Dink (Tonkin)	Pathe, E		436	18
Snapshot, The.....	Pathe, D		873	4	Tannforsen, Sweden	Svea, T		340	30
Subterfuge	Selig, Co		437	5	Tweedledum Mistakes his Flat	Ambrosio, C		460	23
She Cried	Vitagraph, Co		793	9	Tweedledum as a Tenor.....	Ambrosio, C		420	30
Smoker, The	A. B., Co		595	26	The Last Resort.....	Bi-on, D		955	22
Story of the Equine Spy	A. & C., D		2060	18	Tattoo, The	Bison, D		1000	29
Stout and Thynne, Conjurers	Cines, C		656	4	Tootles Buys a Gun	Cricks & Martin, C		435	25
Strength and Cunning	Cines, D		2030	15	Through Greece.....	Eclair, T		465	16
Sins of the Fathers	Eclair, D		3,200	2	Two Little Waifs.....	Lux, D		1130	25
Sunshine	Essanay, D		980	12	Time Averages	Reliance, D		982	11
Sculptor's Catch, The	Gaumont, Co		980	9	Tricked by Smugglers	Selig, D		1010	2
Society Witch, A.....	Gaumont, D		1415	12	Tempting Providence	Cont'l, D		2100	26
Strong Arm Nellie	Kalem, Co		435	26	Tiny Tim's Money Box.....	Gaumont, C		690	30
Samaritan of Coogan's Tenements	Lubin, D		1055	23	Uncle Mun and the Minister.....	Edison, C		1000	8
Satin and Gingham	Lubin, D		1054	23	Uncle Bill	Nestor, Co		1000	8
Stroke Oar, The	Lubin, D		1051	23	Under False Colours	Edison, D		1000	4
Surgeon, The	Lubin, D		1057	26	Useless Sacrifice	Brockliss, D		2631	23
Suitors and Suit Cases	Lubin, C		685	26	Unmasked	Cines, D		2082	22
String of Beads.....	Melies, D		1000	18	Unsuitable Suitor, The	Gaumont, Co		700	16
Sister Love.....	Pathe, D		1562	8	Unmerited Shame.....	Pathe, D		972	25
Sad Devil	Selig, C		1033	16	Usurper, The	Gaumont, D		2780	26
Smuggler's Daughter	American Standard, D		910	19	Ukko Till	Duskes, D		1330	30
Stenographer Wanted	Kalem, Co		594	9	Vicar of Daneville	Cosmopolitan, D		890	5
Skinflint, The	Kalem, D		1015	12	Views of Cannes	Lux, T		860	4
Sheriff's Mistake	Lubin, D		1065	5	Valley of Otta	Svea, T		326	9
Stab of Disgrace.....	Barker, D		940	26	Visit to Copenhagen	Urbanora, T		360	8
Star Eyes' Strategy.....	Bison, D		1000	25	Views in Calcutta	Edison, T		1000	4
Spider, The.....	Eclair, D		550	16	Valley of Olta	Svea, T		326	9
Salambo	Gerrard Film Co., D		940	25	Vandal Leopard	Pathe, C		460	22
Simple Simon, Costumier.....	Gaumont, C		600	26	Voice of Warning	Selig, D		948	26
Spiffkins Eats Dynamite.....	Lux, C		475	25	Victims of a Petrol Famine	Gerrard Film Co., C		400	25
Spirit of the Range.....	Vitagraph, D		918	30	Vagand, The	American Film Releases, D		2750	26
Strike, The	A. & C., D		972	22	Warning Hand, The	Essanay, D		990	5
Star Fish, The	Eclair, Q		520	9	Wanderer, The	Flying A., D		1015	1
Sweet Alice, Ben Bolt.....	Imp, D		990	19	When Uncle made his Will.....	Lux, C		550	8
Silent Signal	Lubin, D		1032	30	Will of Destiny	Melies, D		1056	11
Simple Life.....	Majestic, D		1015	27	What the Milk Did.....	Powers, Co		1000	4
Squatter's Rights	Rex, D		1000	25	Wrecker, The.....	Pathe, D		923	1
Supreme Power, The	Savoia, D		950	18					

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Title.	Maker.	Description.	Length.	Date.	Title.	Maker.	Description.	Length.	Date.
Wiffler Tries Cinema Acting.....	Pathe, C		060	1	Western Episode, A.....	Bison, D		1020	15
Washerwoman's Husband.....	Brockliss, C		490	16	Workman's Honour, A.....	Cricks & Martin, D		930	16
White Geranium.....	Cines, D		807	8	When Wealth Torments.....	Essanay, Co		984	23
Willie and the Wicked Cook.....	Eclair, C		680	5	Would-be Hero, The.....	Flying A, D		1000	15
Way of the Mountain.....	Lubin, D		1053	26	Water Right War.....	Kalem, Co		990	30
Winner and the Spoils.....	Majestic, D		985	25	When Taro Received a Letter.....	Mikado, C		423	1
Where the Shamrock Grows.....	Rex, D		995	16	When Mandy Came to Town.....	Thanhouser, C		1000	29
Woman in White.....	Thanhouser, D		2000	22	When Justice Tempers Mercy.....	Thanhouser, D		1000	29
Whom God hath Joined.....	Thanhouser, D		1000	25	When California was Young.....	Vitagraph, D		1010	23
Water Rats, The.....	Lubin, D		1052	12	War Arrow, The.....	Pathe, D		692	22
Which is Which?.....	Ambrosio, Co		835	12	When Love Rules.....	Rex, D		1000	30
What Might have Been.....	Brockliss, D		958	29	When Persistency and Obstinacy Meet.....	Vitagraph, Co		948	30
What Matter the Price.....	Cricks & Martin, D		645	23	Young Naturalist.....	Cosmopolitan, Co		420	16
Willie and the Pastry Cook.....	Eclair, C		715	23	Young Hearts and a Wise Head.....	Pathe, Co		939	22
Woman in White.....	Gem, D		2050	22	Young Millionaire.....	Kalem, D		994	16
Worries of a Parkkeeper.....	Gerrard Film Co, C		260	14	Young Terror, A.....	Pathe, C		379	1

Films to be Released during February, 1913.

All for Jim.....	Majestic, D	1016	1	Chaperon Gets a Ducking.....	Kalem, C	525	13
A Suffragette in Spite of Himself.....	Edison, C	600	2	"Conway," the Kerry Dancer.....	Kalem, P	140	13
Animal Within, The.....	Flying A, D	967	1	Cry for Help, A.....	A.B., D	1000	23
Auntie is Transformed into a Pig.....	Lux, C	670	5	Cowboy Guardians, The.....	Bison, Co	1000	12
Arab's Bride, The.....	Thanhouser, D	1000	15	Comic Film Journal. No. 6.....	Duskes, C	—	7
An Elephant on their Hands.....	Vitagraph, Co	967	6	City of New York.....	Gerrard, T	495	1
As You Like It.....	Vitagraph, D	3115	8	Calino & Simple Simon's Double Wedding.....	Gaumont, C	540	6
As the Bells Rang Out.....	A.B., D	457	23	Curing Hubby.....	Imp, C	425	9
Adventuress Outwitted.....	Clarendon, D	715	9	Cupid on the Job.....	Majestic, Co	759	22
Adhesion.....	Cricks and Martin, C	410	7	Conflict's End.....	Rex, D	1000	13
At the Foot of the Scaffold.....	Hepworth, D	1975	9	Drowsy Dick's Dream.....	B. & C., C	530	9
At the Foot of the Ladder.....	Thanhouser, C	1000	19	Driver of the Deadwood Coach.....	Kalem, D	1005	6
Arabian Sports.....	Vitagraph, E	1010	15	Don't Pinch my Pup.....	Thanhouser, D	1000	5
Battle of Wits.....	Kalem, D	1005	2	Dance at Silver Gulch, The.....	Essanay, D	946	6
Brutality.....	A. B., D	1009	9	Divorce, The.....	A.B., C	502	16
Burglar at the Ball.....	Hepworth, D	575	2	Diplomatic Lover, A.....	Pathe, Co	754	1
Battle in the Virginia Hills.....	Kalem, D	970	9	Dog-gone question, A.....	A. & C., C	475	12
Bettina's Substitute.....	Vitagraph, Co	557	1	Draughtman's Revenge, The.....	Barker, D	1115	3
Billy's Shoes.....	A and C, C	765	5	Daughter of the Redskins.....	Bison, D	1800	8
Blood Stain, The.....	A and C, D	980	8	Dollar Saved is a Dollar Earned.....	Edison, D	990	12
Burglar's Dilemma.....	A. B., D	1007	16	Daughter's Sacrifice.....	Kalem, D	1005	20
Bloomer Out of Work.....	Cines, C	456	1	Double Event, A.....	Pathe, C	1063	5
Broken Ideal.....	Cines, Co	774	5	Dupin's Clarinet.....	Urbanora, C	305	5
Bullfight.....	Cines, A	436	5	Enchanting Country of Amalfi.....	Cosmopolitan, T	360	2
Bronco Billy's Heart.....	Essanay, D	988	2	End of the Feud.....	Lubin, D	1046	6
Billy McGrath's Art Career.....	Essanay, Co	987	6	Engagement of Miss Elsie.....	Cines, D	908	8
Blind Musician.....	Imp, D	528	2	Excursion to Aram Pruma Castle.....	Glebert, T	436	20
Bar. K. Foreman.....	Lubin, D	1064	13	Exotic Fish.....	Gaumont, N	300	9
By the Sea.....	Lubin, D	1057	16	Early's Awakening.....	Powers, D	675	8
Between Love and War.....	Selig, D	1004	6	Flashes of Light.....	Ambrosio, D	1235	6
Bludsoe's Dilemma.....	Flying A., D	1000	1	Faithful.....	A.B., D	994	6
Brand of Cain.....	Ammex, D	999	22	Factory Girl's Honour.....	B. & C., D	917	16
Bold Story, A.....	Clarendon, C	600	1	From the Submerged.....	Essanay, D	983	2
Bob's Ill Luck.....	Cines, C	434	8	Faint Heart Never Won Fair Lady.....	Lux, C	420	1
Bloomer and Stout Seek a Wife.....	Cines, C	443	12	Fate's Way.....	Powers, D	980	1
Boss of Katy Mine.....	Essanay, D	939	13	For The Mikado.....	Thanhouser, D	1000	15
Bridal Room.....	Imp, D	938	13	Faithful Unto Death.....	Vitagraph, D	313	6
Biter Bit, The.....	Pathé, C	698	5	Faraway Fields.....	Rex, D	1026	8
Basque Wedding, A.....	Pathé, T	481	8	Foiling the Fire Fiends.....	Selig, D	988	6
Brother's Acquittal, A.....	Reliance, D	975	19	From Cowardice to Honour.....	B. & C., D	1377	23
Bedelia and the Newly Weds.....	Reliance, C	999	21	Foundling, The.....	Edison, D	1000	15
Bob's Deception.....	Rex, D	1085	15	Finger of Suspicion.....	Kalem, D	1000	23
Bunny at the Derby.....	Vitagraph, Co	577	13	Face to Face with a Leopard.....	Lux, D	850	12
Bay of Cattaro.....	Welt, T	311	23	Fishergirl of Venice.....	Pathe, D	2103	5
Converts, The.....	A.B., D	986	2	Face or the Voice.....	Vitagraph, D	879	13
Chichester and Arundel.....	H. and B., T	370	2	Germany's Delightful Rivers.....	Welt, T	378	9
Cruel Deception.....	A. and C., D	2500	1	Great Tiger Ruby.....	Cricks and Martin, D	1001	16
California Snipe Hunt.....	Kalem, C	525	9	Grim Claims of War, The.....	Gaumont, D	850	2
Capt. Ben's Yarn.....	Majestic, D	999	5	Guilty Baby, The.....	Thanhouser, D	1000	12
Carmen of the Isles.....	Selig, D	937	1	Gontran's Obligatory Dinner.....	Eclair, C	710	2
Country Woman in Disguise.....	American, Ltd., Co	675	1	Gretta Green.....	Heron, D	700	16
Corfu and the District.....	Brockliss, T	355	8	Guilty Conscience, A.....	Lubin, C	165	20
Comic Film Journal. No. 5.....	Duskes, C	—	16	Glimpses of Denmark.....	Urbanora, T	295	5



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A realistic drama, pathetic and gripping, taken
amidst California's most beautiful scenery.

Release date, February 26th.

Length 992 feet.

LOVE AND THE LAW.

A crisis in the Sheriff's career. Loyalty to
his sworn duty against his love.

Release date, March 1st.

Length 1,000 feet.

BLACKENED HILLS.

A spectacular scene. See the great mountain
fire. A wall of flame between pursuers and
pursued.

Release date, March 1st.

Length 994 feet.

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FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
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Releasing:—FLYING A Films.

"NELL OF THE PAMPAS." (*American Co.*)

Down among the pampas-growers Nell, the daughter of old Pedro Villiar, has many suitors. In the kindness of her heart she has been generous to an orphan idiot who lives off her father's bounty, and she becomes the idol of his eye, and he follows her like a faithful dog. Among all her suitors, Juan Cardoza is the favoured one. But Juan's personality has unwittingly aroused the affections of another woman, a half-breed, who has desired to win him. She watches the lovers with a jealous eye, and one day, seeing Juan giving Nell a bracelet of silver, she waits until he leaves Nell, and when he passes her she throws herself into his arms and implores his love. All this is witnessed by Nell, and, sick at heart, she throws the trinket away and starts home. Juan renounces the woman, but the harm is done. En route to her home, Nell encounters a stranger, and he engages board with her parents. But Jim Beverley soon shows his true colours, abusing the poor idiot and lording it over the simple pampas-growers. He overreaches himself when he insults Nell. Juan sees the attempt, and gives him a trouncing. Smarting for revenge, he plots

back to his horse, and finds the vindictive idiot waiting for him. In the fight that follows both are mortally wounded. Nell, started by the sounds of shooting in the night air, hurries in the direction of the sound, to find Juan kneeling over the body of the woman. All is explained, and the lovers are reunited.

"THE LAW OF GOD." (*American Co.*)

Jim Gleason had come to Montecito, where Vera Bradley, the daughter of the minister, attracted his fancy. In her innocence, she confides to her father, and he, with the welfare of his daughter at heart, consults the young man as to his religious beliefs, and is horrified to learn that he is an Atheist. The following Sunday a wandering cripple stops at the church, and endeavours to sell small religious pamphlets. The minister examines them, and finding the Ten Commandments and other religious quotations in the book, procures a copy, and urges the congregation to do the same. Vera gets a copy, and, meeting Jim Gleason, she shows him the book, and is so horrified at his blasphemous remarks that she refuses to see him again.

Disappointed in love, Jim Gleason falls in with the lawless



with the half-breed woman to kidnap Nell, thus securing her and leaving Juan for the half-breed. Watching his opportunity, Beverley sees Nell leaving her home one evening for her accustomed stroll in the pampas field, and, getting his horse, follows her, and is in turn followed by the idiot. Juan starts out in the hope of seeing Nell, and is followed by the half-breed woman. Jim sees Juan coming, and, raising his gun, attempts to kill him, but the half-breed, anticipating the treacherous act, springs in front of him, and receives the bullet in her own breast, giving her life for her love. Jim hurries



element of the town, and becomes a great crony of the leader, Bud Black. One day Bud Black plans on a crime of large dimensions. If he can get Jim to throw the derailing switch outside the town at the railroads yard limit they could wreck the Sunset Limited and secure a large booty. In Bud Black's gang one member, who has always been timid, in thinking over the magnitude of the proposed crime, began to fear for his safety, and determined to notify the sheriff. So it was that when Jim arrived at the scene of action his every movement was watched by Bud Black and his gang to make sure of no weaken-

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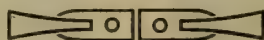
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Telegrams—"UNRESERVED, LONDON."

ing, and the sheriff and posse was on the way to surprise the outlaws and save the train.

In waiting for the train Jim consulted his plans, which were drawn on a page of the pamphlet sold by the cripple, and then, having fixed it in his mind, turned over the page, and found "The Law of God." And in the Holy Writ he finds "Thou shalt not steal." And a vision of Vera's horrified face comes to him as she looked when he uttered his remarks about the pamphlet. "Thou shalt not kill." He starts away just as the Limited goes shrieking by. Bud Black and his gang watch for the expected wreck, and in their anger at the failure of their plan, they decide to wreak vengeance on Jim. They start in pursuit of the fleeing man, and thundering at their own heels is the sheriff's posse. Bud Black is soon within shooting distance of the intended victim; his gun barks, and Jim falls. But now, apprised that the posse is after him, Bud rides with the gang for his own liberty. They are soon captured, and the posse start on the return trip. Picking up the wounded man, they return to town, where Jim is left to the tender mercy of the Rev. Bradley and his daughter. When Jim sees Vera his face lights up, and extending his hand, he places in hers the blood-stained "Law of God." And when Jim is able to be out again he visits the church as the accepted suitor of the minister's daughter, for he has "come into the light."

"THE HEART OF A SOLDIER." (American Co.)

In the twilight of his life, John Menton, an old veteran, finds himself alone and destitute. In desperation he turns to the statue of his old commander, General Grant, then to that of President Lincoln, hoping in vain that one or the other might offer an inspiration, but in both cases the marble statues look upon his misery in mute silence. Disconsolate, he wanders down the avenue in quest of aid. At the Revere mansion he pitifully begs from the wealthy owners, who are about to enter their automobile. Bob Lucas, the young suitor of Ruth Revere, moved by the old man's evident want, offers him substantial alms.

On the return of the parents, young Lucas makes a strong appeal for the hand of the daughter, but his suit is refused, and he dejectedly leaves the house. In due course a locket of madam is missing, and all search proving unavailing, she summons Lucas by telephone, and on his arrival, brazenly accuses him of having stolen the locket. His earnest denial of any knowledge concerning the loss is totally disregarded. Sorrowful and dejected, he wanders away to grieve over the catastrophes that have befallen him. In the meantime, the missing locket, which accidentally fell into the waste basket, passes to the city dumps. Through force of circumstances the old veteran has hid himself to that quarter to seek in the refuse of the city something that might be of value. Lo and behold! His trip is not unrewarded. Debating with himself the course to pursue, he finds a seat in the park, where the fates fortunately guided the heart-sick lover. Recognition is mutual; but what service can the old soldier render our friend? The newly-found token of



wealth is uppermost in the soldier's heart, and he tells his former benefactor of his lucky find. Young Lucas looks, then stares at the locket. He scarcely can believe his eyes. Is he awake, or are the fates taunting him? He tells the old soldier of the cloud resting over him, and together the two hurry to the

Reveres. Old Revere liberally rewards the needy old veteran, and young Lucas could almost mortgage his future prospects to pay the good fortune this vindication means to him. The heart of Mrs. Revere is softened, the barriers are broken down, and Bob Lucas is to have the hand of Ruth for his keeping for life.

The old veteran slowly repairs to the statue of President Lincoln, his heart too full for utterance. The shock of this unexpected joy is too great, and at the base of the statue his frail stature falters, and his soul passes on to join the army in the great beyond.

"THE DAUGHTERS OF SENOR LOPAZ." (American Co.)

The simple act of discharging a worthless labourer has marked influence on the destinies of the two daughters of the Spanish merchant, Senor Lopaz. According to the custom of their people, the eldest daughter, Madeline, is afforded lenient



privileges over the younger sister, Inez, and it is the desire of the father that she be the first of the sisters to marry. Madeline is a frequent visitor at her father's store, and it is during one of these visits that she first comes in contact with the Senor Trevino. On the same day Inez, desiring something of her father, visits the store, and is called to account for her appearing in public, which is against the custom of their people. She also met the Senor Trevino, who immediately becomes infatuated with her beauty, and escorts her to her home. Senor Trevino, finding it impossible to court the younger daughter, decides to write her a letter, in the hope of seeing her again. Accordingly, he sends a messenger with the following letter:—"Senorita Lopaz,—May I call for you at eight to stroll in the moonlight?—Humbly, Gustave Trevino." When evening arrives, she goes to meet him, but is stopped by her father and elder sister. Inez shows them the letter, and the elder sister suggests to her father that she herself pretend to be the recipient of the note, and go to meet the Senor Trevino. The father readily accedes, and, rebuking Inez, he sends her back to the house. Madeline goes to keep the tryst, and carries the deception so well that the young man is forced to show her every courtesy, believing that she actually received his note. At the Lopaz home Inez becomes rebellious, and plans to run away. She leaves a note for her father, telling him that it is useless for him to seek her, and hurries from the house. She is observed by Jose Carillo, the discharged labourer, leaving the house. He seeks an opportunity for revenge, and follows her. Out in the open country he accosts her, and, seizing her, drags her down the steps of an old ruin, planning to hold her for ransom. In the meantime the father has found the note, and, almost distracted, he hurries to find Madeline, and shows the note to her and the young Senor. Trevino cannot conceal his concern, and tells the father that he will find her at any cost. Trevino, out in the open country, rushes about calling her name, and as he approaches the ruins hears a faint answer to his call. With a rush, he is down the steps, and attacks her captor. The labourer is strong and wiry, and it is not until assistance comes that the miscreant is overcome. Trevino leads Inez back to her father, who is so delighted at seeing her again that he readily gives his consent to her marriage to the young Senor Trevino.

Released February 12. Approx. length, 1,000 ft.



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and AT THE RACES**

It's absolutely great.

Released February 1

Released Thursday, Feb. 13th, 1913. Approx. length 879 feet.

The Face or the Voice.

The Beautiful Face Attracts. The Beautiful Voice Charms. Handsome is as Handsome Does. That's the Reason the Voice Won.

Released Saturday, Feb. 15th, 1913. Approx. length 393 feet.

Arabian Sports.

An Interesting and Instructive Film of the Sports and Pastimes of the Arabian People.

Released Thursday, Feb. 13th, 1913. Approx. length 1,010 feet.

A Modern Atalanta.

If the Cow hadn't Interfered, She would have Won the Derby and Lost a Husband. Who Cares? She Won, Anyway.

Released Saturday, Feb 15th, 1913. Approx. length 1,010 feet.

Out of the Shadows.

After Years of Absence Her Lover Returns. Jealousy and Disappointment Overshadow Their Happiness. Light Restores Sunshine to Their Hearts and Scatters the Shadows.



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Costermonger**

With his old Dutch in
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starting for the Derby.

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A Perfect Rib-Tickler.

Approx. Length 577 ft.



Released Thursday, Feb. 13th, 1913. Approx. length 787 feet.

An Official Appointment.

Leading to Practical Jokers. The Joke is Remedied, Too Late. An
Old Colonel's Heroism a Rebuke to Fools' Jest.

Released Saturday, Feb. 15th, 1913. Approx. length 954 feet.

In the Garden Fair.

Two, Widow and Widower, Fall in Love. They Become
Engaged. Her Little Girl, His Little Boy, Bring Them Together
Again. Her Little Girl has a New Pa and His Little Boy has a
New Ma. Strange, Isn't It?

Released Saturday, Feb. 15th, 1913. Approx. length 567 feet.

The Hand Bag.

He Got the Right Address, but the Wrong Woman. The Bag
Contains a Whole Lot of Things that Create No End of Surprises
and Fun.

Book the greatest of all Bunny Films,
BUNNY AT THE DERBY.
and break all records.

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SHOWMEN

Read the following unsolicited letters from
Exhibitor and Public on Vitagraph Films.

From an Exhibitor.

The Vitagraph Company, Ltd.,
London.

Gentlemen,

As you will see by my day bill enclosed, I always try to include two or more of your issues in my twice-weekly programme, and last week I had "Martha's Rebellion" and "Rock of Ages." With reference to the latter film I cannot find words to fully express to you my appreciation of this beautiful work of art, and I only express the wish of my patrons and myself when I say that I hope we may soon have an opportunity of seeing another picture of a similar high-class character. Such pictures as these do more than provide entertainment, for they lift us up from this old work-a-day world and prove to us that, after all, mere money-grubbing is not the sole aim of all the human family.

Good luck to you! Send us more of this class and prosper.

This week I have "Retired Army Colonel," "Bunny and the Dogs," and "Suing Susan." Next week, "A Bogus Napoleon" and "Lady of the Lake." Referring to the latter, I have had this on order since Oct. 11th, and could only get it now; and this morning my renter writes me to say that they **are sold out of posters** for this. Can you **supply** the omission, for I believe in poster advertising?

Yours faithfully,

Liverpool,
Jan. 7th, 1913.

From One of the Audience.

Church,
Near Accrington,
Jan. 8th, 1913.

Dear Sir,

Will you kindly send me a photograph of Helen Costello. All the Vitagraph pictures are the very best pictures and actors ever produced on a screen.

I know almost all the players, and my greatest joy is in seeing Maurice Costello, whom I have named "Dimples," and Miss F. Turner appear on the pictures.

I have a great many foreign friends in Australia and Canada, etc., and I often ask them who is their favourite, and it is always the same cry, Maurice Costello and Florence Turner, but they cannot get the photographs of them out there, so I sent them some, and they were simply delighted. From all parts the cry comes—More Vitagraphs please.

I know most of the operators here, and ask every week if there is a Vitagraph, and if there are none I do not go.

Miss Edith Storey is a fine actress, and she took her part fine in "A French Spy."

"Wanted a Grandmother" was very good too.

Would you mind telling me, please, if Maurice Costello and Leo Delaney are brothers? The focus of all the Vitagraph pictures is fine. I love to see Maurice Costello in a motor; he sits as cool as the day, and I sit on pins for fear he will not be able to work it. I cannot say too much about the Vitagraph films.

I remain,

A Lover of the Vitagraph Films.

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TOPICAL HOUSE, SOHO SQUARE, W.C.

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"MARY OF BRIARWOOD DELL." (Barker.)

Featuring :

Mary Miss Aithna Gover.
 Joe Mr. Roy Travers.
 The Stranger Mr. Edward Viner.

The beautiful pastoral ballad, "Mary of Briarwood Dell," as portrayed in this film, shows a tender and simple story enacted amidst the lovely country scenery of old England. As the play unfolds, and each incident, titled by the words of the old ballad, appears, the effect is in every way enchanting. No more perfect picture of English country life has ever before been attempted, and the final scene, in colour, is a fitting and artistic climax to a ballad of such merit. The story is briefly as follows, and Joe and Mary are introduced to us in the words—

"Joe is the village blacksmith
 And Mary the village belle.
 They live in their garden of Eden
 By the hamlet of Briarwood Dell."

Then follows a tender scene, and:—

"They plight their troth in the evening
 As night gathers day to the fold."

But soon the "Serpent," in the form of a handsome dark stranger from the city, arrives in the village, and makes Mary's acquaintance.

"Mary, like Eve, is a woman,
 And flattery plays with her heart."

The simple country maiden is soon in love with the man. Joe hears of the meetings, and appeals to his sweetheart. They quarrel. Then Joe

"... culls a sweet nosegay of blossoms,"

in the hope that he will

"... waken back her heart again."

Joe's peace offering is of no avail. Mary returns his ring to him, and refuses to marry the blacksmith. Mary, still trusting the stranger, but completely in his power, consents to flee with him to the city and marry him. We see her leave her native village early one morning.

"Oh, stay! cry the scenes of her childhood.
 Mary wavers, but then 'tis too late,
 For she sees the dark stranger is waiting,
 Who lures her away to her fate."

In the great city comes the bitter awakening, and Mary finds the stranger false. He refuses to marry her, and offers her money instead. In a fine scene Mary spurns the man and leaves him. Joe, still faithful to his darling, searches the city in vain, and returns once more to the forge. Then:—

"A year passes by, when one morning
 The postmistress brings Mary's cry.
 Joe reads with eyes dim 'Come, I need you,
 Forgive me, Joe dear, ere I die.'"

"Pale and wan in a garret Joe finds her,
 A priest standing by the sick bed
 Joins their hands, Mary dies as Joe whispers
 'With this golden ring I thee wed.'"

In the last scene of all, sitting before the red glow of the kitchen fire, the snow flying past the cottage window,

"... Joe is waiting
 For the call that will sound in a spell,
 When in heaven at last reunited
 To Mary of Briarwood Dell."

"AN INTERRUPTED HONEYMOON." (Barker.)

Featuring :

The Bride Miss Doreen O'Connor
 The Bridegroom Mr. Peter Gale
 Nurse Miss Blanche Forsythe

Off they go, good luck to the happy pair! All the family and the wedding guests shout, cheer, wave, and weep as the carriage departs with its portmanteau, festooned with old boots.

Later in the evening the bride and bridegroom arrive at Cuddlesham Hotel, where the honeymoon is to be spent. Next morning the door of Room No. 8 opens, and out come hubby and wife. They part to visit their respective bathrooms, and from that moment the honeymoon wanes. A nursemaid, mistaking the door of No. 8 for her bedroom, leaves the baby on the bed, and adjourns to the kitchen to fill the infant's bottle with milk. Wife returns from her bath to find the baby, and rushes at once to a terrible conclusion. Hubby also returns a few minutes later to find himself accused of being the author of the baby's existence. The scene between the couple is harrowing. Nurse in the meantime has returned to her bedroom, No. 9. It is vacant; the baby is lost. Soon all is confusion. Hubby in No. 8 attempts to throw the baby out of the window. A crowd collects in the street; the police rush into the hotel. Finally hubby and wife restore the baby to nurse, and they themselves are marched off to the police-station to give an account of their behaviour.

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"THE FIGHTING PARSON AND THE MOONSHINERS."
(Imp.)

Jack and George Wilson are engaged in the secret manufacture of the "crathur," with the knowledge and approval of their high-spirited and beautiful sister Grace, and as most of the villagers benefited by the undertaking, the family was uncommonly popular.

A new parson, broad in thought and broad in structure, comes into the village. He makes the acquaintance of Grace, and, seeing that she is associated with a somewhat disreputable mob, endeavours to take her in hand. His efforts are, however, promptly and energetically repulsed, for Grace thinks parsons are necessarily "milksofs." The parson's first Sunday arrives, and he commences to hold a service in a little barn in lieu of a real church. Scarcely has the service started than one of the congregation rises with a fiddle, strikes up a jig, and soon everyone is dancing. The muscular parson leaves his pulpit, and demonstrates that he is a vigorous supporter of the "church militant." When several of the dancers have left the building very much the worse for wear, the rest slink off, leaving Grace alone with the pugilistic sky-pilot. Her ideas have undergone a complete change, and she sees in the parson her ideal man. Presently he learns of the existence of the still, and that the Revenue officers are on the watch. He warns the Wilsons, and leaves them with the intention of destroying the plant. On the parson's arrival they spring from their hiding-place, and arrest him. He refuses to betray the confidence of the Wilsons, and is sentenced to a year's imprisonment.

The parson takes a heartrending leave of Grace, with whom he is now in love, and when his term has expired he returns to liberty to find in her not only a devout believer, but also a devoted wife.

"AUTO-SUGGESTION." (Solax.)

Billy takes his friend Tom out for a drive in his new car. Tom gets off to make a purchase, leaving his pal at the wheel. Along comes dainty little Marion, beautifully clad, and wearing also a bewitching smile. Billy wishes that she would join him, and, to his immense surprise, she enters the car, taking it for a public vehicle. Billy is in an ecstatic condition, and at the journey's end he tells his pretty fare that she can always have the car at next to nothing rates if she telephones him at his garage. Then he drives away in high spirits, feeling that he has been very smart indeed. But "pride goeth before a fall," and Billy has to go through experiences of the most nerve-racking kind before he is able to capture for good his charming little fare, and even in the end we see them repairing the car, with their faces much begrimed, but nevertheless wreathed in seraphic smiles.

"WHEN LOVE RULES." (Rex.)

She was an artist's model, divinely fair, and with a form whose sinuous curves and velvet softness might well have caused a Bouguereau to rave. There were two men interested in her, one an artist of an inferior type and the other a clergyman, a good-hearted fellow and quite intelligent. They each viewed the girl from their own particular standpoint. To the artist, who had no soul to speak of, she was just a beautiful woman, the portrayal of whom on canvas might win him fame. At least, he thought so. As a matter of fact, the girl was as beautiful in mind as she was in body, and the second-rate artist was not able to perceive this. He could see nothing beyond shape and colour. The spirit that lay hidden was far too much below the surface for his poor discerning powers. The clergyman worshipped at the distance, feeling himself exceedingly small, which he was not, and, with a modesty that is remarkably rare among members of his profession, he feared to approach the model, lest she might repulse him. In this he showed a knowledge of the world, for clergymen are not usually held in much esteem by artists' models. The girl recognised the true value of both the men, the inferiority of the painter and the noble character of the parson. She longed to be out in the world, taking a part in assisting others, in relieving, if but to some small degree,

the infinite misery which is to be found on every side. She loved the clergyman secretly, but kept her thoughts to herself, not betraying by look or sign the hopeless passion that was consuming her. Eventually he managed to sew his courage to the sticking point, and called on her. He found her with the other man, who was fool enough to think that the girl, like so many others of her calling, might be bought by presents of jewellery. The clergyman was for a moment shocked, thinking that he had been deceived, and that she was about to accept the gift. Then he saw the look that came over her face, and knew that he had not been mistaken. He came forward and offered her that which no amount of gold or jewels can purchase, the heart of a good man. A feeling of infinite beatitude filled her being, and the model's dream was realised.

"TWO LITTLE RANGERS." (Solax.)

"Wild Bill" Gray, as his name implies, is a thoroughly out-and-out bad lot. Past all hope of reformation, he is just one of those men who ought to be taken out to sea and dumped overboard. One day he is about to start out on some crime of violence. His noble wife, for such men as "Wild Bill" almost invariably manage to get hold of decent women, implores him to stay at home. The ruffian turns round on her furiously, and commences to beat her. The unfortunate creature's screams are heard by a passing cowboy of the name of Jim Bryan, who promptly breaks into the shack and rescues Mrs. Gray, taking her for protection to the Paxtons, who are in charge of the local post-office and general store. Mrs. Paxton is all sympathy, and her husband promises Mrs. Gray a good home. This neighbourly feeling on the part of Paxton awakens a bitter hatred in the heart of the ruffian Gray, and he determines to be revenged. Shortly afterwards Paxton leaves in charge of the mails, which contain that morning a considerable amount of gold-dust in transit to the refinery. Paxton is accompanied by Jim, and the departure of the two men is noticed by "Wild Bill," who anticipates that possibly he may now find a chance of wrecking his revenge on the kind-hearted postmaster. So he sneaks after him. After Paxton and Jim have ridden together some way, they separate. Jim returning to his hut, while Paxton continues his journey alone. Gray follows Paxton quietly, and when he is close upon him raises his revolver to murder his enemy in cold blood. Happily, however, Paxton has just caught the sound of Gray's approaching horse, and, turning at the critical moment, is able to close with his assailant. The struggle which ensues is a terrific one, and in the end Bill succeeds in worsting Paxton and pushing him over a precipice. Most fortunately, Paxton escapes instant destruction by falling against a tree, and, though badly bruised by the fall, is not seriously injured. In the meantime Paxton's horse has made its way back to the post-office, and when the riderless animal is seen, there is, naturally, considerable excitement. The last man who is known to have been in the company of the missing postmaster is Jim, and when he arrives at the store he is immediately arrested, more on principle than anything else. Jim is known to the boys as being a staunch friend of Paxton's, and the boys do not in reality believe that the cowboy is concerned in the disappearance of the postmaster. This confidence in the accused man is shared by Paxton's two daughters, May and Gladys. These two finely built and vigorous young women determine to get on the trail, and to ascertain what has become of their father. With the unerring instinct of those who have passed their lives in the open, they are able to follow their father's track, till finally they are brought to a standstill by the sounds of faint calls. The voice is that of Paxton. In spite of Jim's assertions as to his innocence, Gray is able to manufacture evidence which seems to make clear that Jim is really the criminal. May and Gladys, the "two little rangers," however, untangle the skein of lies, and Paxton's account completely clears Jim's character. But in the meanwhile Gray has succeeded in getting back to his shack. He is followed by the two girls, who carry on a regular fusillade at the building. Seeing, however, that their shots are not telling, they obtain a bow, and, fitting in an arrow bearing lighted inflammable material, set the shack ablaze, amidst whose ruins Gray meets the end he has so richly deserved.

CINES CO.,

18, CHARING CROSS ROAD.

'Phone: Central 12912.

Releasing:—CINES and CELIO Films.



"BLOOMER OUT OF WORK." (Cines Co.)

Bloomer is not only out of work, but out of funds, and ready to take any honest means of replenishing his exchequer. A friend recommends him to an hotel as a waiter, but his clumsiness and errors cause nothing but confusion, and he is kicked out of the hotel, after causing quite an uproar. He next tries his hand as a thief-catcher, but he is the innocent means of causing thieves to escape, and is arrested himself. When recognised, he is roughly handled, and once more kicked out into the street. Perfectly disconsolate, he retires to a quiet spot to ruminate, when he espies through a fence a thief examining his plunder, which consists of jewellery and other valuables. He watches the plunder being placed in a bag, and then, by the aid of a rope, manages to haul the whole lot over the fence



while the thief is looking the other way. In high glee Bloomer makes off with his plunder. On his way to the police-station he passes a fair in progress, and becomes involved in a row, during which his bag gets exchanged, and when he arrives at the police-station, to his great chagrin, when the bag is opened, a cat jumps out, and poor Bloomer is once more in despair and out of work.

"A TREE AS A PEACEMAKER." (Cines Co.)

Two old men, Colonel Stack and his friend Tom Gordon, are near neighbours. The former has an only son, Albert, and the latter an only daughter, Elsa. Thrown very much together, the two naturally fall in love, and, with their parents' consent, become engaged. Everything appears to run smoothly for the lovers; they take walks in romantic forests, and one day Albert cuts their joint names upon a tree. Their happiness is, however, destined to have a check, for the old gentlemen are ardent chess players, and a game of more than usual keenness causes a dispute, then a bitter quarrel, and the lifelong friendship is severed. Elsa's father forbids her meeting Albert again, and she is heartbroken. Love, however, laughs at locksmiths, and, although forbidden the house, Albert contrives to send his sweetheart a message in a bouquet, asking her to elope with him. She consents, and they are married. Their message to Elsa's father receives the bitter reply, "I don't remember having a daughter. If I ever had one, she

is dead." In spite of all their efforts at reconciliation, Elsa's father declines to meet the married couple. Five years elapse, and on the eve of the old man's birthday he receives a letter badly written in a childish hand, wishing him many happy returns of the day, and signed, "Your loving grandson." This letter touches him at first, but he then hardens his heart and goes out into the forest, where he comes upon the tree with the lovers' names cut on its trunk. In a fit of madness he seizes the woodman's axe, and cuts the tree down, taking the piece with the names on with him to burn. When he reaches home he takes his grandson's letter out of his pocket, and casts it into the fireplace, at the same time taking up the piece of tree with the intention of thrusting it into the fire. As his eyes once more fall upon the names, his heart fails him, and he sobs as though his heart would break. His old house-keeper, who is in league with the young married couple, clinches the matter by inviting Colonel Stack, Elsa, Albert, and their little boy to dinner to celebrate grandfather's birthday. When they arrive they send the little child in first, who soon finds his way to the old man's heart, and a happy reconciliation takes place all round.

"A BROKEN IDEAL." (Cines Co.)

Elsie is a charming if somewhat romantic young lady, who is blessed with a devoted lover and an affectionate mother, and all appears to be going on well and happily until the arrival of an old friend with the news that an old duke and his family have arrived and taken possession of their long-neglected chateau in the immediate neighbourhood. Elsie is all excitement, and at the first opportunity walks past the chateau, and picks up a photograph which a careless servant had dropped over the balcony. The portrait is that of a young and handsome man, with whom she at once imagines herself to be in love. She becomes quite distant with her lover, and eventually breaks off their engagement, much to the despair of Elsie's mother. The romantic girl can dream of nothing but the portrait, and ultimately she confesses to their old friend the cause of her depression. He smiles, and at once delights her by saying that he knows the gentleman, and is willing to introduce her if she will accompany him. Excitedly she adorns herself, and joyfully sets off to see the object of her adoration. They reach the duke's chateau, are received by his daughter, who, as soon as she sees the portrait, enters into the spirit of the adventure, and brings the duke, who, to Elsie's chagrin, at once recognises the portrait as his own, but taken 50 years before. The crest-fallen Elsie is thus cured of her infatuation, and returns home, glad to make up again with the lover who had been devoted to her through all her foolish preference for a "Broken Ideal."

"THE BULL FIGHT." (Cines Co.)

The scenes in this capital subject are of an exceptional character, being intensely interesting and full of thrills, but at the same time agreeable to view. The fight takes place at the magnificent stadium at Rome, where thousands of spectators are seen viewing the sports from the various balconies. The opening shows the procession of matadors, with their horses gaily caparisoned, followed by the exciting scenes in the arena betwixt men and infuriated animals, showing wonderful dexterity on both sides. Many celebrated matadors take part in the exciting exploits, and the whole subject is crammed with attraction throughout.

THE CLARENDON FILM CO.,

12, CHARING CROSS ROAD, W.C.

'Phone : Central 7320.

"THE EYE OF THE IDOL." (Clarendon Co.)

Oswald and Andrew are both in love with Angelina, the inventor's granddaughter. The inventor, Mr. John Beddison, explains to Oswald the utility of a queer-looking Eastern idol which stands in the corner of his room. "The Eye of the Idol" is really the lens of a cinematograph camera, and if anyone should break into the room, directly they stand on the mat by my table an electric circuit is completed, and the cinematograph camera in the interior of the Idol starts working."

The astounding manner in which this weird Eastern idol elucidates the crime committed by the jealous Andrew Ferreira, who, to gain his own ends, has murdered his employer, is one of the most astonishing developments yet seen in the working out of a cinematograph drama.

"MOTHER'S DAY OUT." (Clarendon Co.)

"All right, my dear, I will look after them all: the children, the parrot, and my own work."

Father finds that he has undertaken rather more than he can manage. The children are dreadful. Tommy upsets the treacle on the baby's head, and they all scream and make enough noise to wake the dead. Father is distraught, and as his work is important, he at last adjourns to the kitchen. Here the parrot worries him, and eventually, when he is called to rescue baby from suffocation, the parrot escapes. The children have meantime completely wrecked the drawing-room, have broken two or three pots of treacle and burst several feather cushions. Baby looks like a weird bird, and the others are covered with patches of feathers.

At last father returns to his work only to find that the parrot has escaped. In his endeavours to capture it he succeeds in smashing everything breakable in the kitchen.

At seven o'clock punctually mother returns to find her home practically destroyed, father's excuse being on the grounds that the parrot has escaped, and is the cause of all the trouble, and when he leads mother to the cage to prove this assertion he is confronted by the artful bird, who has of her own accord returned to her cage, and is shouting "Liar" at the top of her voice.

"A BALD STORY." (Clarendon Co.)

The first scene opens in a garden, where a number of well-dressed persons are engaged in playing summer games. In the



foreground a man, apparently of about 25 years of age, is whispering sweet nothings to a pretty girl.

Presently they adjourn, and in a quiet corner he proposes to her. In doing so he removes his hat, and we are astonished to observe that he is bald with the exception of a fringe of hair round the back of his head. The young lady reluctantly tells him that she cannot possibly wed a bald-headed man.

Our hero tries by every means at his disposal to induce his hair to grow, but without success, until by accident he applies a vegetable fertiliser, when, before our very eyes, his hair is seen to grow with great rapidity.

In the last scene he is accepted by his lady love, not, however,



until she has proved to her own satisfaction that his hair is absolutely genuine. This she does by violently seizing her unfortunate suitor by his "hirsute appendage" and lugging him round the room.

"AN ADVENTURESS OUTWITTED." (Clarendon Co.)

The story shows how a young officer in the army, who holds a responsible position as assistant to his father in the construction of a concealed fort, is fascinated by a girl to whom he is introduced in a restaurant. She is an adventuress, and is determined to obtain valuable secrets from him. Her plan is entirely successful up to a certain point. After she has known him for some months, she succeeds in inducing him to meet her late at night in the woods near his father's house. Her plan is to have him captured and held prisoner whilst she returns the way he has come, enters his father's study, and secures the plans of the fort.

The young officer has a little brother, however, and the boy has for some time past suspected something wrong, and on this particular evening has decided to follow his brother. He watches the scene of the capture, and, guessing the whole scheme, runs back to the house, and after telephoning to the police, he is just in time to prepare for the adventuress.

She is accompanied by a male acquaintance, and as they slowly enter by the window they have no fear of the success of their plot. They have secured the key of the safe, and eagerly unlocking the door, they throw it back, when, to their amazement, they are faced by the courageous boy, who holds two revolvers in his hands, and compels them to stand still until the police arrive.

When you have finished with this copy hand it to a friend. By so doing you not only help us but help yourself.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"THE LAW OF THE WEST." (*Cosmopolitan Co.*)

In the morning light five horsemen round a rocky bluff on the narrow road. They are vanguards of the emigrant train which soon comes into sight, and later pitches camp in the valley. Included in the train are old Anders, his motherless daughter Beth, and her two lovers Bob Welch and Fred Barry. There is a pretty scene in which the two young fellows struggle in their endeavour to assist Beth in carrying her water bucket. The upshot is that the water is spilt, and Bob and Beth go off to fetch more. Fred is a cad, and, returning to the camp, he blabs to old Anders, who objects to the young men's attentions to his daughter. The old man goes to the stream, separates the young lovers, and drives his daughter before him back to camp. Bob, returning a little later with the water, speaks to Beth, whereupon the old man flashes on him in anger. Anders and Bob nearly come to blows, and Bob in his rage utters some ugly threats. At midnight the camp is still, when Barry creeps from the wagon in which he sleeps, passes to that where Bess is and knocks on the wagon side. Old Anders, half expecting that Bob would try to speak to Bess, is on the watch, and getting his revolver he slips from the wagon and surprises Fred. There is a struggle between them, during which Fred brains the old man with the butt of his revolver. Trembling for the consequence, he conceives the idea of putting the blame on Bob. Creeping stealthily into the wagon where his rival sleeps, he exchanges revolvers, and next morning when old Anders is discovered dead the trace of blood is found on Bob's revolver. The supposed culprit is very roughly handled by the indignant men; his hands are tied behind his back, and he is driven from them into the desert to wander there till he dies. The body of old Anders is buried, and the emigrant train passes once more on its way. Bob, starving, thirsty, and delirious with fatigue, sees visions as he falls exhausted amongst the dry bones that litter the desert. He is discovered there by a party of Indians. The chief's daughter takes compassion on him, and he is carried back with them to their camp, where he sinks his identity and becomes one of the tribe. Barry's plot has been successful, for later on at the settlement he is married to Beth. Five years later Beth finds herself the unhappy wife of a dissolute husband, whilst Bob is married to the chief's daughter, and appears to be quite happy. Some Indians from Bob's tribe go to the settlement to sell skins. There Barry, reeling from the saloon, quarrels with and kills an Indian, and is himself mortally wounded. Before he dies he confesses his guilt to his wife. The Indians, incensed by the outrage, assemble to attack the settlement, and Bob goes with them. Beth, passing from her cabin on the outskirts of the settlement to take news of her husband's death, observes the Indians' attack. One of the warriors perceives, pursues, and captures her. She is taken back to the Indian camp, and is saved from the brutal handling of the women by Bob. They recognise each other, and Bob endeavours to secure her liberty, but the chief's daughter is jealous, and foils Bob's eloquence. The Indians become angry with him, and he has his work cut out to defend himself. At night he steals from his den to where Beth is prisoner, tied to a tree, guarded by one of the Indians. Taking the sentry unawares, he throttles him, sets Beth free, and the pair ride off on one horse. Recovering, the sentry staggers into the camp and raises the alarm. Bob's Indian wife, discovering his flight, becomes desperate in her grief, and ends her life, leaving the child alive. Bob and Beth emerge on a hill overlooking the settlement. She begs him to go with her, but he remains true to the chief's daughter, and returns to the Indian camp. There he finds his wife dead in the wigwam, and taking his little child he mounts his horse, and we see the last of him as he rides sorrowfully and lone across the hills.

"SAVED BY A CHILD." (*Cosmopolitan Co.*)

The little family are very happy over the promotion of the engine-driver to be driver of the Bullion Express. Although the driver does not know it, three scoundrels are plotting his destruction and the capture of the bullion. The little girl takes her father's dinner to the station yard, and, returning, overhears the three scoundrels planning. Their scheme is to

place an explosive cartridge on the rails, overturn the train, and in the confusion capture the bullion. Just a short time before the express is expected they run to the railway, place their cartridge, then retire to an inn to wait for the explosion. But the child has followed them, and as the train advances she runs forward, pulls the cartridge off the line, and drops flat as the train sweeps up and rushes past her. In anxious expectation the villains wait in vain for the explosion, and returning to the line find the child with the cartridge. They advance, she bids them stand, and as they still come towards her she flings the cartridge amongst them. It explodes, and the shock sends them all to the ground. The child is injured, but happily recovers, and the curtain rings down on the reunited family.

"THROUGH THE FLAMES." (*John Bull Film.*)

Peggy's mother finds it hard work to keep the home together by means of industry at the sewing-machine. A letter arrives informing her that a relative has made a will which confers a legacy of £30,000 on the child. Should the child die before she is 20 years of age the money will pass to Robert Clive, a nephew. Clive receives news that he is disinherited, and broods darkly over this change in his circumstances. He interviews the solicitor, and, whilst he is there, Peggy and her mother arrive, and the solicitor introduces them to each other. Robert follows mother and child home, and then plans to make away with the little life that obstructs his inheritance. Mother and child, happy in their good fortune, are chatting by the fireside. A message is received, instructing the mother to deliver some lace that evening. Robert, crouching outside the window, hears that she is going out. He determines to act at once. Entering a cycle shop, he purchases a can of petrol. The shopkeeper hands it to him, but the can is dirty. Robert flicks out his handkerchief to wipe his hands, and instructs the man to wrap the tin up. In pulling out his handkerchief his pocket-book falls on the floor, and when the man again hands him the can he calls his attention to the book. Robert picks it up and departs, but does not pick up a visiting card bearing his name and address, which has fluttered away on to the floor. This the cycle man finds after his customer has gone. Little Peggy has been safely tucked into bed, and mother has left on her errand when Robert arrives. He forces an entrance through the living-room window and splashes the petrol all over the room. Then, getting outside, he lights some paper, flings it into the room, shuts the window, and tossing the empty can amongst some bushes, takes himself quickly off. The child is awakened by the noise of the fire, and, unable to escape downstairs, clammers through the attic window on to the roof. The flames are gaining ground, and her situation is perilous. She pulls the short ladder up out of the attic, fixes it so that it projects beyond the roof, then walking carefully up she seizes the telegraph wires that pass the building. Terror drives her to attempt a thrilling feat; she begins to travel painfully along the wires. Below, the cycle dealer, passing, is horrified to observe the child's position. Calling a word of encouragement, he dashes into a carpenter's shop; they get ladders and raise them, but alas! they are too short. The cycle dealer, flinging off his coat, runs to the nearest telegraph pole, climbs up, and then, shouting to the child to hold on, works his way along the wires until he reaches her, then gets back again on to the ground. It is a breathlessly exciting incident. Meanwhile, the fire has been raging. Boy scouts appear upon the scene and lend a hand. Peggy's mother, returning, dashes in, endeavouring to save her child. She is overcome by the flames, and carried out by the firemen, who are battling with the flames. As she recovers, Peggy, safe, is brought into the garden, and mother and child fly to each other's arms. The cycle dealer catches sight of the petrol tin amongst the bushes. Recognising it, he informs the police, and provides them with the card dropped by his visitor. Robert is at home, finding a gloomy pleasure in thinking that he has removed the child, when suddenly the cycle dealer enters, confronts him, and charges him with the crime. Robert endeavours to make a dash for liberty, but is captured by the police and led away. A month later we see mother and child perfectly happy in their new surroundings.

CRICKS AND MARTIN, LTD.,

101, WARDOUR STREET, W.

Phone: City 621.

"SOLD. A BEAR FACT." (*Cricks and Martin, Limited.*)

Mr. and Mrs. Newlywed unfortunately fall on hard times, and are in arrears with their rent. The landlord calls and threatens to evict them unless the money is paid the next day, but a brilliant idea strikes the husband. Obtaining a white bear skin, he plays the part of a performing bear, and when



the landlord and his assistants call his antics cause the men to leave somewhat hurriedly; but the landlord, failing to obtain the rent, suggests purchasing the bear, which offer is accepted, and having handed the wife three £5 notes, he leaves the house leading his purchase by a rope. The supposed bear appears to take a great dislike to his new master and gives him a lot of trouble from the outset, finally escaping up a tree. The man, unable to climb the tree or entice the animal down, decides to go back to his tenants for assistance, but takes a well-deserved refreshment on the way. When well out of sight Mr. Newlywed comes down the tree, and, taking off the skin, hurries home to tell his wife how successful he has been, arriving in time to greet his landlord with apparent surprise. He willingly offers his assistance, but on reaching the tree no trace of the bear can be found except the rope, and Mr. and Mrs. Newlywed thoroughly enjoy the joke of selling the bear and the landlord.

"ADHESION." (*Cricks and Martin, Limited.*)

Tommy seems never happy at home unless causing annoyance to the other members of the family, and when cuffed from the drawing-room goes into the kitchen and turns his attentions on the servant. The trouble is that, having broken a box, he cannot get anyone to repair it until the cook advises him to take it to a neighbouring carpenter's and have it glued together. Tommy arrives during the dinner hour and finds the shop deserted, but the glue-pot on the gas ring all ready for use attracts his attention, and he does the repairing himself. The success of his experiment suggests a splendid means of revenge, and, ascertaining that no one is about, he steals the large pot filled with boiling glue all ready for use. On returning home he goes into the kitchen, daubs the handles of the fireirons and glues the saucepan to the stove, both tricks causing disaster upon the cook's return. He next determines to "pay out" his sister for the box on the ears she gave him on being turned out. Creeping into the dining-room, he discovers her with her intended on the sofa. Tommy, with brush in hand, waits until they embrace, and daubs the brush on the man's mouth, with the result that, after considerable trouble, the two part, but Tommy's sister has her lover's moustache tightly fastened to her face. The young rascal, knowing the inquisitiveness of the housemaid, covers the keyhole with the glue, and, hearing the noise of the struggle, she runs upstairs and looks through the keyhole, with the result that her face sticks and cannot be removed until hot water has been applied. Tommy's father now hears the disturbance, and, catching the culprit, gives him a sound thrashing.

"THE GREAT TIGER RUBY." (*Cricks and Martin, Limited.*)

A newspaper announcement to the effect that Henry Noble, the well-known dealer in precious stones, has purchased the Great Tiger ruby catches the eye of Ralph Deane, gentleman thief, and the temptation proves too much for him. Disguised as a French connoisseur, he obtains admittance to Noble's office, where, after being shown the stone and ascertaining in which safe it is kept, he chloroforms the dealer, and, unsuspected, leaves the office with the ruby in his possession. Noble is discovered by his clerk in an unconscious condition, but soon recovers, and the police are immediately sent for. Detective Smart is given charge of the case, and, from experience, he knows that the stone will not be kept long in the country. Disguised as a tramp sailor, he frequents the haunts of men likely to be employed by Continental steamers, and, feigning drunkenness, learns that Deane is leaving the country disguised as a sailor. Still acting, Smart falls upon the floor, and the landlord, thinking him drunk, promptly throws him out, which helps him considerably to get away unnoticed. Returning home, he refers to his records, and discovers that Ralph Deane is only one of the many aliases used by the most expert jewel thief in London. So confident is he of his man that he sends word to Noble to meet him in readiness to receive his stolen jewel, whilst he makes all necessary arrangements with his men to accompany him. Hiding in a dark passage, he recognises Deane pass dressed as a sailor, and follows him to a dilapidated dwelling in the worst part of the neighbourhood. Here Deane meets his accomplices, and describes to them his mission. So elated are the company on his success that they send an old hag for refreshments, but she does not go far from the house before she is gagged. She is then forced into another house by two detectives. Smart, disguised as the old woman, returns with the refreshments, but motions to Deane's companions that they are wanted below stairs. Being left alone, Deane becomes somewhat suspicious, and attempts to leave the room, but finds his way barred by the supposed old woman with a revolver not many inches from his face. Smart removes his disguise, but his man seizes the revolver, and a terrific struggle takes place, not only in the room but down a

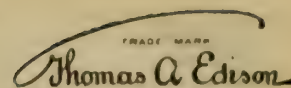


flight of stairs, the bannisters of which give way under the weight of the two men. Here four constables are in readiness to help place the handcuffs on the desperate thieves. Deane, being searched, has the ruby, which is handed back to its rightful owner, who congratulates Smart on regaining the "Great Tiger Ruby."

THOMAS A. EDISON, LTD.,

25, CLERKENWELL ROAD

Phone: Holborn 5050.



"A SUFFRAGETTE IN SPIKE OF HIMSELF." (Edison.)

Featuring:

A Gentleman Opposed to Woman's
 Suffrage Marc MacDermott
 His Wife Miriam Nesbitt
 The Maid Ethel Browning

This is a comedy built around a subject which is at present the discussion of the day in this country. How a thoroughly respectable British householder, bitterly opposed to woman's



suffrage, becomes apparently a violent advocate of the cause, the difficulties this gets him into, finally leading to his arrest, his forcible rescue by a band of suffragettes, who believe him their champion, his final arrival home in a torn and dilapidated condition before his astonished wife, and, above all, how the fatal "votes for women" confronts him at the end—all these make the fun fast and furious. It can well be imagined that in such capable hands the leading parts leave nothing to be desired. The picture is entirely played in London, and the appropriate street backgrounds (including Trafalgar Square) add greatly to its value as a topical subject.

"BOBBY'S DREAM." (Edison.)

Featuring:

Bobby Yale Boss
 His Mother Louise Sydmet
 The Pirate Chief Wadsworth Harris

Bobby and his folk are at the seaside, and to be in the right sort of atmosphere Bobby is at present partial to literature of



the briny deep. He finishes a delightful yarn of the sea, according to his taste, and lies down on the sands to think it over. He falls asleep soon after, and in his dreams he is with the characters of his finished book—pirates fierce and bold, be-

whiskered and armed to the teeth with pistols and cutlasses. They seem to rise out of the sea, dash up the beach, and kidnap his family, but, by dint of strategy on Bobby's part, he manages to make his escape from the motley crew. Soon we see him come alone in a boat, rowing and looking for the black ship flying the pirate flag. He sights it, and directly he climbs over the side of the sombre gunwhale of the low black hull he sees his mother, sister, and little brother all huddled in fear, and the crew asleep with but one man on guard. By a superhuman effort he snatches the cutlass from the outlaw of the seas, and



then throws him overboard. All is done so quietly that none of the others are awakened. When the captain and crew awake, they give chase, only to be foiled by Bobby as they try to capture him on the beach. With a trusty revolver in each hand, he soon has them tumbling one after another on the sand, and then, in a last desperate conflict—he wakes up!

"A ROMANCE OF THE RAILS." (Edison.)

Featuring:

The Railway Superintendent Harry Eytinge
 Frank Denning, his assistant George Lessey
 Barton, the squatter William West
 Alice, the squatter's niece Bessie Learn

Old Silas Barton has lived for thirty years in a cottage owned by the Central and Southern Railway. Having had no use for the property, the company had paid no attention to it, but when a new spur is contemplated, Barton is ordered to vacate. He refuses, and the legal department of the railway threatens



to forcibly eject him. The location being near one of the division headquarters, Frank Denning, assistant to the superintendent, is sent as the company's representative. He meets Barton's niece, who keeps house for the old man. She is young

and pretty, and Denning's disagreeable task is made doubly so by his having to tell her his mission. During the time that intervenes between the first notice to vacate and the final ejection order Denning and Alice learn to love each other, and he is a steady caller, but always unknown to the uncle. When Barton is handed the notice of ejection, he foolishly connects Denning with the order, and threatens revenge on him. He has heard Denning tell Alice that he has business further up the road, but will return on his bicycle later. The old man locks the doors and nails the windows down, takes his revolver, and starts out to revenge himself upon the young man by shooting him from under the bridge. Alice, realising his object, breaks through the window, and follows a few moments later. As Barton crosses the high trestle his foot goes through the ties, and his leg is broken, just as the express is due. Denning, returning from up the track, sees his plight from a distance, races madly to him, and carries him to safety just as the train rushes by. The shock is fatal to Barton, and he succumbs, but not before realising his unfairness towards Denning and giving Alice his hoarded wealth as he joins her hand to her lover's.

"A QUEEN FOR A DAY." (Edison.)

Featuring:

The Missionary	William Wadsworth
His Daughter	Bessie Learn
The Coloured Maid	Louise Sydmet
Dick, on a hunting expedition	Edward Boulden
Tom	Harry Beaumont
Harry	Walter Hires
The Chief	Arthur Housman

The black savages in the wilds of Africa should be taught a religion, so Deacon Jones claims, and, being a missionary, he started for Africa with his daughter and her fat, coloured maid. On the same ship is a party of young men bound for the same spot on a hunting expedition. One of the young men falls in love with the missionary's daughter, and she with him, but their courtship is broken off abruptly when they reach the shores of their destination. There they part company, each party going its way, the young suitor promising to call on her in the immediate future. In a lonely pass the missionary, his daughter, and maid are captured by a band of Zulus, and are taken to the camp before their chief, a wild-eyed, ferocious savage. The latter falls desperately in love with the coloured

maid, and compels her to become Queen of the Zulus. While the ceremony is in progress the young suitor is brought in a captive. After a brief counsel, the Zulus seemed determined to put the white captives to death. The new Queen now thinks of a brilliant idea, which makes it possible for them to escape, and accordingly she signifies her desire to be executioner. This is granted by the chief. Taking advantage of their superstitious nature, she manages by a clever ruse to lead the captives uninjured to freedom. Their escape is soon discovered by the Zulus, who pursue and almost recapture them. After several hair-breadth escapes, they arrive safely at the mission, where a miniature battle occurs. Good marksmanship and trusty rifles are too much for the Zulus, and they flee in wild disorder. Danger has now passed, and the young lovers are brought happily together, while the coloured maid, who was Queen for a day, is the heroine of the hour.

"LINKED TOGETHER." (Edison.)

Featuring:

The Police Sergeant	Bigelow Cooper
His Wife	Mrs. Wm. Bechtel
Nellie, their daughter	Elsie McLéod
Madge	Edna Hammel
Nellie's Sweetheart	Harry Beaumont

A very youthful pair of lovers, Dick and Nellie, have their first quarrel, and, as usual, about nothing. They agree to disagree, and positively refuse to speak to each other. A little later her younger sister, Madge, celebrates her ninth birthday by entertaining a number of children on the lawn in front of the house. Nellie is doing her best to make the little ones happy. Her father, a police sergeant, takes advantage of this opportunity to bring about a reconciliation between the lovers, but to no avail. Little Madge then plans to reconcile them by cleverly handcuffing them during an unguarded moment. This brings about a number of droll situations, which the children of the party seem to enjoy hugely. Nellie quickly decides to put an end to her embarrassing position by going direct to the police-station, dragging Dick after her, with the giggling children following behind. Arriving at the station, her father, the police-sergeant, refuses to unlock the handcuffs until they promise to make up their little differences and become good friends again. They now see their folly, and make up. Father unlocks the handcuffs and sends them home in a happy mood, bringing about a reconciliation of the young lovers in a most unexpected manner.

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"THE MANNEQUIN." (*Duskes.*)

Once only a poor workgirl amongst many in Mons. Lambert's huge emporium, Margot, the prettiest of them all, has been promoted to the vacant post of mannequin on the staff of this famous firm. In this position, wearing gorgeous gowns, Margot moves in a new world, and Karl, the lift attendant, her former sweetheart, is put on one side for the greater attraction of Von Keller, a wealthy young manufacturer who has fallen deeply in love with her. As the days go on the fire of jealousy grows ever fiercer in Karl's breast, until the day when asked by Von Keller to take a note to Margot he manages to decoy his rival into an attic, and then forces himself into Margot's dressing-room, and demands an explanation

conductor, and reaches the open window of her room. Just as Margot sees his face appearing over the window sill and staggers back panic-stricken, he is struck by lightning, while she sinks senseless to the floor. Keller returns and Margot revives under his caresses, and both send up a prayer of thanks for Heaven's intervention.

"WHEN FATHER IS AWAY." (*Elite.*)

Father goes away, leaving his daughter Maud to take charge of the house during his absence. Maud is an unconventional and high-spirited young lady, and when her sweetheart, Jack, calls unexpectedly, she determines to act the hostess, and invites him to stay to tea. This is an excellent arrangement, and no



from her. A stormy scene takes place, and Von Keller, having meanwhile escaped from the attic, enters at the dramatic moment when Margot is casting her engagement ring at her former sweetheart's feet. Karl is dismissed by the firm, and drowns his sorrow in drink. Soon after he meets Margot and Von Keller, to whom she is now engaged. Thinking to do Karl a kindness, Von Keller hands him some money, and the car in which the pair are driving speeds away before Karl realises what he considers to be an insult. He returns the money, and from then onward sinks to the lowest level of wretchedness. A few months later Margot is happily married to Von Keller. Margot is, however, very nervous during her husband's absence. One day, during a terrific thunderstorm, she is almost overcome by her nervous fears on finding that she is alone in the house. Vivid lightning illuminates the room as she approaches the window to close it. A particularly vivid flash betrays the presence of Karl looking like a ghost on the terrace. Terrified, Margot rushes upstairs, and leaning out of the window screams for help. Karl hears her cries of anguish, and, finding the door locked, climbs the lightning

doubt all would have been satisfactory had not an uninvited guest put in an appearance in the presence of Jimmy Todd, a tramp. This gentleman enters the house unknown to the happy pair, who continue their mild flirtation in blissful ignorance of his presence. It is only when things begin to disappear in a most mysterious manner from the table that they get alarmed. At last, just as Jimmy has tied the table-cloth to his unconscious victim's coat-tails, the unexpected return of father is heard. Immediately all is confusion, Jack running about the room with the table-cloth fixed to him, trying to find a hiding-place. At last he dives behind the curtain, and falls over Jimmy, who is sitting on the floor enjoying the sport. The two form a plot to escape, and exchange garments. After some further amusing situations, the comedy ends in satisfactory explanations all round.

"THE MERRY WIDOWS." (*B.B.*)

Leo adores widows. Had he confined his attentions to one, all might have been well, but when he divided his adoration between two, both living within a mile of one another—well,

then it was looking for trouble. It comes! The widows meet one day, and exchange confidences. Vengeance is sworn; a plot hatched. The next time Leo calls on widow A he is affectionately received, as usual. Nothing occurs at first to arouse his suspicions. He sits down to tea with his charming friend. The mistress rings for tea, and instead of the familiar figure of the usual maid coming into the room, the maid who answers the summons is widow B, holding the teapot in her hand as if it were an every-day occurrence. Leo collapses with dismay. Are his eyes at fault, or does he behold a ghost? Widow B retires, and, in answer to the next summons, the real

strange appearance of widow A, who enters the room with a "Lady Macbeth" glide, enveloped in a dust-sheet. One thing leads to another, till at last Leo bolts through the window, only to fall into the arms of elderly widow C, who is having tea in the garden. This is the last straw. Leo's admiration of widows has suffered annihilation.

"THE COOK'S TRIUMPH." (*Dusk.*)

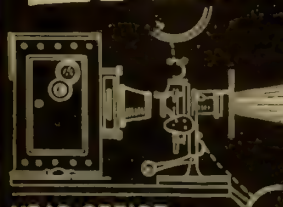
The young wife makes up her mind one day to cook the supper, and in spite of the cook's opposition proceeds to do so.



maid appears. Leo is then inclined to believe that she is widow B in disguise, and leaves the table to look more closely at her. Seizing the opportunity, the two widows exchange places at the table, and Leo, on returning to his place, is confronted by the second widow, playing the part of hostess. So the fun goes on. Leo, in desperation, hastens to widow B's house. But the Merry Widows are before him. He finds the lady quite well, and waiting tea for him, apparently never having left the house the whole day. Then during tea the harmony is broken by the

Her domestic education, however, has been sadly neglected, and the supper was a terrible fiasco. Her husband determines to go to his club to enjoy a hearty meal, when a mysterious noise in the drawing-room attracts his attention. He cautiously opens the door and detects a burglar. Confronted by the husband's revolver, the intruder begs for mercy and pleads hunger. He is forced to eat the supper prepared by the young wife. His facial expressions and the comic episodes provide lots of good fun.

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"BRONCHO BILLY'S HEART." (*Essanay.*)

Old Silas Jordan, a settler, finds that his horse is not able to pull the heavy load demanded, and discovers the well-fed broncho of Jim Davis, a ranchman, staked out near the trail. Jordan deliberately takes the broncho, hitches it to his wagon, and drives on. A few hours later he stops to cook dinner, and meets Broncho Billy, who has a great romp with Jordan's children and eats with them. The meal finished, Broncho bids Jordan good-bye and rides on. Late in the afternoon Broncho meets Jim Davis and a bunch of his cowboys, who are on the trail of the missing horse. Davis tells Broncho of the matter, declares that they will string up the man who has stolen the horse, then gallops on. For a moment Broncho studies, then suddenly remembers that Jordan was driving a horse answering Davis's description, and leading another behind the wagon. Realising the danger to the old settler if he is caught, Broncho rides desperately down the trail, overtakes Jordan, and offers to trade horses with him. Jordan agrees, exchange is made,

engaged to the rich girl, and a slumming party is made up one night. They visit Chinatown and pass the well-known bread line, at which the rich girl sneers and laughs. Realising how little of real life she knows, the Man, disgusted with the social whirl of her class, dons his old attire and wanders down by the river for a breath of fresh air. Here it is that the poor girl, more wretched and ragged than ever, comes to cast herself into the black waters. As she had saved him once, so now does he prevent her from carrying out her design, recognises her, and leads her tenderly to his beautiful home as his wife for all time. The union of two hearts, risen from the submerged, is made complete.

"THE DANCE AT SILVER GULCH." (*Essanay.*)

A dance is held one night at the Silver Gulch hall, and Joe Barker attends in company with Mildred, his sweetheart. One unwelcome guest is Jim Silver, a cowpuncher, who is an old sweetheart of Mildred's. Mildred's refusal to dance with



and Jordan goes on. Turning the white horse loose on the trail, Broncho finds a good place near by to bunk for the night, and has just pillowed his head on his saddle when he sees Davis and the boys gallop up, identify the horse, and thinking it had merely strayed away gallop back up the trail. With a deep sigh of satisfaction Broncho lights a cigarette and puffs contentedly with a grim smile playing over his brown face.

"FROM THE SUBMERGED." (*Essanay.*)

Featuring:—

E. H. Calvert, Ruth Stonehouse, and Dolores Cassinelli.

The Man, a poor vagrant, is about to cast himself into the river when he is stopped and started upon the right road by the poor girl, a pitiful character, who begs him to face the future with a stout heart. He does so, discovers his father is advertising to learn his whereabouts, returns home, is forgiven, and finds a fortune at his command. Some time later he is

Silver infuriates him, and he is attempting to embrace her when Joe enters the hall, knocks Silver to the floor, and the two are separated by friends and their guns wrested from them. Silver leaves, swearing vengeance, and a few moments later Joe gallops madly after him to force an apology. Far out on the trail, Silver's revolver accidentally explodes in the holster, wounding him severely. A moment later Joe finds him stretched out in the trail, with his horse grazing near by. In a terror of fear Joe gallops away, frightened at the thought that he may be accused of the shooting. Silver is found by Graham, a ranchman, who carries him into the house and summons the doctor. Graham's daughter Rose informs the sheriff, who immediately suspects Joe and sets out to find him. Joe is taken as he comes from the town saloon, and the next day is brought to trial. A friend, feeling the evidence is all against Joe, fires a shot through the court-house window that enables Joe to escape during the excitement. Reaching his sweetheart's ranch, he is concealed in the loft of the barn. Meanwhile, Silver regains consciousness, and signs a statement of

Joe's innocence in the shooting. This is carried to Mildred by Rose, Joe is called from the barn, and immediately starts on a run to town to inform the sheriff. He reaches the office

just as the posse is returning from their search, is congratulated by the boys, and starts back with the girls as the punchers give them a rousing cheer.

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**"TINY TIM'S MONEY BOX."** (*Gaumont.*)

Tim's parents are passing through the phase common to most of us—of being hard up. It seems, moreover, that there is a strong prospect of their being sold up, to satisfy an in-

of poverty was assumed, and he puts a substantial cheque in Tim's money box before taking his leave.

Subsequently, when an inventory of the household effects takes place, Tim's money-box is broken open, and the cheque is dis-



sistent creditor, when a welcome piece of news informs them that Uncle Richard has arrived in Paris. It is understood that he is the tobacco king of New York, and accordingly a sumptuous dinner is prepared. Tim's father gets a shock, however, when his uncle arrives dressed like a labourer, and when he states that he is bankrupt the welcome cools considerably. The

covered, together with a note wherein Uncle Richard makes a few remarks.

"THE GRIM CLAIMS OF WAR." (*Gaumont.*)

The people of Messania, long suffering under the oppression of Silistria, are unanimous in their support of a war which



host finds an excuse to go out during dinner, and Uncle Richard is left alone with Tim, who, learning that his relative is poor, hastens to press his money-box (and his father's tobacco) upon him. Uncle Richard is touched by the little chap's generosity, and decides to overlook his parents' selfishness. His appearance

will, they hope, give their country independence, and such is the enthusiasm and dash of the Messanian Army, that it soon penetrates within twenty-five miles of the enemy's capital, achieving victory after victory.

The Silistrans, seeing defeat on all sides, strive to avert a

final disaster by a daring manœuvre. Three officers, taking advantage of the relaxed watch about the Messanian royal palace, disguise themselves as officers of the Messanian royal guard, and so gain access to the palace grounds. The Crown Prince, a little fellow of ten, is captured by them, and carried away with all speed by horse, motor, and, lastly, by monoplane.

When the Silistrian stronghold is on the point of falling, the news of the capture of the Crown Prince is made known, and

cure of Guy's debility, and he dresses hurriedly, and rushes off to meet his uncle. The uncle, however, arrives sooner than expected, and, going to his nephew's house, he encounters a young lady there. The young woman, who is really a lady practitioner, is under the impression that Guy's uncle is her patient, and she proceeds to examine him, but the "patient," finding things embarrassing, makes his escape. The nephew meanwhile, failing to find the uncle, returns home and sees the



the conditions of his release demand immediate peace, with favourable conditions, whilst in the event of a further attack the royal prisoner will be the first victim.

Great irresolution is exhibited by the Messanian Council of War, but the Queen, who perceives that her country will lose all the fruits of victory, remembers also that thousands of her countrywomen have sacrificed their husbands and sons, and

doctor leave the house. He promptly makes overtures, but is snubbed. Entering his rooms, he finds a letter from his uncle, who has misunderstood the lady's presence in Guy's rooms, and cuts him off without a shilling. The lady doctor's card on the table explains things to Guy, and he starts off in a rage to her house. A cold douche is all the satisfaction he obtains.



determines that the war shall go on. This stirring film closes with the fall of the Silistrian capital in a lurid glare.

"THE LADY DOCTOR." (Gaugmont.)

Guy Tippeton, awaking with a splitting headache and feeling very depressed in general, sends his man out for a doctor. In the meantime a letter arrives from his uncle, which states that he is arriving that morning with the couple of "hundred" for which Guy had asked. The welcome news effects a speedy

"THE RED CROSS NURSE." (Gaugmont.)

At the time that Florence Valfontaine is obtaining the necessary passports to proceed on her way to take up the duties of a Red Cross nurse at the front a courier is receiving important dispatches concerning war supplies, which are to be sent by a certain train, and as their destination happens to be the same they are introduced to each other. The courier's movements are afterwards watched by the secret agents of the opposing nation, and subsequently when the messenger travels to the

headquarters of the commanding General at the front, two men—one of them apparently blind—get into his compartment. By chance Miss Valfontaine journeys in the next compartment. When the train enters a tunnel, the two men suddenly throw themselves on the courier, and make him powerless. His pockets are rifled and his valise taken, and then, in a desperate struggle, he is thrown out into the tunnel. The nurse, hearing the sounds of scuffling, looks through the small oval in the intervening woodwork, and sees the struggle played through. One of the men observes her staring eyes, and she has just time to open her door and go out on the footboards to escape being shot. The agents jump from the train before it slows down at the first station, and make their escape. The nurse is afterwards taken to the stationmaster, and she tells her story, whereupon a search party is hastily organised to find the unfortunate courier. Careful attention restores him to consciousness, and when he discovers that his valise is stolen he confides to the nurse the contents of the dispatch. The spies meanwhile have informed themselves that a goods train conveying urgently needed war supplies is due to pass in a short

doubts, he returns home without warning, anxious to discover something fresh. Everything is calm and orderly. A few days later Suzanne receives an affectionate letter from a scapegoat brother, who has repented his foolish acts, and asks to see her before he goes away. The Marquis chances to see this letter, and as it is readily open to misconstruction, he believes the worst—especially when Suzanne desires to keep the matter secret. A mad idea for revenge enters Hugh's disordered mind, and he fixes a slow-burning fusee to the head of one of the horses when Suzanne drives to keep the appointment. Subsequently this causes the horse to bolt, and, dragging its companion with it, the carriage is soon rocking behind their break-neck gallop.

The Marquis returns to the library and tries to stifle his remorse. The climax comes when Suzanne's brother presents himself at the mansion and asks to see her, explaining that he had made an appointment.

Hugh Willoughby realises the enormity of his sin, and gallops along the road taken by Suzanne. He ultimately comes upon the shattered carriage by the roadside, but Providence



time, and they determine to wreck it. They proceed to a shunting box further down the line, and surprise the signalman, afterwards reversing the levers. The signalman contrives to telephone to the station where the courier lies injured, and informs the stationmaster that the supplies train will be wrecked if help does not come immediately. The nurse, knowing what vital issues are at stake, hurriedly enlists the help of some soldiers, and a fast motor-car is obtained. An exciting struggle of speed then ensues between the now near convoy and the automobile. The latter just manages to reach the signal-box first, and whilst the soldiers overpower the secret agents, the released signalman pulls back the levers. An instant later the express thunders past, and a thrilling film ends with the brave little nurse attending to the injuries of both friend and foe.

apparently has permitted Suzanne to escape with a few minor injuries in order that her husband may be taught a sound lesson.

"A TERRIBLE MISTAKE." (Gaumont.)

Hugh and Suzanne Willoughby are passing a very happy time in their new home overlooking the Cevennes. The young Marquis is called to Paris on business, and to occupy an idle hour goes into a picture show. There he sees a film which causes him great uneasiness, for a lady—the very image of his wife—walks inadvertently into the range of the camera arm-in-arm with a gentleman. A circumstance which strikes Willoughby as peculiar is that the lady hurriedly hides her face when she discovers she is "snapped." He buys the film and examines it closely. The photo is of Suzanne. Harassed with

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"THE WAYS OF DESTINY." (*Gerrard Co.*)

Mr. Brown is unhappily married. He is extremely fond of his little girl, but his wife is a cold selfish, indifferent woman. Kitty and her mother are not by any means well off. The mother is dying and Kitty is worn out with attending upon her. Yielding to her mother's wish, Kitty goes out to take the air. Whilst out she faints from fatigue, and is discovered by Mr. Brown, who takes her back to her home in his car. Her mother dies, and Kitty is alone and friendless. She has not the money to pay the rent, and her few belongings are seized to satisfy the landlord. In a cheap restaurant, looking over a paper, she sees an advertisement for a nursery governess. It has been inserted by Mr. Brown. She calls at the house, is interviewed by Mrs. Brown, and when Brown enters she recognises him as her helper. She is engaged, and quickly becomes very fond of the child. There are some pretty scenes showing the governess and her little charge playfully enjoying themselves. Brown's fondness for the child often brings him into Kitty's company, and their mutual interest in the little girl provides a bond of sympathy between them. The trio are sportfully employing themselves in the hall when Mrs. Brown, already a little jealous, enters and dismisses the governess and child, turning bitterly upon her husband. Kitty puts the little



girl to bed, and then amuses herself walking out in the grounds and feeding the swans on the lake. Brown finds her there; they stroll through the grounds, and are tempted to yield to their mutual attraction for each other. Mrs. Brown, suspicious, has followed, and spied on them. She interrupts the tête-à-tête, and orders the governess to leave the house immediately. Brown defends Kitty, and they return to the house together. He discovers that he loves Kitty, and decides to leave the house in her company. They are on their way downstairs together when the child, awakened by a strange noise, scrambles out of her little cot and calls for daddy. He, hearing her call, runs back and carries her back to bed. He cannot leave his little daughter, and Kitty, returning to see what has become of him, finds him leaning over the cot. For the sake of the child she withdraws, and goes off alone in the world. Six years have rolled away; Mrs. Brown is dead, and Lily, the child, is at a boarding-school. She receives a note from her father telling her that he is coming down by the afternoon train to see her. Delighted at the prospect, she rides with a friend on her bicycle to meet him, but on the way to the station, in endeavouring to pass a motor-car, she runs off the road into a ditch and gets a nasty fall. The driver of the car stops, picks up the unconscious girl, and rides off to hospital with her. Kitty is nurse at the hospital, and is put in charge of the case. Lily's terrified companion breaks the news to Mr. Brown at the school, and he hurries to see his daughter. Kitty recognises him, but keeps in the background, and it is not

until Lily is convalescent that Brown discovers the identity of the nurse. There is a touching scene at the bed-side when Brown refers to that time long ago when their mutual love for the child saved them from wrecking each other's lives. He invites Kitty now to share his home. Naturally she consents, and there is a pretty conclusion to a charming domestic drama full of many sunny incidents.

"A PRODIGAL SON." (*Gerrard Co.*)

Charles is his mother's darling, and his every whim is indulged. He scowls and sulks when he cannot get all he wants, and in his leisure moments mixes with bad company. He gets into the toils of a young woman, Bertha, and being short of cash forges his mother's name to a cheque. He passes this to an hotel-keeper to pay for a riotous debauch, and the hotel-keeper, suspecting something, communicates with the police. At home his mother anxiously waits his return, and is shocked and distressed when he arrives accompanied by the detective. Charles is violent and revengeful when he should have been repentant. His uncle, who is visiting the house, chides the mother for her indulgence, and takes Charles away with him to Hamburg to put him to work. The mother now has only her daughter Ella at home, and she is a law student. The years roll away, and Ella is celebrating the passing of her examination at a little supper, when her mother receives news from Hamburg that Charles has robbed his employer of £1,000, and decamped with Bertha, who had followed him. The employer promises to stay proceedings if the money is paid at once. Overwhelmed with grief, the unhappy woman decides to send the cash. Under the influence of her emotions she faints at the supper table, which puts an end to the festivities. Six years later Count Roda is caught in a violent storm in the forest, and seeks the shelter of the forest inn. A novel and clever effect is introduced here whereby sheet lighting is realistically portrayed. It happens that at the inn Charles, Bertha, and his confederates are in hiding, expecting a police attack. The count enters the room, and the scoundrels suspect him of being a detective. Bertha first makes overtures to him, then Charles, and these being repulsed a free fight follows, during which a lamp is overturned and the inn set on fire. The frantic inmates escape through the window just as the police attack, a moment too late, commences. There is a struggle with the officers, during which Bertha stabs and kills one of the police. Roda wishing to avoid being mixed up in the brawl takes flight, drops from a bridge, is pursued, shot at and wounded by the police. Charles and Bertha are cleverly captured by two officers, who run ahead and hide so as to intercept the fugitives. Roda escapes, and in an exhausted condition seeks refuge at the nearest mansion. This is the house where Ella and her mother reside. They are quietly reading in the drawing-room when the window bursts open and Roda, distressed and dishevelled, stumbles into the room, asking them to allow him to remain and protesting his innocence. The mother orders him to depart, but Ella, taking pity on the young man, succeeds in gaining her consent for him to remain. The police, scouring the district, enter just as Roda has withdrawn, but they are prevented from discovering their quarry. During the course of his convalescence Roda and Ella fall in love with each other, but the mother will not give her consent until he has cleared himself of the charge against him. He determines to do so, and next morning visits the police. There, in spite of his explanations, he is detained on suspicion. Charles and Bertha are to be tried along with Roda. He has retained Ella to conduct his defence. There is a capital court scene, in which the prisoners are arraigned at the bar. The last to be brought along is Charles. As he stands scowling there his mother, in the body of the court, recognises him. There is a dramatic meeting between them, but the result of the trial is that Charles is condemned. At home the mother receives a message that the condemned man wishes to see her. She visits the police office, and an affecting meeting takes place, when Charles, broken and repentant, implores his mother's forgiveness. Bertha, in her cell defiant and obstinate, at last confesses to the crime. Charles is liberated, Roda meets him as he leaves the prison, and urges him to start a new life. He consents, and the tragedy ends on a happy note furnished by the reunion of the little family.

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"THE CURATE'S WIFE." (Hepworth.)

Featuring:

Mr. Alec Worcester, Mr. Harry Gilbey, Miss Alma Taylor, and Miss Chrissie White.

Jack, who is the son of well-meaning but rather narrow-minded parents, has lately been ordained, and is leaving home to take up a London curacy. On his arrival there, he throws himself heart and soul into his work, and begins to throw off the cramping influence of the little country town in which he has spent nearly all his life. One day, when coming out of a shop, he collides with a young girl who is on the point of entering it. The curate, raising his hat, apologises and then passes on, but the girl's pretty face has done its work, and



Jack is already head over heels in love. Now, as a matter of fact, Jack's divinity happens to be an actress, and it is his good fortune to meet her a few days later, when he is able to save her from the unwelcome attentions of a couple of men, who have been pestering her from the time that she left the stage-door of the theatre at which she is playing. Jack, who is a muscular young fellow, soon makes short work of them, and offers to see the girl, whose name he discovers is Kitty, safely home to her lodgings, to which she gladly consents. The acquaintanceship soon ripens into love, and only a very short time elapses before Jack begs Kitty to become his wife, and receives a favourable reply to his proposal. Shortly after this they are married, and the happy pair start off on their honeymoon, whilst Jack's parents are amazed to receive a letter to this effect, also containing the news that his wife was formerly an actress. Now, in the bigoted minds of Jack's parents, an actress is the essence of everything that is horrible, and when they learn that their son has not only married without their knowledge, but that his wife is a member of this hated profession, they write saying that, in their opinion, it would have been impossible for him to have done worse, but that still, for his sake, they will see her and try to be nice to her if he wishes it. When Kitty sees this letter she is not unnaturally very indignant, and she determines to teach her relations a lesson. She dresses up in a very flashy costume which she once wore on the stage, and, accompanied by her husband, goes down to stay with them, determined to appear as fast and rapid as possible. On arrival, her costume and general way of carrying on, coupled with the fact that she both drinks and smokes, certainly succeed in shocking the susceptibilities of her relations, who fancy that they see all their worst fears confirmed, and that their son has thrown himself away on an utterly worthless girl. The following morning, however, there is a welcome change, for Kitty comes down to breakfast in a simple little girlish frock in place of her previous flashy attire, and whilst the assembled family are marvelling at the change,

Kitty explains how the ruse was carried out, and how injured and hurt she had been on reading their letter, and that consequently she was determined to show them the two sides of an actress's character, and to prove that an actress can make just as good a wife for a clergyman as any other girl. The family are now all apologies, and freely acknowledge their mistake, begging Kitty's forgiveness for having so maligned her. Kitty agrees that everything should be forgiven and forgotten, and it is quite a happy party that sit down to breakfast at the rectory table.

"OVER THE FERRY." (Hepworth.)

Featuring:

Mr. Alec Worcester and Miss Flora Morris.

Jack, the ferry man, is in love with Alice, but she has given her love to Fred, whom she imagines is all that a lover should be, and consequently she rejects Jack's well-meaning, though somewhat clumsy, advances. One day Fred, who is in reality a poacher, is shot whilst he is on one of his marauding expeditions, and just manages to reach Alice's cottage before he falls senseless. Alice, in great dismay, rushes off for a doctor, and begs Jack to take her across the ferry with all possible speed. Jack, however, in a fit of temper, refuses to help her in fetching assistance for his rival, and Alice is forced to drive over two miles to fetch another doctor. Whilst she has gone, however, Jack's better nature asserts itself, and he himself goes to fetch the very doctor to whom he refused to take Alice. During this time, the gamekeeper who shot Fred comes, accompanied by several of his companions, to look for him, and are distressed to find him lying unconscious on the sofa. At this moment the doctor arrives, and, to the consternation of all, pronounces Fred dead, adding that nothing could have saved him, as the man was mortally wounded from the first. Whilst all this has been going on, Alice has fetched another doctor, and the two arrive at the cottage, and the sad news has to be broken to the poor girl, who falls weeping into her mother's arms. At first nothing



seems able to console her, but time generally manages to heal the worst wounds; and as the months pass by the quiet devotion of Jack begins to make itself felt, so that when he renews the proposal of marriage she willingly accepts him, and thus a happier future dawns for the girl, who has emerged a wiser and better woman from the dark waters of a great sorrow.

"THREE OF THEM." (Hepworth.)

Three mischievous schoolboys set out one morning with the intention of thoroughly enjoying themselves and having a jolly good spree, quite regardless of how many people they may upset or annoy during the course of it. We first see them bidding good-bye to their best girls, and then setting out on a merry round of adventure. After various exciting incidents they arouse the ire of the old lodge-keeper of the park, and speedily have him upon their track. After he has pursued them some distance they manage to tie the poor old man's

coat tails to a five-barred gate, and then stand round jeering at him, but he succeeds in breaking loose and again starts to pursue them with a large piece of the gate still fastened to his coat tails. Once more the chase is resumed, and after leading the old man over a series of difficult and terrible places, such as hedges, ditches, brick walls, &c., they are just flattering themselves that they have eluded all pursuit when they run right into the arms of their schoolmaster, who sternly demands



to know what they are doing. This information is willingly supplied by the old gentleman, who arrives a minute or two later, and the whole party then adjourn to the master's study. Here, after hearing the case, he quickly produces his cane, and, handing it over to their victim, gives him permission to use it to his heart's content. This he promptly does, and the boys begin to realise that their day's spree has been rather dearly bought after all.

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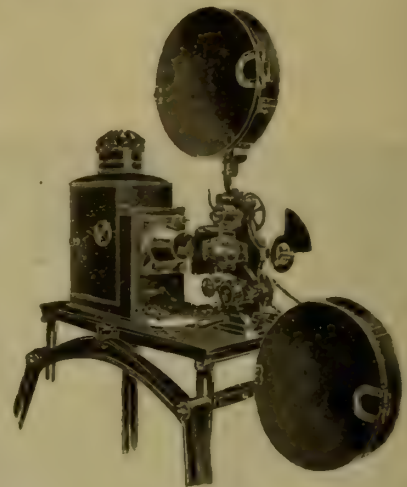
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"THE OLD DOLL-MAKER." (Gem.)

Claude Petreaux is an old doll-maker, who lives with his daughter Lucille. He has an apprentice, Villon by name, a worthless man, who loves Lucille. The young folks wish to marry, but Claude denies his permission. Villon persuades Lucille to elope. The old man is broken down with grief, and swears that she will never darken his doors again. Five years pass. In a distant city the young people are struggling to make a living. As a doll-maker Villon has not achieved success, and he has already begun to descend the steep roads of dissipation. A little girl, four years, has been born to them. One day the little girl brings home a dog to the already half-starved household. Villon, in drunken anger at another mouth to feed, kicks the dog brutally, and would put him out of doors, but the little girl takes the dog in her arms, and pleads that it may be kept. In this she receives the support of her mother. In rage he vows that he will never feed them, and leaves them to shift for themselves. The old man in the meantime feels that death is near, which increases his longing for Lucille, who paints a miniature of her baby, and sends it to her father. He receives the miniature, and calls in a notary. He disposes of his stock, and, using the miniature as a model, he fashions a doll, and despatches it to them. The wolf of starvation has made its appearance to Lucille and her child. She is anxiously awaiting a return to her letter. The packet with the doll arrives. The little girl is delighted with it, but the mother is keenly disappointed that no tangible help has been vouchsafed, and gives way to despair. At this time Villon returns deeply repentant, with promises of reformation, which, woman-like, she accepts. The father takes the doll away from his child, and throws it out of the window. The dog runs after it, and the little girl sobs for her new toy. The father scolds her, and the mother tries in vain to give her comfort. In the meantime the dog has found the doll in the yard, and proceeds to tear it apart. The child, seeing this, sobs even more piteously than ever at the destruction of her plaything. The mother's heart relents, and she bids Villon go and rescue it. He brings it in, in a mangled condition, when, to their surprise and delight, they find the concealed money.

"EARLY DAYS IN THE WEST." (Bison.)

The period is 1876; trains of settlers are moving Westwards. It is the time of pioneers and prairie schooners. Dan is leading one wagon train, and his party fall in with another, led by a stalwart Indian, Mahomena. They proceed together. Amongst the latter party is a young girl, Eunice, and she and Dan are immediately attracted to each other, a proceeding viewed with disfavour by Mahomena. Eunice is independent and fearless, and Dan sees her go off alone on her horse. He sees the Indian follow, and, being suspicious, he follows. Mahomena overtakes Eunice, and tells her that she must be his squaw, and when she cuts him across the face with her whip he binds her, and is leading her horse off when Dan steals up, cuts the leading lines, and drives the Indian into camp at gun point. Mahomena is bound, and is thrown near a camp fire. He manages to release himself by holding the thongs over burning embers. He escapes, and his absence is discovered, but though they follow him, he is not caught. He joins the Sioux. The immigrant train arrives at a military post, and departs. Soon after a scout brings news to the fort that the Indians are on the war-path. Mahomena watches the immigrants from points of vantage, and keeps the Sioux acquainted with their movements. Dan, on

scout duty, discovers signs of Indians, and, finding one of Mahomena's feathers, warns the immigrants to move with caution. The wagon trains are attacked, and the situation is critical when Dan rides through the Indian lines. He is followed, but climbs a tree until the Indians pass, when he resumes his ride to the fort, secures help, and rides back with the troops in time to save Eunice from Mahomena and the pioneers from the Indians.

"THE REDEMPTION OF RIVERTON." (Victor.)

Riverton was the average wicked little town, given over to drunkenness, gossip, and hypocrisy. Then the new minister, the Rev. John Gibson, arrives, and soon becomes aware of the condition of affairs. On the day of his arrival he meets June Martin, and is told that she is the granddaughter of Billy Martin, the principal saloon keeper of the town. The Rev. Gibson, having had an athletic training, proceeds to extreme measures to reform the village drunkards. On one occasion he carries home bodily from a saloon a town drunkard. Then the liquor clique, headed by the deacon in Gibson's church, start a counter movement, and endeavour to discredit him before the community by making it appear that Gibson is a whisky drinker himself. This is where June Martin comes to his rescue by proving Gibson's entire innocence before the church committee, and, not satisfied with that, she also makes public the fact that the deacon, who is Gibson's principal accuser, is the owner of her grandfather's saloon. The end of Gibson's crusade shows the entire town converted to sobriety and true religion, with the exception of the wicked deacon, who is left friendless and alone upon the doorstep of his saloon, which bears the sign "To let" on its front door. June and her husband, the Rev. John Gibson, are the most popular people in the town.



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"BRUTALITY." (*Biograph.*)

The young husband's brutal nature asserts itself shortly after the marriage. From a lover he is transformed into a bully, and home life becomes unbearable. A visit to the theatre (where



husband and wife witness the stage brutality of Bill Sykes) awakes the man's conscience, and he learns to master his temper. graphs.

"THE KERRY GOW." (*Kalem.*)

To ruin Dan O'Hara, his rival for the hand of Norah Drew, Valentine Hay, through the agency of Darby O'Drive, hides a number of pikes in Dan's smithy. Hay informs the military, and Dan is arrested. The conspirators' satisfaction arouses the suspicion of Dinnis Doyle, who rows up to Dan's lakeside prison, and helps him to escape. Dan's name being cleared by



the confession of the drunken emissary of Hay, he emerges from hiding. He has a big stake on a horse in the steeplechase which is run on the day when Hay's mortgage on Norah's home falls due. Dan sends the good news of victory by a carrier pigeon. But the message is lost, and the family are about to be evicted when Dan appears in hot haste with the money, and all is well.

"JINX'S BIRTHDAY PARTY." (*Biograph.*)

House-cleaning interferes with Jinx's birthday party. His wife writes to their friends postponing the affair, but Jinx, of course, forgets to post the letters. The guests begin to arrive,



and Jinx is seized with the happy thought of pretending illness in order to evade them. His hoax is discovered, and Jinx has a livelier party than he had ever imagined.

"THE STOLEN SYMPHONY." (*Lubin.*)

Paul Romig, an aspiring young musician, is living in a Philadelphia lodging-house, in the next room to Helen Landis, left penniless by her father's death. She overhears him composing his great "American Symphony," and, meeting, they fall in love. A wealthy aunt adopts Helen, parting her from Paul, who submits his composition to the eminent pianist,



Jaretsky. The musician steals the symphony, and on Paul trying to force his way into his hotel, he has him incarcerated in a lunatic asylum, while he himself goes on to New York with the wonderful success. Helen hears him play the piece, recognises it, and investigates. Paul is brought from his confinement, Jaretsky is forced to acknowledge him, and he wins fame and love.

"A SAILOR'S HEART." (*Biograph.*)

Jacques, a French sailor, has a sweetheart in one port, a fiancée in the next, and a wife in the third. His vessel calling at the second port, he fears to meet the fiancée, but finds her



husband more formidable still, and sails back to his wife, to whom he passionately declares that she is really the only girl he ever loved. Not to be taken too seriously.

"THE BATTLE IN THE VIRGINIA HILLS." (*Kalem.*)

The Tuckers and the Hoods are two Virginian clans at feud. Nancy Tucker sets out in man's attire to avenge her brother Sam, and is shot by Joe Hood. He finds his mistake, and



takes her to his cabin. The Tuckers search for Nancy, and a fierce fight ensues. Joe and Nancy have fallen in love, and appear with a flag of truce to end the feud. The families refuse, and the pair go off alone to their wedding.

**"LIEUT. DARING, R.N., AND THE PHOTOGRAPHING PIGEON."** (*B. and C.*)

Daring, sent to Rudsea to investigate a case of espionage, is overpowered and locked in a cottage by the spies. There is a fire, during which Daring rescues the chief spy's daughter, and escapes. Later he is recaptured and thrown into a sewer well. But once more he manages to escape, and, bringing his blue-jackets, arrests the spies in the act of developing their photographs.

"THE DRIVER OF THE DEADWOOD COACH." (*Kalem.*)

A thief, hearing that bullion is to be carried by the coach, hides in a specially constructed packing-case, which he despatches by the coach. During the journey he emerges from



his hiding-place on the roof and steals the bullion from the boxes. The theft, however, is unwittingly photographed by the driver's little son, and when the coach reaches its destination the thief is arrested.

"WHEN LOVE LEADS." (*Lubin.*)

John Morden wishes his son to marry Josephine, but the young man loves Madge, and marries her in spite of his father, who at once disowns him. Later, Madge is run over and



killed, and her husband is driven mad with grief. His little boy is adopted by John Morden, and the adoption brings about the joyful re-union of father and son.

"DROWSY DICK'S DREAM." (*B. and C.*)

Drowsy Dick takes possession of a hammock in a garden, and falls asleep to dream of the days gone by. In dreamland he rescues the Queen from the attack of two ruffians, and she falls in love with him, taking him back to the Royal palace, where he is crowned King. At the wedding feast he dines too well, and has many screaming adventures before he wakes up.

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"TWEEDLEDUM AND FRISCOT FIGHT A DUEL."
(Ambrosio.)

Tweedledum and Friscot, both in pursuit of the same attractive young lady, come into collision, angry words are exchanged,



followed by a challenge, and a duel is quickly fixed up. Swords are the weapons chosen, but unfortunately articles made of very inferior metal are chosen, and buckle up as soon as they are brought into play. Pistols are then procured, but a furious discharge sees the principals uninjured, though the seconds are one and all brought to the ground. Now recourse is had to heavier armaments, and each fighter stands by the side of a huge cannon, loaded to the muzzle with grape-shot. Still the result is the same—the new seconds are wiped out, but Tweedledum and Friscot are unscathed. So each enters a motor, and the two vehicles are driven full-tilt at each other. They are reduced to ruins, but the enemies are still intact, and in desperation take to an aeroplane each—which are driven together in mid-air, but only serve to precipitate the two combatants in the river together, where, finding themselves still unhurt, they embrace and swear eternal friendship.

"FLASHES OF LIGHT." (Ambrosio.)

Mr. Walford, a wealthy manufacturer, allows his daughter to play with the children of Peter, his gatekeeper. The latter, led away by worthless companions, is guilty of neglecting his duties, and is discharged. Fanny, however, the daughter of



the employer, successfully appeals to her father to reinstate the father of her young friends, and is given a letter to take to Peter, telling him to resume his duties. She finds he is not in the cottage, and leaves the letter for his return, with an added line to the effect that she is taking the children back to

the big house with her. Peter, meanwhile, has been drinking with the man who has been the cause of his misfortune, and, inflamed by the other, and scarce knowing what he is doing, he flings a lighted brand into the window of his employer's



house. It is not till he returns to his cottage and reads the letter there that he realises that he has perhaps murdered his own children. Half crazed with remorse and fear, he summons assistance, and soon a large body of the workmen are busily engaged getting the flames under. It is left to the heroism of Mr. Walford, however, to carry out the children, and the brave deed leads to him receiving an ovation from his workmen, an effective last scene showing him on the balcony of his house, Fanny by his side, while below Peter leads the cheers with which his men greet him.

"POLIDOR'S PERFUME." (Pasquali.)

Polidor is sent by his father with a note to a friend asking the latter to give the young man hospitality during Polidor's serious absence from home. Polidor is a somewhat effeminate young man, and has sprayed himself liberally with scent, and when he is fortunate or unfortunate enough to attract the attention of both his host's dainty daughters and his by no means dainty wife, the scent plays by no means an unimportant part in bringing about a state of affairs which promises ill for Polidor. Both the ladies get it into their heads that Polidor has made an appointment for the late hours of the evening. In the dark each seeks to locate Polidor's room by scent, unaware that the negro servant has liberally sprayed both himself and the dog. Therefore, the girl is led to the kitchen, where the dog is sleeping in a basket, and the mother to the negro's room. The head of the house, missing his wife from his side, goes in search, and encounters Polidor on the landing. There are high words, but Polidor's assurance that the daughter is the object of his affections pacifies everybody, and all join in laughter at the mistakes to which the scent has given rise.

"THE UPPER VALLEY OF THE BREMBO." (Ambrosio.)

One of the richest and most attractive districts of Italy is pictured in this travel subject, which combines the scenic and historical elements to perfection. The old town of Bergamo, whose romantic past history is reflected by pictures of the old walls and moat and the strongly fortified gates, is also shown to have moved with the times by further pictures of the busy, well-kept streets of the present day. Leaving Bergamo on the railway which runs through the rocky valley of the river Brembo, we are furnished with a series of scenes which can only be described as magnificent. The quality is stereoscopic, each pinnacle of rock, as the train rushes by, standing out in relief, while full justice is done to wonderful tunnels through the cliff face, through which the railway coils, following the course of the stream. The famous gorges of Sedrina, which furnish probably the finest rock scenery in Europe, are also made the subjects of a series of scenes, while the pictures of the Brembo itself are full of charm.

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"THE ATONEMENT." (Nordisk.)

Fanny, a successful music hall artiste, retires from the profession, and settles down in life. She is a widow, and has one daughter, who, strange as it may seem, she does not know. At an early age the little one had been sent to a boarding school, where she had gradually developed into a beautiful girl. With her retirement from the stage Fanny determines to have her daughter home. She calls at the school, and acquaints the matron with her wishes. In a charming scene we are shown the school, with the girls, ranging from seven to nineteen years of age, playing in the sunshine. When Thelma, Fanny's daughter, is told that her mother has come to take her away from the home she has come to love, she is at first inclined to resent it. She is brought into the presence of her mother, who holds out her arms to her daughter. Gradually Thelma's fears are overcome, and finally she presses a kiss on her mother's lips. A few moments later Thelma and her mother are driving away, the former shedding a few silent tears. In the ensuing scenes we see Thelma's introduction to her new home and the supreme happiness of her mother, who feels that

suggestion is adopted, and two days later Fanny, Thelma, Herman, and his father arrive at a little watering-place. Nerving herself for the sacrifice she is about to make, Fanny decrees that the little party shall go bathing. Bathing costumes are donned, and, with one last look at the two she has loved so well, Fanny enters the water. A moment later Thelma is astonished to see her mother suddenly throw up her arms and disappear. Herman dashes out to the rescue, but when he succeeds in bringing Fanny ashore it is only to find that she is dead. The last scene shows the unhappy little trio. Fanny is lying upon a rock with her two loved ones on either side. The waves are gently lapping at their feet, and the sun is slowly sinking. Fanny has atoned for her sin.

Released February 9. Length approximately 2,184 ft.

"THE COLOURED SERVANT." (Nordisk Films Co.)

Papa is away from home. The day before his return his wife receives a note stating that he is bringing along a great surprise. Papa arrives, and the surprise proves to be an enormous red Indian, who, though willing and obedient,



she is no longer alone in the world. Gradually, too, Thelma comes to love her mother, and for a time all goes well. Then Fanny has visitors, Mr. Miller and his son, Herman. Herman is a well set-up young fellow, and, as Fanny is bound to admit, would make a splendid match for her daughter. Herman does actually fall in love with Thelma, but as time goes on falls a victim also to the charms of the elder woman. Fanny does all in her power to discourage him, but, having fallen in love with him, finds the task one of great difficulty. Days pass, and Thelma and Herman become engaged to each other. Then comes the climax. Herman comes upon Fanny seated in a secluded part of the garden, sobbing her very heart out. Passionately he declares his love for her, swearing that he loves only her. Fanny yields to his embrace, and then suddenly realises that she is unfaithful to her daughter, whom she loves better than life itself. She realises too that something must be done, and that things cannot go on as they are. So on the following morning she suggests a trip to the seaside. The

is yet somewhat untrained and wild. He is set to entertain the children, wash up dishes, and finally to purchase a new hat for the mistress. Papa endeavours to impress upon him that the hat must be a cheap one. Our hero returns a few moments later with a couple of hats, snatched from the heads of their owners. The infuriated damsels, accompanied by policemen, arrive a moment later, and it is only when money has changed hands that a degree of calm is restored. One day pa and ma go out, leaving the children in the Indian's care. The task of entertaining some ten or twelve children is, at best, a trying ordeal. Suddenly our hero is struck with a grand idea, and when his employers return they find their little brood arrayed in full Indian war paint and costume. Their instructor is vigorously daubing carmine on the features of uncle and aunt, who have arrived on a visit to their relatives, and on catching sight of the extraordinary assembly have fainted dead away. Pa will, in future, think twice about arranging any further surprises.

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"THE GLORY OF WIFFLES."

Wiffles, courting a tall and sylph-like damsel, incurs the anger of an impertinent little gentleman desirous of wooing the lady himself. The quarrel ends in cards being exchanged, and our hero finds that in a few days' time he has a duel to fight, in addition to the more serious business of love-making. Wiffles is by no means brave, but he is vainglorious, so that a long recital of how he is to figure in the coming fight excites his sweetheart's unqualified admiration. As the day draws nearer, Wiffles' courage oozes painfully away, and his sleep is nightly troubled with uncanny dreams. He sees himself fighting not only his opponent, but himself; and the effect of Wiffles in bed, with upturned nose and open mouth, watching himself in ghostly duplicate, is funny in the extreme. It must be seen to be appreciated. On the morning of the fateful day he is awakened at an early hour, and breakfast proves a depressing function. A little later his opponent calls, and in unconcealed terror Wiffles flies through the various apartments of his flat. The other man follows, and at length succeeds in

by this strange trait in Désiré's character, for one summer's afternoon his laughing request for a flower worn in her bosom is followed, on her refusal, by horse-play, which presently develops into a struggle—he eagerly stretching out his hand for the blossom, she shielding it with her own. The struggle becomes a little heated, and Désiré, suddenly carried away by a violent access of passion, grasps the girl brutally, and, forcing her backwards on to a rough bench, presses his fingers round her firm, white throat. Francine's half-smothered cry brings her uncle to the scene, and Désiré is torn apart from her, to stand ashamed and unable to explain his outburst. He is forgiven, however, and goes home to ask his mother for the all-important consent to the marriage. Désiré's mother is a woman bearing a load of sorrow. Her husband, the grandson of an alcoholic, is a monomaniac, whose crime is strangulation. It is evident that Désiré's occasional fits of anger come from the hereditary taint, which, passing through generation after generation, is now near elimination, probably through the mating of his ancestors with worthy women, such as his



pushing a card with a full apology upon it into Wiffles' hand. The latter accepts it doubtfully, then, as he grasps the full import of the words, his pose alters, and with pride written large upon his features he bows the other man out, and goes, covered in glory, to recount to his sweetheart the full and true tale of his bravery in the duel!

"THE HEREDITARY TAINT." (S.C.A.G.L.)

The scene of the play is a little French village nestling in the hills. It is the home of Désiré Martel, a strong young peasant, who courts Francine Moreau, the niece of a man of some little means in the village. Francine is a well set-up girl, healthy and vital. She looks intended to be the mother of splendid children, and her ambitions are simple and true. By natural instinct she sees in Désiré a mate who will be true and faithful to her, and when along the country roads he begs her to promise to be his wife, she gives the required promise gladly, if a little shyly. To Désiré Francine, with her glossy, wavy black hair and her fresh complexion, is the one desire of his life, and he pours out his devotion to her in blundering words, for he is no great thinker. He is a strange mixture of roughness and gentleness, subject at times to fits of violent anger, which pass quickly and of which Francine is not yet aware. She is destined, however, to be suddenly startled

mother. Martel, the elder, has already been arrested for the strangulation of three people, and almost at the very moment her son comes to ask for her consent to his marriage, Jeanne Martel is reading an account in the paper of her husband's sequestration in the madhouse. Knowing, therefore, what she does, the woman, simple, uneducated peasant though she is, feels that it would be wrong for her son to marry, and although her heart aches for him, she steadfastly refuses to give her consent. Désiré, thrown into one of his fits of anger by her opposition, gives vent to violent words and dashes a jug to pieces on the stone floor of the cottage. Francine, looking through the window at the scene, is horrified, and turns away thoughtful and anxious. That some evening Jeanne receives a clumsily written note from her husband to the effect that he has escaped, and that he is coming to her for money so that he may have revenge. He comes at night, haggard, starved, and mad. Food he eats wolfishly, but he remains submissive to Jeanne, and when she hears sounds he is ready to obey her orders to leave the house. He asks, however, for the money, and Jeanne, hoping to satisfy him, empties her pocket. The madman, however, has his thoughts fixed on the little store which every French peasant keeps in some old bureau or cupboard. He demands it with an ugly snarl. Jeanne, alone in the cottage, but brave for the sake of her son, who should have the money later, refuses it and protects the

old bureau with outstretched arms. Then the madman flings himself upon her and drags her into an inner room, stealing out alone some few minutes later, as voices and the sound of footsteps reach his ears. He gets clear of the cottage, before Désiré, who is returning with Francine and other villagers, enters it. Only too soon is his crime discovered. Désiré, unable to think or to act coherently, behaves strangely, and Francine, remembering the scene she witnessed through the window, finds herself wondering if her sweetheart were the murderer. Her suspicions are read in her face, and Désiré is arrested. Désiré, in prison, writes to Francine's uncle, protesting his innocence, and declaring that in spite of the inexplicable brutality he once was guilty of towards Francine, he is still worthy of her. Francine, under the influence of her uncle, who strongly believes in Désiré, regrets her suspicions, and goes to the prison to obtain Désiré's forgiveness. At first the poor fellow, worn by anxiety, finds it hard to meet her, but eventually the two exchange the kiss of pardon, and Francine leaves the prison a little happier. During the week, she haunts the scene of the tragedy, and one evening is surprised to find the padlock of the door lying on the stone step. She picks it up, listens intently, and hearing noises within, summons some of the villagers to wait and watch with her. Inside the cottage, the madman, who has returned under the influence of his one idea that he must have money, ransacks the place. Finding nothing, he leaves and falls into the hands of the watchers. He is given into the charge of the police, accused of the crime, and confesses it without any compunction. So Désiré is released. The tragedy, however, has seared his soul. He is no longer the light-hearted fellow, bubbling over with foolish nonsense, that formerly trundled down the country lanes. He makes his way back sorrowfully to the cottage, says his good-bye to the spot where his beloved mother lived her life of sorrow, and then, locking up the cottage, throws away the key before setting out to leave the village and Francine behind him for ever. He is stopped, however, on the road leading from the village by Francine's uncle, who has shrewdly surmised what would happen. He argues seriously with Désiré that he is wrong to consider his life blighted, since his many good qualities outweigh his faults, and since it is certain that the hereditary criminal trait has exhausted itself. Désiré listens, and Francine, also coming to plead with him for her own happiness and for his, he takes her once again into his arms, believing that with her he may, without sin, taste of the full sweetness of life.

"THE FISHERGIRL OF VENICE." (*Italian Art.*)

Stellina, dark-haired and lustrous-eyed, aids her father, a bent but sturdy Venetian fisherman, by pushing her net through the lagoons round the islands of Lido. She is busy in this occupation one day, with her short skirt leaving her free and untrammelled, when a sharp pain in the foot brings her suddenly down to the rock she is crossing. She has been badly stung by a jelly-fish. Her first unsuppressed cry is heard across the water by Count Vasto, who is cruising around in his motor-boat, in company with a *demi-mondaine*, called Maritza. He directs his boat to the spot from which the cry has issued, and, on learning from Stellina what has happened, insists upon her accompanying him to his home. Both he and Maritza help the girl to the boat, and later on Maritza gives her such care as her case needs. From the Count's almost palatial residence a note is sent to Stellina's father, apprising him that his daughter is in good keeping, and the old man soon comes to satisfy himself upon the point. He finds his daughter, clad in a dress lent her by Maritza, looking very charming, and he yields when the Count insists that the girl cannot yet be removed. So Stellina stays on, and falls in love with the Count, as he has hoped she would. On his side, Vasto has no scruples in making love to her and in shaking off Maritza. Maritza, scorned and hurt, carries her story to Stellina's father, and the fisherman, his heart aflame with anger and sorrow, goes to save his daughter. He finds Stellina gowned in soft robes, and tasting the sweetness of life to the full, in the fond belief that the man she loves will honourably make her his wife. She clings to him when her father would drag her from him, and awaits his defence of her and himself. She never hears it, for the Count, cold and cynical, hands to the old fisher a bundle of bank-notes to appease him, and Stellina, realising by that action that the Count has never meant any more than to play fast and loose with her, first turns upon him in mortified pride, and then, with a proud gesture of disdain, leaves him to follow her father. The shackles of love are hard, however, to break, and as the months pass by it is borne in

upon Stella that she will never be able to forget the Count. She pines away in the little cottage, and the time comes when she is too ill and listless even to leave it. She begs a woman friend to carry to the Count a note, in which she pleads to him to take her back, but Vasto, already deep in a new love affair, replies coldly and brutally. Poor Stellina, on receipt of this letter, sobs out her grief to her father, and the old man, grieving too, and longing to save her life, swears a bitter oath to bring the Count to her, alive or dead. That night he awaits and watches for Vasto, whom he meets as he enters a small narrow lane on his way to some evening function. Here the fisherman stops him, and pitiably pleads to him to come and see Stellina. The other curtly refuses, and impatiently tries to pass on, until, the old man detaining him, his impatient words change to insults. These rouse the fisher into a fury of anger, and, pulling out a knife from his pocket, he plunges it



deep into the other's breast. Vasto falls, almost without a cry, and the fisher, now almost calm, picks up the body, and staggers home to lay it at his daughter's feet. The girl stares at the dead face before her for a moment, and then madness comes to save her from the horror of the tragedy.

"NICK WINTER AND 'THE ACE OF CLUBS.'"

The relentless and unceasing war which Nick Winter, the detective, wages against thieves and criminals of a most deadly type creates for him numerous enemies. Almost as numerous as his enemies are the attempts made upon his life, the last recorded being that emanating from the "Ace of Clubs," a powerful association of thieves whose members have sworn to do away with the detective. The film records how nearly their object reached consummation, and how Nick's old briar pipe enabled him to escape from death. One morning Winter, seated comfortably in his study, is disturbed by his servant, who brings him a card and an urgent message from two callers, a lady and a gentleman, that they are anxious to see him upon important business in connection with a child which has mysteriously disappeared. Upon Winter's instructions, the callers are admitted, and he prepares to listen to their business. The visitors, however, are members of the Ace of Clubs, and at the first opportunity the detective is subtly thrown off the alert. Immediately this happens the two callers spring upon him, hold him down, and, hastily summoning by their cries confederates hidden on the balcony, proceed to inoculate hydrophobia. This diabolical deed is soon done, and the detective learns its nature from the lips of his enemies. He struggles to retain his reason; then, as madness comes upon him, rushes at them so furiously that they fly for their lives. Recovering himself slightly, he then, with his last glimmer of reason, endeavours to scrawl a denunciation and the name of the moving spirit of the plot. Reason and pen both fail him as he scribbles the first few letters of the name, but happily the paper serves to establish his identity, when a little after, rushing through the streets, he falls to the ground, writhing and foaming at the mouth. He is overpowered, and taken to a hospital, where science comes to his aid. Two months later the detective is allowed to leave the hospital, completely cured. His sole object

in life now appears to be to track down the gang by whom the attempt upon him was made. He accordingly keeps zealous ward and watch, and his patience is eventually rewarded by a happy circumstance, which places him in possession of the locality of the thieves' meeting-place. This meeting-place is an old ruined castle, known as Harlay Castle, situated in the outlying country.

Long before seven, however, his identity is discovered by them, and he is thrown into an underground cellar, in the middle of which is a post. To this post the detective is tightly bound, and a water-pipe leading to the cellar is tapped. The cellar begins to fill with water, and the thieves, satisfied that their man is not likely to leave it alive, return to their discussion in



To this place Nick Winter, disguised as an old tramp, one day tracks a couple of the gang. He is, however, seen at a crucial moment by a third member, who, suspicious, watches and stuns him. Penetrating his disguise, the three thieves cast him unconscious down an old well, out of which it is a sheer impossibility to climb. In time, however, Nick recovers his senses, and, after setting his wits to work, he finds that the well was originally fed from a reservoir cistern, and through this he is able to make his escape from his unpleasant position. Up again on the upper soil, Nick makes his way beyond the ruins, and falls in with a man whom he recognises as one of the gang. He has an encounter with this man, in which he is

the room above. Apparently Nick is doomed, but resourceful to the last, he seizes upon the one chance left him. By almost superhuman effort he manages to get his well-filled pipe between his teeth and to light it. Very slowly he smokes it, and, with phlegmatic patience, waits for seven o'clock, in the faint hope that the police will discover his whereabouts by the smell of the tobacco. At seven o'clock the police, as a matter of fact, do enter the tavern to make a thorough search. The detective is nowhere to be found, and they are nonplussed, until, a table being kicked aside, smoke is seen to issue from between a crack. Immediately the trap-door is found, and the police descend to find the cellar full of water, reaching just to the detective's eyes. The



victorious, and from him "borrows" his clothes. He also takes possession of a letter, which discloses the fact that the second meeting-place of the Ace of Clubs gang is "The Turk's Head," a low drinking shop in one of the worst quarters of Paris. Acting upon this information, Nick promptly puts himself in communication with the police, and instructs them to surround the place that night, and to enter it if he has not left it by seven o'clock, in order to make a search for him. He himself goes to the tavern in his disguise, and mixes freely with the thieves.

bowl of his pipe is sticking out of the water, and he is evidently smoking furiously. He is hauled out more dead than alive, but recovers in a few moments to enjoy the greatest coup of his life—namely, the capture of all the members of the Ace of Clubs gang.

"THE BITER BIT." (A.K.)

Jack Campbell, a young American engaged to a charming girl, whom he escorts one evening to a dance, finds himself

"cut out" by a rich and middle-aged rival. This so irritates our young friend that he decides to avenge himself. He persuades a friend of his to disguise himself as a woman, and to come so dressed to a reception which he arranges at his own house, and to which he also invites his fickle *fiancée* and her elderly admirer. His scheme at first works to perfection, the

to purchase a small birthday present for Concepte, which is to come as a complete surprise. Together, hand in hand, the good priest and his old servant proceed to Concepte's room, where a terrible shock awaits them. Carefully opening the door and expecting to find her asleep, they are horrified to find the room empty and the bed unslept in, while through the window, which



elderly beau quite ignoring his late conquest in favour of the new beauty. Campbell, however, is not so gratified when he finds that his lady love has discovered the deception practised upon her, and she and his friend are found love-making in the garden. An exciting scene takes place as, in the midst of the assembled guests, he demands an explanation of his false friend's conduct, and is informed that those who play with fire must expect sometimes to get burnt.

"ONLY A WOMAN'S HEART." (*Italian Art.*)

An infant abandoned by her parents and left by the roadside is found by a carrier, who takes her in his cart to the village. The village priest, Don Paolo, places the child under

is open, they see on the terrace outside, Concepte and Bartolo locked in each other's arms. Furious at being discovered and denounced by the indignant priest, Bartolo weaves a plot to ruin him. He writes an anonymous letter to the bishop, hinting that the young girl occupies an equivocal position in the priest's household. The bishop at once summons the priest to him, and, showing him the letter, informs him that he must at once dismiss Concepte from his household. Full of sorrow, the old priest returns home and proceeds to carry out the mandate of his superior by returning Concepte to her foster parents, but she, led astray by Bartolo, elopes with him. For several months poor Concepte leads a life of wretchedness and misery, until one day, in a drunken frenzy, Bartolo turns



the care of the carrier's wife, baptises her with the name of Concepte, pays the cost of her maintenance, and later adopts her. Twelve years later, Concepte is grown into a beautiful girl, intelligent and affectionate, but her high spirits are a source of anxiety to her adopted father, and not without reason, for she makes the acquaintance of Bartolo, a man with a sinister reputation. Meanwhile, Don Paolo and his old house-keeper have, with careful economy, managed to save enough

her from his door. Homeless and overcome with shame, Concepte attempts to take her own life, but is again saved by the same carrier who found her as a baby. Tenderly he takes her home again and comforts her, and later persuades her to go to the poor old priest, who is heartbroken at losing her, to beg his forgiveness. Don Paolo is easily persuaded to give this, and safe once more under his care Concepte finds happiness and love.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"FATE'S WAY." (Powers.)**

A young man marries a girl, who is a very poor housekeeper. He has to get his own breakfast, &c., as her only ambition seems to be to take care of her poodle dog. She neglects her husband, and gives card parties, &c., to people who are not

career. As a husband, in the beginning of the picture, he is a well-dressed and energetic young business man, and as his unhappiness overtakes him, we see him settled as the ordinary clerk, of which we see thousands daily. He proves true to his wife, but never forgets his sweetheart from the country. Years



welcome nor agreeable to him. On a visit to the country, he discovers a country girl, and falls in love with her; but, realising that he cannot marry her, tells her his plight, and asks his wife for a divorce, which she refuses. We then show the influence of the home life in regard to a man's business

later his wife dies, and for old times' sake he goes back to the village in which he met Florence, and as he walks down the street, intending to pass the home which she occupied years before, he sees a kindly old lady coming from the opposite direction.

"THE SECRET OF THE MINE." (Iuv.)

Harry Duval is confidential clerk to Robert Moore, the manager of the Dornan Coal Mine, and he is in love with Winnie, the manager's daughter. Winnie reciprocates his affection, but he is hated by two of the miners, named Jennings and Hand, who decide to play him an ill trick at the first opportunity that presents itself.

When Mr. Moore is called away on business one day, he leaves the management of the mine in the hands of his confidential clerk, who is told to use his private office. Duval manages the mine very capably, and at the end of the day prepares to take his departure, as he has an appointment with Winnie. It is the first time that he has ever been in the darkness in the manager's office, and he is attracted by a faint light which appears to penetrate a crack in the wall. When Harry examines the crack, he discovers that it is really a joint in a very small door, which is cunningly contrived to hide a small receptacle in the wall. This receptacle contains

comrades, who are fortunate enough to escape in time. Acting upon the information received from the betrayer, Harry hastens to secure the arrest of the two villains, who are now at large. He sends Butler to the police, but Butler is waylaid by Jennings and Hand, and to escape their vengeance the craven-hearted wretch, betrays his heroic benefactor. Realising that time is short, the miners hasten to the mine, thinking to locate the radium before Harry can get upon their track; but he, too, is hastening to the mine on horseback. The miners see him urging on his horse in the distance, and start in pursuit. After a desperate chase, they catch up with him by the railroad track. A diabolical scheme then enters into their heads by which to dispose of him. By an ingenious device they hold up a passing freight train, and make the engine-driver and the stoker dismount. They then tie Harry to the front of the engine, and then start the train rushing down the track at a high rate of speed, without driver or any person to control it. Their next action is to switch the freight train on to the track of a downcoming express. Fortunately, Winnie is scanning



some radium, and also plans and details which tell of its discovery down in the mine by a man who was manager before Mr. Moore, and who mysteriously disappeared in its depths. Realising that he has made a discovery which means a fortune to his employers, the owners of the Dornan Coal Pits, Harry goes off to keep his appointment with Winnie. He is not aware that he has been observed by the miners Jennings and Hand, who have taken another miner, named Kean Butler, into their confidence. Directly he has left the office, these three villains break into it, and take possession of the papers which they have seen discovered.

When Harry discovers his loss he is unable to trace the culprits, as the three miners are wise enough to go to work as usual, and thus avoid suspicion. That day, when the mine is full of workers, an explosion of fire-damp takes place, and a portion of the mine takes fire. Most of the miners working in this portion manage to reach the pithead with the rest of their comrades, but Kean Butler, who is working there, is unable to effect his escape, and is overcome by the deadly fumes. No man will venture into the burning depths to save him, with the exception of the confidential clerk, whom he has plotted to ruin. Harry braves the dangers of the burning pit, and succeeds in bringing the unconscious miner to the surface in safety.

Later in the day Kean Butler confesses to Harry the part he played in the work of the previous night, and also betrays his

the country at that moment with her father's powerful field-glasses, and she is horrified as she sees this diabolical action perpetrated right under her eyes. She recognises her lover in his perilous position, and hastily repairs to the stables, where she saddles her horse, and dashes out, determined to do her best to save the man she loves. Reaching the junction ahead of the freight train, which is now rocking wildly as it dashes along the metals, she dismounts, and, placing her whole strength into one leap, manages to reach the cabin of the engine and arrest the train before it exactly meets the downcoming express, which is arrested in time. The distance between the two trains only amounts to a few feet, and thus Harry has a most fortunate escape, thanks to the courage of his sweetheart.

Our thrilling story is now almost told, for the three miners have entered the mine, and think to find the radium. Whilst they are below another explosion of fire-damp occurs, but the miners are confident that they can make their escape through an opening which leads to the river. Seeing that the mine is again on fire, Winnie suggests that, as the mine is empty, they should flood it, as the damage done by the flood can more easily be repaired than that caused by fire. She and Harry, therefore, open the flood-gates of the lock, and the river pours into the mine through the very opening through which the miners are attempting to escape, and thus they meet an end which they thoroughly deserve.

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**"FOILING THE FIRE FIENDS."** (Selig Co.)

Cast:

Manly Hart	Wheeler Oakman
Junie Green	Phyllis Gordon
J. Harden Stone	Al. Ernest Garcia
Ily Jinks	Edward James
Guy Briggs	Frank Clark
Clerk	Frank Littlefield
Mrs. Hart	Anna Dodge

The startling story of a clean, strong young man, who struggles to herd and operate a heavily encumbered piece of oil land in spite of the "pressure" brought to bear against him by a great corporation, and the manipulations of an unscrupulous "loan shark" who is in love with the oil man's fiancée. Curiously enough, through the miscarriage of his enemies' tricked scheme, the good young man is saved through the burning of his oil tanks, by which they hoped to ruin him. The actual burning of a mammoth oil tank, and an electric line man climbing a scorching telegraph pole a few feet away to cut a 15,000 voltage wire, thus saving many lives and much property, makes one of the most vivid and sensational fire pictures ever displayed.

"THE LOST INHERITANCE." (Selig Co.)

Jack Roland, a wealthy young society man, is secretly engaged to Mollie Bawn, a wealthy and desirable young lady. A money-seeking, mischief-making individual, Duke D'Orsey, observes a clandestine meeting between the young people, and concludes to use the knowledge for his own preferment, as he happens to have the confidence of Mollie Bawn's parents. Jack Roland, a college athlete, cannot forego the pleasure of knocking out a "Rough-Neck" in a three-round bout at his club. This episode furnishes a very exciting and interesting portion of the playlet that will be appreciated by all lovers of sport. The event, however, is distorted and used by the Duke to influ-



ence Mrs. Bawn against Jack, and to win the girl in spite of him. The scheming Duke carries this into other quarters, and gets Jack's father to disinherit him for participating in a professional boat. Eventually the real facts become known, the lovers are reunited, their engagement is announced, and the scheming Duke is dismissed from the scene in disgrace—in fact, he turns out to be a noted London crook.

"BETWEEN LOVE AND LAW." (Selig Co.)

Cast:

Fred Duval, a Game Warden ...	William Duncan
John Miller, a Ranchman	Lester Cuneo
Ed. Miller, his Son	Wharton Pigg
Ruth Miller, Ed's Sister	Myrtle Stedman
Cowboy	Shorty de Long

Fred Duval, a game warden, sincerely loves Ruth Miller, who lives in a ranch near his reserve. Her relatives presumably live through the sale of cattle, but really gain a livelihood by poaching on an old national reserve, shooting deer and elk out of season. The girl hears of these misdeeds and unconsciously gives the clue to her lover, who cleverly solves the secret. He brings them to task for their misdeeds, and then gallantly saves them from the penalties of the law by assuming the obligation himself.

"THE SMOULDERING SPARK." (Selig Co.)

Cast:

Bob Hartley	Thomas Santschi
Cal Cooper	Herbert Rawlinson
Bessie Basset	Bessie Eyton
Her Mother	Anna Dodge
Captain Conrad	Frank Richardson
Davis	George Hernandez

Bob Hartley, a wealthy young yachtsman, falls into evil ways, and his sweetheart, Bessie Basset, the belle of the village,

repudiates him as utterly unworthy, which gives comfort to his rival Cal Cooper, a stalwart young sailorman. The health of the young woman is shattered by her experiences, and her father takes her to sea with him. Bob, discovered in the gutter, singularly enough, is shanghaied and taken on this ship. How he redeems himself, wins the respect of the girl, and saves the ship from fire at sea, furnishes an interesting and thrilling story of the deep.

"WRONGFULLY ACCUSED." (Selig Co.)

Joe Roberts, a fugitive from justice, bearing that stain that is irremovable, seeks the seclusion of the great North woods with his brave and faithful wife. They encounter a brutal



squaw man, Bill Weemer, who occupies his leisure in beating a beautiful Siwash girl. The fearless wife intervenes, and they take the girl with them. Then the sodden, drunken brute, intent on revenge and robbed of his prey, finds the haunting secret of Joe Roberts. In the interim the latter has been stricken by mountain fever, and has been nursed back to health by his wife and the Indian girl. The brutal Weemer reappears upon the scene and demands money for keeping silence as to the whereabouts concerning the "man who is wanted," and proceeds to terrorise the Indian girl as of yore. The latter, however, has lost her fear, and retaliates by shooting the bully. It turns out that Weemer is a noted horse thief, and that Joe Roberts was falsely accused of the crime, so all ends well, with the sheriff in on the congratulations.

"MIKE'S BRAINSTORM." (Selig Co.)

Cast:

Mike Rosenberg Thomas Santachi
The Little Playmate Toddlers
Jasper Washington Jones... "Big" Otto Breitkreitz

Mike Rosenberg, a ne'er-do-well, is broke, but still is undenied the pleasure of imagination. A circus comes to town, and as he is without the price of admission, he retires disgusted to the solitude of the bar, where he dreams that he



possesses unlimited wealth. His first investment is a pet elephant that leads him into a vast variety of expensive difficulties. Tiring of the elephant pet, he swaps it for a bucking burro. This in turn proceeds to make it lively for poor Mike

and finally bucks him out of dreamland back into the cold and unemotional world of to day.

"A MAN AMONGST MEN." (Selig Co.)

Steve Wilson, a wealthy automobile manufacturer, allows himself one pet diversion—ministry to the poor in social settlements and public playgrounds. Through this association he meets little Danny Smith, a six-year old boy of remarkable precocity, who attracts his attention and admiration. Eventually, through the medium of Danny, he visits his home and meets his sister, Millie Smith, a girl just out of her teens, who has much charm, and interests the wealthy man mightily. His admiration has awakened into love when he learns from



her that she is engaged to marry Bob Carson, a workman in his own shop, whose invention he thinks will make him wealthy. In reality this invention is worthless, but Steve Wilson buys it, thus sacrificing himself for the love of the girl who has never realised his deep devotion.

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"THE COUNTRY WOMAN IN DISGUISE." (American Standard.)

Two daughters are, on very slight grounds, proud and pretentious. Nell Knockbaker, the richest young heiress in the town, conspires with their mother to teach them a lesson. She has been away some time, and nobody knows her, so she appears amongst them in the guise of a country woman. The girls are amused in a supercilious way, and slightly contemptuous when all the young gentlemen pay attentions to the pretty country woman. In the ballroom the young country woman is so awkward that she offends many of the ladies by tripping on their gowns and stamping on their feet. At the theatre, just when the bold, bad villain is ready to plunge twelve inches of steel into the confiding mother bending over her cradle, the country woman rises in her box, and shrieks a warning, to the consternation of the actors and of her friends. At table her manners are so outrageous, the rest of the diners, with the exception of one young man, depart in disgust. The remaining party has fallen victim to the charms of the country woman, and, despite her manners, proposes to her. He is accepted, and then later, to the astonishment of the proud daughters and her swain, she assumes her real character of the rich young lady whom mamma extols, because, although rich, she is neither vain nor proud.

"THE EVIL GENIUS." (Eclair.)

Featuring:

Louis Delval M. Charles Kraus
The Widow Helene Mme. Cécile Guyon
Jean Norbel M. Liabel

The charming young widow has two suitors, Jean, who is a toy manufacturer, and Louis Delval. They pay court to her in society. In the quiet of her own boudoir she writes to Louis, telling him that she has finally decided in favour of Jean. Some years after the marriage Louis, who has been abroad, returns to find Jean and his wife prosperous and happy in possession of a little girl. The acquaintanceship is renewed; they go to the theatre and other social functions together. Louis still cherishes a passion for Helene, and, to revenge himself on his successful rival, he stimulates the wife's vanity, and encourages her in extravagance. The young manufacturer indulges his wife's whims until one day the cashier points out that his expenditure is exceeding his income. A note also reaches him telling him that people are surprised to see his wife so much in the company of Louis, and, to add a crowning touch, a telegram arrives stating that he has suffered a severe financial loss. Crushed and broken under these excessive blows of misfortune, his wife finds him bowed at the office desk. He tells her all, and she, gaily dressed for a social affair, flings off her luxurious trappings and gives him all the sympathy and encouragement she can. Louis, calling for her, is told that she relinquishes the pleasures of the world to aid her husband. Madame Norbel now takes an active part in the management of the business, and when Louis calls at the office to renew his unwelcome advances, he is curtly dismissed. He has previously inspected the works, and conspires with the night watchman to destroy the factory. The watchman makes all preparations. Norbel and his family leave the works, instructing the foreman to keep the hands working overtime to finish a job. Arrived at home, it is found that the little girl has lost her locket, and Norbel returns to the office to find it. The watchman, in pursuance of his plan, has set fire to the factory in two places, but is horrified when he learns that the hands are working overtime. In a frantic and vain endeavour he attempts to put the fire out, and succeeds in one place, but not in another. Soon the building is in flames. The panic-stricken girls and men rush frantically through the blazing building, reaching safety only in the nick of time. Even then some are left, and Norbel, now on the spot, rushes up the burning stairways with some firemen to rescue the remainder. The utmost that can be done by the fire brigade fails to quench the flames, and the

factory is absolutely gutted. Louis, the cause of this, gratifies his malice by pretending to condole with the victims. Then he writes a letter to the insurance company, suggesting that Norbel had himself fired the factory to save himself from bankruptcy. Inquiries are instituted, and an inspector visits the ruins, and discovers half a burnt fuse in one of the places where the watchman had set fire to the building. This, coupled with the financial loss Norbel had sustained, confirms their suspicions. The manufacturer is being congratulated by the prefect of the police on his heroic behaviour at the fire when a telephone message is received charging him with setting fire to the factory. He is locked up in a cell, and later, after a pathetic interview with his wife, is taken to court, where the night watchman gives evidence against him, stating that he was seen to return just before the fire broke out. The testimony of his little girl as to her father's errand in search of her locket is without avail, and the judges retire to consult together. The despair and agony of Madame Norbel touch the heart of the night watchman, who sends a note in to the judges stating that he knows the real criminal, and wishes to give evidence. This note is received in court just as the verdict is about to be pronounced. It creates a profound sensation. Again the judges retire, and Louis is confronted with his accuser, and convicted of the crime. There is a happy reunion between husband, wife, and child, and the story closes with the sight of them receiving the congratulations of the workpeople.

"WILLIE v. BOMBARDIER WELLS." (Eclair.)

The powers that be are deliberating round a table concerning the boxing championship of the world, when Little Willie runs in, jumps upon the table, and claims the championship. The gentlemen begin to argue, but with one blow Willie lays them all low, then dances a hornpipe on the table. Bombardier Wells, the heavy-weight champion of the world, is taking his ease, when in a newspaper he reads the startling news of the claim. He springs up, calls for his coat, takes a train, and dashes swift to Paris to challenge the audacious individual. There is an amusing scene when the champions are introduced to each other. Willie surveys the lengthy Wells through a telescope, and it is some time before Wells succeeds in discovering the little mite who defies him. Arrangements are made for the match, but it is no easy matter to fix it. A bag containing 100,000 francs is placed on the table, but neither Willie nor Wells will look at such a paltry sum as this. It is increased to a million, and still they turn their noses up. It is increased to ten millions, and this time they grudgingly agree. Then follow some capital pictures of Wells in training, and also of Little Willie in training. Both the champion and the juvenile do some clever work. At last the great day arrives. A dense crowd surges through the doorway and is packed round the ring. Even a cinema man is there with his camera to record the incident. The signal is given, and the opponents begin to take each other's measure. Willie spars in great style, and cleverly ducks through the champion's legs, missing many a sweeping blow. In the second round Willie demands to be put on a stool so that he can get at his man, and that not proving satisfactory, he mounts on his second's shoulders, and goes in for hot business. But as the second gets most of the knocks from Wells, he very soon tires of this arrangement, and bolts from the ring. Whereupon Willie requests the champion to oblige by sitting down. The champion does so, and then Willie gets to work in fine style. After a screamingly funny and very brisk fight, the Bombardier gets the K.O. and is knocked out flat. His second stands over him fanning, and he begins to rise, but Willie dives through the second's legs, and springs the champion another whack that lays him low once more. This operation is repeated, and then, amid the wild applause of the spectators, the redoubtable champion is counted out. Willie is carried shoulder high. He takes his victory very well, and as the last we see of him is in the arms of the Bombardier, we feel that the great champion is none the worse for his defeat.

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Releasing :—ECLIPSE-RADIOS Films.**"The FARMER'S SECRET." (Urbanora.)**

Farmer Blake is dying, and with his last breath tells his two nephews of a hidden treasure—the plan showing the spot is to be found among the ruins of the church—the one who can find it is to inherit the wealth. John is already a wealthy man, and sets workmen to search for the plan. Francis has only his little daughter and his dog to help him. Tired out with his hard work, Francis sits down to rest among the ruins; the child and the dog wander off together. Scratching among the loose stones, the dog unearths the parchment containing the plan, and little Nellie carries it to her father, who is overjoyed at his good fortune.

But his cousin John is furious, and determines to have the treasure at any cost. That night he orders his men to forcibly carry Francis to the ruins and make him show them the place where the treasure is hidden. Little Nellie is awakened by the noise of the struggle, and connecting the trouble with the plan, she scrambles out of bed, and, taking the paper from under her mattress, where her father has hidden it for safety, she runs out to the ruins. An angry scene meets her eyes, but without fear the mite runs to her father with the plan which is causing all the dispute. The peasants, ashamed of their quarrel, decide that Nellie shall be the heiress of the buried treasure, and shaking hands the two cousins become better friends than ever before.

Released February 12. Length, 730 feet.

"THE BRIDGE FIENDS' DISPUTE." (Urbanora.)

Three friends are playing a game of cards when an argument arises which quickly grows into a furious quarrel. The three men carry their grievance to the police, who tell them to go to the judge for his decision. They are flung out of court, however, on account of their noisy behaviour, and, meeting two labourers, ask them to hear their case. Unable to make any sense of their complaints, the men push them down a well to cool. Half an hour later they are hauled up in the bucket, all good friends once more, and, dripping with water, they link arms and go back to their interrupted game.

Released February 12. Length 425 feet.

"A NOBLE ENDEAVOUR." (Urbanora.)

Dr. Villiers, his wife, and their little girl have been spending the day with friends in the country. It is nearly dark when they at length start to motor back to town. Speeding along a country road with high hedges on either side, the chauffeur does not notice a caravan drawn across the road, and with a crash the car collides with the obstruction, and is utterly wrecked. From the hedge three ruffians appear, and examine their victims. Believing they are all dead, they proceed to rob them of money and jewels, and make off to their hut in the wood. The ringleader's wife is much interested in the doctor's case of instruments, and, watching her chance, conceals it in a cupboard. Meantime a passing car has rendered assistance to the unfortunate doctor, who regains consciousness, only to find that his wife and little girl are dead. Five years later the thief's child is dangerously ill with diphtheria. The distracted mother watches her little one struggling for breath, while the father hurries in search of a doctor. By a strange coincidence, Dr. Villiers is the physician called, and he follows the man, promising to do all in his power to save the child. On examining her, he sees at once that an operation must be performed without delay. Half-way through the mother, handing him one of the delicate instruments, breaks it, and he is unable to proceed. The woman remembers a similar case she has hidden away, and hurriedly produces it. The doctor recognises his property, and sees by the faces of the guilty pair that they were responsible for the death of his wife and the child he loved so well. A vision rises before his eyes of his little one lying dead by the roadside, and he feels he cannot save the child of the people who have done him this injury; but a better feeling influences him, and by an effort he forces himself to complete his task, and leaving the little girl on the way to recovery, he returns to his lonely home.

Released February 12. Length 600 feet.

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"THE TOYMAKER." (Vitagraph.)

Featuring:

Hans Greyburg Mr. Charles Kent
Nell Avery, his wife Miss Rosemary Theby

An old German toymaker, Hans Greyburg, living in a little flat on the East Side of New York, while engaged one day making and dressing dolls, is visited by Dot Avery, the little girl from the flat above. He is fond of children, and makes friends with her, and gives her an old doll. Dot is the child of Bert Avery, a crook, and his wife, Nell. Nell does not approve of her husband's mode of life, and lives in constant fear of his arrest. Avery returns from making a haul, his pockets full of stolen money, but has to get out of town for fear of detection. He wishes to leave the stolen money with his wife, but she refuses to take it. He leaves her and flees the country. She drags on a life of hardship until her health, never too good, gives out and she dies. Finding her cold and motionless, the child goes to her old friend, the toymaker, and when Hans finds what has occurred, he adopts Dot as his own child. Shortly after he has a legacy left him. He leaves his work, invests his money and goes to live in a little country place, where he prospers and is looked up to by everyone. Avery returns, and, passing through the country place, hears exaggerated rumours of Hans' wealth. He breaks into the

ing. Fascinated by the attractive stranger, she invites him to her father's house. His poet's fancy and passion are awakened by the beauty of Toinette, and he makes arrange-



ments to stay. Toinette learns to love him, but no one sees the danger but Baptiste, who is powerless to interfere. For a while Toinette lives in a fool's paradise, then Louis is recalled to Paris and soon forgets her. Night after night, at the time of sunset, when she first met him, she goes to the old meeting place in the hope of his return, but he never comes. Her heart breaks, and she gradually fades away. On her deathbed she gives Baptiste a trinket Louis has given to her to give to him if he ever returned.



house, intent on robbery, and while trying to intimidate Hans is brought face to face with his own child. He hears what Hans has done for her, and, repentant, swears to lead a better life, leaving Dot to the care of her adopted father until he shall have proved himself worthy of her.

"POET AND PEASANT." (Vitagraph Company.)

Featuring:—

Louis La Salle, poet.....Mr. Herbert L. Barry.
Jean Savard, a Normandy farmer
Mr. Charles Eldridge.
Toinette Savard, his daughter
Miss Clara Kimball Young.
Baptiste, a farm hand.....Mr. James Young.

Louis la Salle, a young Parisian poet, tired of the dissipation of Paris and mentally and physically fagged, resolves to quit Paris for a summer holiday and go for a walking tour in Normandy. Mr. Savard lives on his small farm with his daughter Toinette. Baptiste, a deformed farm hand, worships Toinette from a distance, but never dreams she can return his affection. He loves her with a dog-like devotion. Louis meets Toinette, and asks where he can obtain a night's lodg-

"IN THE GARDEN FAIR." (Vitagraph Co.)

Featuring:

Widower Mr. Robert Guillard
Widow Miss Rose Tapley
Little Helen Rose Helen Costello
Phil Cobb George Stewart
Nurse Mrs. Mary Maurice

The house next door to Mr. Cobb is rented by a charming widow named Mrs. Rose, who moves in with her little girl named Helen. By the way, Mr. Cobb is a widower, with a little boy named Phil. Through the acquaintance of their two children, who become very friendly with each other, Mr. Cobb and Mrs. Rose are not very long strangers. In fact, they are more than neighbourly. Their neighbourliness ripens into love, and shortly they are engaged to be married. Unfortu-



nately, Mrs. Rose accidentally discovers that Mr. Cobb very often admires the photograph of a very pretty lady. She immediately concludes he is paying attention to another woman.

They become estranged, and she will not condescend to ask for an explanation. Cobb is very much distressed. The breach between the parents does not prevent the children from keeping up their associations whenever they can escape notice. They arrange to take an excursion on a lake and there enjoy themselves rowing and having a good time. Some time after they have gone, Mrs. Rose cannot find her daughter, and Mr. Cobb goes in search of his son. Naturally, Cobb calls on Mrs. Rose to see if the boy is there, and Mrs. Rose says that she thought her daughter was at his house. Both have a common anxiety; they go together in search of the children. They find them in a boat on the lake. They have lost the oars and cannot get ashore. Mr. Cobb gallantly jumps in the water and goes out to the boat and pulls it ashore. Mrs. Rose is so delighted over the rescue of her daughter that she cannot thank Mr. Cobb too much, and they become more friendly. After a while the subject of their estrangement is brought up, and when Mrs. Rose tells him about the photograph he smiles and tells her that it was the picture of his only sister. She apologises for having been so suspicious. He doesn't blame her. All differences are forgotten, and a happy family relationship of the Cobbs and the Roses is the outcome of the aforesaid incidents.

"THE FACE OR THE VOICE." (Vitagraph Co.)

Featuring:

Myna Borden Miss Florence Turner
Undine, her Sister Miss Leah Baird
Robert Hale Mr. Maurice Costello
His Friend Mr. Tom Powers

Beauty is only skin deep, but it certainly attracts people, and that is the reason Undine Borden always secures the attention of others. Her sister Myna is not so fair to look upon, but she possesses a cultivated voice that charms and entrances her hearers. Robert Hale, a young millionaire, passing their home, hears Myna singing. He listens attentively, and after she has finished Undine happens to come to the window. He believes the voice must be associated with the beautiful face. He bows to her, and through this incident they become acquainted. He woos her, and every time he calls to see her asks her to sing, but she always evades his request, pleading a sort throat or some other indisposition. Finally she arranges with Myna to deceive Mr. Hale. She tells him that she will sing for him in the choir-loft of the village church, and her sister Myna will play the organ for her, while he sits in one of the pews below. This plan is carried out. While she stands at the choir-rail in the choir-loft Myna not only plays, but sings a beautiful anthem which her sister pretends to sing. Mr. Hale is so impressed by Undine's accomplishment his admiration is unbounded. Poor Myna feels as though she had aided and abetted a fraud. She wanders away by herself into the



woods, and alone she reflectively sings the anthem. Hale, who has just left Undine, is passing through the woods and overhears the sweet notes of Myna's song. He hastens to her side, and there learns for himself the deception perpetrated upon him. He then realises the difference between Undine and Myna, and that it is not only the voice that attracted him, but that it is her own sweet self. He is not long in rejecting Undine and declaring his intention of marrying her sister Myna.

"OUT OF THE SHADOWS." (Vitagraph Co.)

Featuring:

Herbert Fowler Mr. George Stanley
Cara, his Sweetheart Miss Anne Schaefer
Donald Wilson Mr. Earle Williams
Virginia, Cara's Adopted Charge
Miss Mary Charleson

For years Cara has waited for the return of the man she loves, Herbert Fowler. He is an artist, and had gone to seek



fame and fortune in other lands, promising that he would return soon to claim her and make his promise good. Living alone, she has busied herself in deeds of charity and acts of kindness among her neighbours, and is beloved by all. At the death of one of the inhabitants of the town she adopts his orphaned daughter, and makes her a companion. The child is now grown to young womanhood, and is a source of much happiness to Cara, and rejoicing, when the girl is courted by one of the village swains. Her own heart is sad and she despairs that Herbert will ever return, although he has written each year that he will come to her the next. She has almost given up, when unexpectedly he comes back, almost like a thief in the night. She welcomes him gladly, but distrustfully. He acknowledges his procrastination and admits that the suspense which he has imposed upon her was cruel, pleading that he was detained in hope of accomplishing the object of his absence, to secure enough wealth to properly care for her. She forgives him, and the past is soon forgotten in the happiness of the present. Virginia, her adopted charge, is engaged to Donald Wilson. In her ecstasy she meets Herbert and tells him of it. He tenderly clasps her in his arms and kisses her. Cara sees him, and at once comes to the conclusion that he is making love to Virginia, forgetting his vows to her. When Virginia appears and shows her "aunt" her engagement ring, and tells her that "Uncle" Herbert was the first to congratulate her with a kiss, Cara feels abashed, and apologises to Herbert for her undue jealousy, and promises never to distrust him again.

"BUNNY AT THE DERBY." (Vitagraph Co.)

Featuring:

Miss Bertina Smith, John Bunney.

In his donkey cart, with his "Old Dutch," John Bunney, the costermonger, starts to the Derby. He is the observed of all observers, and the envy of his neighbours, when they cop the

style in which he is doing things. As he proceeds along the post road to Sutton he is IT. From Sutton to Ewell he's the whole cheese. As he makes the journey of the hill from Ewell to the Downs it is a sight long to be remembered. There are finer equipages, but none more noticeable. At the Derby he is the centre of attraction, and spends his money like a drunken sailor in treating his "loidy" to 'arf and 'arf and other refreshments, topping off the expedition by having their fortunes told by one of the gypsies. Incidentally, Bunny has some very funny experiences, but he is a good sort, gets out of them gracefully, quite satisfied with his day's outing. If you have never attended the Derby, follow John Bunny in this picture and you will have the time of your life, and see things that will surprise and amuse you.

"ON THE LINE OF PERIL." (Vitagraph Co.)

Featuring :—

Captain James Terrel, a Northern spy
Mr. E. K. Lincoln.
Lucille Buel, a Southern girl....Miss Edith Storey.
General Buel, her father.....Mr. Frank Currier.
General Knox, a Northern general
Mr. Robert Gaillard.
Lieutenant Kirby, a rejected suitor
Mr. Charles Martin.

A young Northern soldier is chosen to find out, if possible, the plans of the Southern army. He goes to the Southern general's home. While hiding in the barn he sees a Southern officer making advances to the general's pretty daughter. She repulses him and he attacks her. The young spy impetuously rushes to the girl's assistance. He knocks her assailant senseless. She accuses him of being a spy, but when she hears someone approaching an uncontrollable feeling is awakened in her, and she persuades him to hide himself in the loft of the barn. Her father and other soldiers appear, and she tells them the spy has gone, misleading them. Upon regaining consciousness the officer who attacked the girl tells his men to make a thorough search of the barn for the spy. The girl, who has brought food to her protector, hears the men coming, drags him out of the barn into the house, and hides him in the fireplace of the library, in which the general and his officers have left the maps and plans of their intended attack upon the Northern forces. After the girl has left the room he comes from his hiding-place, takes the plans and places them in the bosom of his shirt, stepping back into the fireplace again. The



girl brings him a Confederate uniform, which he dons and makes his escape. After the war, when peace is declared, the Northern soldier goes South to visit the general's daughter and declares his love. She receives him with joy, and tells him that her love has ever been his, but her father will never forgive him for what he did during the war. Her father, overhearing the conversation, and feeling that the young man had only done his duty and was brave enough to perform it, holds out his hands to the young man. After a hearty "God bless you," the old general passes into the house, leaving the young people to themselves and the happiness of their re-union.

"A MODERN ATALANTA." (Vitagraph Co.)

Featuring :

Ruth Grantland, College Graduate
Miss Edith Storey
Jack Hall, the Winner Mr. E. K. Lincoln
Bill (Village Beaux) Mr. Richmond
Jim Mr. James Morrison

Fresh from her college matriculation, Ruth Grantland returns to her country home. She is escorted by two of the



village beaux, who propose marriage. She likes the boys, but not sufficiently to marry them. Her preference is for Jack Hall, a young man of extreme culture and refinement. She tells the two boys that she will consent to marry them if they can beat her in a footrace, taking each one on separately. They agree, and she, being fleet of foot, runs away from them, crossing the line far in the lead. Jack, the minister's son, riding horseback, happens along and takes in the fun. Later he proposes to Ruth. She makes the same proposition she made to the boys. This is agreeable to Jack, although he is a little bit afraid of Ruth's showing in her previous contests. He plans with the boys, who know they are out of the running for Ruth's hand, to drive their cow across Ruth's pathway during the race. They do it, and Jack wins easily. When the boys put in an appearance Ruth suspects their trickery, but does not find fault because she has lost to the man who is anxious to win her, and whom she is only too happy to have for a husband. The boys congratulate the happy pair, and wish them all sorts of good luck.



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"THE ORGAN-GRINDER'S WARD." (*Reliance*.)

Pietro, an old Italian organ grinder, is attracted to Betty, a beautiful, kind-hearted little girl of twelve in the poorer section of the city. She brings him a glass of water on a hot day, and later, when she finds him overcome on her doorstep, has her chums help him home with his organ. Pietro, an Italian nobleman, has adopted the organ-grinder's disguise in order to find a villainous Italian count who has ruined his home and, rumour says, fled to America. Pietro has Betty taught music. Later, showing promise, he sends her and her mother to Paris to complete her studies. There she meets an Italian count, an old roué, who thinks she is an American heiress, and makes love to her. Betty returns to America. The count follows. At a Bohemian restaurant, where Pietro is giving a supper in honour of Betty, Pietro and the man he seeks come face to face. The count escapes. The count, failing in his money-making schemes, plans to rob Pietro and escape the country. Tom, Betty's lover, is on hand to foil the count. The officers arrive in time to prevent murder, and the count is led off to his fate.

"WHEN MERCY TEMPER JUSTICE." (*Thanhouser*.)

The judge had a long calendar; he was weary, and inclined to be short in his answers to those who came before him. He brightened up for a moment when a well-known banker was brought before him. This man was an old clubmate, and the charge of crooked dealing brought by some ragged depositors seemed to the court ridiculous. He said so, and fixed the bail at a trifling figure, and at that almost apologised to the dignified prisoner. The next in line was a wretched-looking man who had stolen a bottle of milk from a dairy wagon. He did not deny his guilt, but stated that his wife and child were starving. Many times before had the judge heard that excuse, and it only wearied him now. Impatiently he ordered the wife to cease pleading for the man, and he sent the self-confessed thief to Blackwell's Island. That night the judge sat in his well-furnished dining-room, smoking a cigar after dinner. Idly his thoughts went to the court room, and he lightly remembered the statue of Justice which adorned the chamber. "I wonder," he mused; "I wonder what that figure thinks of my decisions, and what it would do in my place." Then it seemed that the court room was right there in front of him, and that the figure of Justice was alive. It came down from its pedestal, and in a moment was in the dining-room opposite him. Justice did not like his court rulings. That was clear at once, and the judge found that Justice was a most unpleasant companion, who insisted on taking the jurist out to see the victims of his decisions. It was a most uncomfortable night. The judge was not interested, and politely hinted so. Then the anger of

Justice was aroused, and the unfortunate judge found himself alone in the streets, his fine clothing rags, and he himself as friendless as many of the unfortunates who had appeared before him. When he tried to re-enter his house he was rudely turned away. After wandering around for many hours the pangs of hunger assailed him, and he stole some rolls which he saw left at an areaway. He was promptly arrested, taken before a judge, who looked and acted as he had done himself on the bench, and, despite his pleas for mercy, was sent to Blackwell's Island. In misfortune he learned humility, and found one friend—the poor man he had sent away for stealing for his starving family. Soon the judge realised that strict unswerving justice is sometimes as bad as injustice, and that only when justice is tempered with mercy can it be rightly entitled to that name. Then he found himself back in his dining-room again, a kinder, better, less arrogant judge—one who had learned the lesson all judges should know. He secured a pardon for the man who stole food, and from that time was more careful in his decisions, more thoughtful of the unfortunates who came before him. That was why, in the course of years, he won the title of "The Poor Man's Judge," and bore it with honour during his career on the bench.

"HIS FATHER'S SON." (*Thanhouser*.)

A contractor who had amassed a fortune through handling big jobs thoroughly disapproved of his big son. He regarded the youth as a "dude," and feared that he was fast developing into one of the idle rich class. The son, although educated as a civil engineer, was perfectly willing to idle along and live upon the money his father gave him. The two quarrelled constantly, until, finally, there came a day when the boy, tired of his father's constant sneers, declared that he would prove he could make his way in the world himself. Fortune led him to a section of the West where men in his father's employ were carrying on a gigantic piece of work. Under an assumed name he secured a position, and by strict attention to the business and native ability rapidly forged ahead. One of the division superintendents, although an excellent workman, was a victim of drink, and, after repeated warnings, was discharged. The "son of his father" was advanced his vacant position, and gained the bitter enmity of his predecessor, not only because he had supplanted him, but because the daughter of the general superintendent seemed to look with favour upon the newcomer, and the disgraced employee had long admired her. It was generally known that the new engineer's job depended upon his concluding his section of the task within the time limit. The old engineer plotted with an anarchist workman, and offered him a sum of money if he would wreck the work. The plot was overheard by a child who had received many favours from the superintendent's daughter. He ran over to warn her, and found the girl alone in the house. She realised that there was no time to summon assistance, found the bomb, and at the risk of her life carried it to a nearby stream, where she hurled it into the water. The villains were captured by the girl's father and lover, who were hard at work in their office, and knew nothing of the plot until they heard the explosion. The young superintendent advanced rapidly in his chosen profession, and the girl's father gladly consented when the young man asked his consent to marry the daughter. The old contractor also heard of his new employee, and as the day of the wedding approached decided to travel a few hundred miles out of his way to meet him. The reunion was a joyful one, for the elder man found that the one-time dude was a chap to be proud of, and through adversity had really become "his father's son."

"THE SIMPLE LIFE." (*Majestic*.)

To escape the snares of matchmaking mothers with marriageable daughter Jack Vincent, a young millionaire, decides to "disappear" for a few weeks. For a few days he lives the life of a tramp. His wanderings bring him into the village of Bingtown, and on the road he comes upon "Cy" Smith,

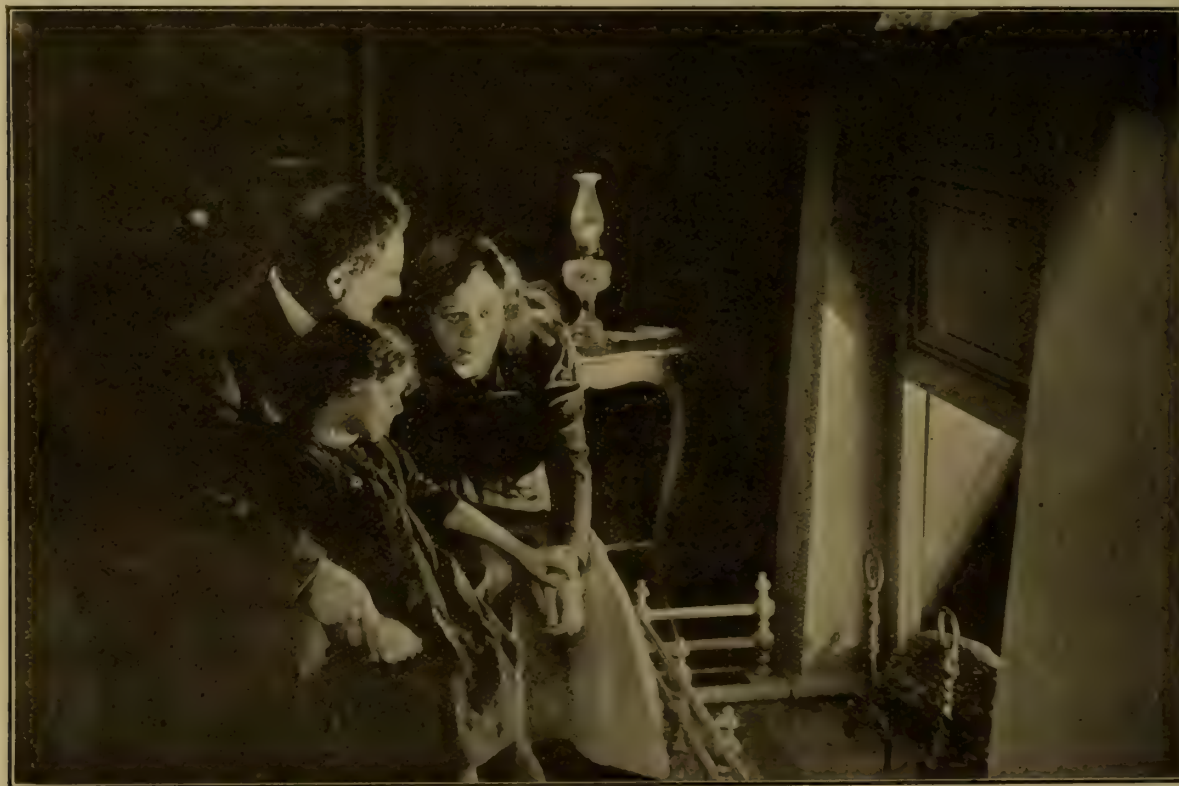
proprietor of the village grocery store, a victim of "speed mania." His wagon had just been upset, and his fresh market goods distributed along the road. Jack, seeing the old man's plight, offers his aid. Together they set to work, and when

take every penny of her savings, but she does not hesitate. By a ruse she secures Jack's measurements, and sends off for the suit. When it arrives she examines it eagerly, and then joyfully places it on Jack's bed. When Jack discovers the



the task is completed, Smith, impressed by Jack's frank and engaging manner, offers him a position as clerk, \$8.00 a week and board. Jack accepts the position. Jack is introduced to Marie, Smith's daughter. She falls in love with Jack. In a village such as Bingtown "house parties" are considered quite the proper thing, and two weeks after entering the employ of Smith Jack receives an invitation to attend one. He tries to

"creation" he is almost overcome. He knows instinctively that Marie is the guilty party, and rather than offend her he decides to attend the party arrayed in his new suit. While the merriment is at its height, it is discovered that Jack is the missing millionaire, for whom his friends had instituted a thorough search. Marie is heartbroken, but Jack convinces her that money is not everything in this little world of ours.



beg off, saying he has no "party suit." His excuse is overheard by Marie, and it troubles her. While trying to devise ways and means to get Jack to the party, an advertisement catches her eye. "Suits, \$10.00; will include shoes, hat, shirt, collar, and tie." Marie hurries to her room, and finds it will

"WHEN MANDY CAME TO TOWN." (*Thanhouser.*)

It must be admitted that there was some excuse for the girl. Her company had had the hardest kind of sledding, and when they reached this little community, the indications were that they would be compelled to remain and grow up there. They

had no money, their baggage was due to be held, and the walking was rough. So the girl told her troubles to the rural magnate, and displayed great histrionic abilities in doing so. The rich man wept, then gave freely of his wealth, and the company moved on to the next stand. She invited him into the city to talk over a "wonderful opportunity." Gladly he accepted, telling his trusting wife that "important business"

to school, and is progressing favourably, but Bess, his wife, finds the expense too heavy, so decides, unknown to Jim, to take in sewing. She answers in "O.K.," and takes home shirts from a factory, working early and late to earn a little extra money for Jim. In the meantime, Jim becomes infatuated with a silly, but pretty, girl at the night school, and as he comes home only to find Bess worn out, he naturally finds more



was to blame; but he lost the woman's note, his child picked it up, and although Mandy was very small, she was able to realise that something was wrong, and decided to do what she could to put matters right. By the time that Mandy arrived at the New York hotel the dinner given in honour of "the rube" was at its height. The festivities were too much for the rural visitor, and he had dropped off to sleep. He was awakened by hearing sarcastic laughter. Drowsily he opened his eyes; blinking he looked around. The mirth was caused by his little daughter, and these "show folks" who had seemed to him to be excellent comrades were brutally jeering at her. It came to him with a shock of surprise that neither he nor his daughter were properly placed, and he realised that the only reason he had been tolerated was because of his money. Grieved and indignant he gathered his child in his arms, and left "Bohemian life" for ever. In the morning, when the country wife came downstairs at dawn, she was glad to greet her husband, who she believed had arrived on the early morning train. She was puzzled, however, at the warmth of his embrace, and also because he had led her into the baby's room, and stood glancing at their sleeping child with new love in his eyes.

"ALL FOR JIM." (*Majestic*.)

Jim Goodman is a hard-working fireman in a factory. One day the chief engineer is discharged for drunkenness, and Jim applies to the boss for his position, telling him he has the strength. The boss replies that it is brains, not muscle, that is required. Jim goes home that night discouraged, and tells his wife that he doesn't see any chance for an advancement, as he hasn't an education. She hits upon an idea, and plans for him to attend night school and learn a trade. So Jim starts

pleasure in the other girl's society. At last Bess's eyes give out from overwork, and she is brought home temporarily blind by the foreman. Jim enters unexpectedly, and seeing the strange man bending over his wife rushes to strike him, when he sees his wife is blind. He opens her hand and sees the pay envelope, and realises it has all been for him. He drops on his knees in shame, but Bess, woman-like, forgives him.

A STUPENDOUS PRODUCTION.

That most wonderful reproduction of Max Reinhardt's wordless mystery play "The Miracle," at the Royal Opera House, Covent Garden, in natural colours, is continuing to attract thousands of admirers. This is not an ordinary cinematograph entertainment, as presented at this famous house of grand opera, but as one of London's best journals, in speaking of this film, says:—"It is the finest that this country has seen"—what more need be said?

Stupendous is the only word that can properly characterise the production. It is a finished performance, and has the approval and praise of the Press and public, as well as being endorsed by the trade.

The experience of the "Miracle" at Olympia is being repeated. Never has a film ever received as much care and deep thought. It is given under conditions that compel reverence and draw crowds of thoughtful men and women, who judge for themselves.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 21, NORTH AUDLEY STREET, OXFORD STREET, LONDON, W.

Telephones: GERRARD 7076, 8798.

Telegrams: "FADDIST, LONDON."

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

W.—Well-established Cinema Theatre, in excellent position, for Sale, showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £1,600, which includes everything. Ample room for extension.—Box No. 944. THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 803, THE CINEMA.

E.—Going Concern, seating 224. Property available for extension. Taking £20 per week. Rent £2 10s. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 800. THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £90-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 805, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25-£30 per week. Rent £260 per annum. Price £70. £450 cash. A bargain.—Box 801, THE CINEMA.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184 ft. Exit at the rear.—Box 811, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 945, THE CINEMA.

S.W. SUBURB.—Cinema Theatre, in a very busy street. Price only £150. Rent £120 p.a. Holding 300. Lease 18 years. Takings £18 to £21.—Box No. 946, THE CINEMA.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, £1 on long lease. Holding over 300. Takings average £50 to £60 per week. Further particulars of Harris and Gillow, Cinema Theatre Agents, 451a, Oxford Street, W. Fo. 703.

A GREAT BARGAIN £350.

LONDON, near—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner.—Particulars of Harris and Gillow, Cinema Theatre Agents, 451a, Oxford Street, W. Fo. 704.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Box No. 807, THE CINEMA.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Box 813, THE CINEMA.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long lease. Ground Rent £250 per annum.—Box 802, THE CINEMA.

W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered, everything practically new. Tip-up seats, two private boxes, stage dressing-rooms, &c. Seating 530 and standing room for 70. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long lease. Price £3,500.—Box 810, THE CINEMA.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating 700. Cost £4,000. Fully licensed. Will be Let at £300 p.a., subject to a premium of £1,500.—Box 312, THE CINEMA.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—H. H., 112, Finchley Road. Fo. 707.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or could be enlarged to hold another 100. Established 3 years. Music and Dancing licences. Rent £90 per annum. Small premium.—Further particulars of Harris and Gillow, Cinema Theatre Agents, 451a, Oxford Street, W. Fo. 750.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a., and a Suite of Rooms, producing £700 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £205 p.a. Price £15,000.—Further particulars of Harris and Gillow, Cinema Theatre Agents, 451a, Oxford Street, W. Fo. 705.

S.W.—Theatre, seating 350. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 809, THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 806, THE CINEMA.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interest. Rent £275 p.a. annum. Price £400.—Apply, D. L., 34, Southwold Mans., Maiden Vale. Fo. 708.

S.W.—Premises, capable of seating 500. Fine position. Price Freehold, £2,750. £1,500 can remain on mortgage.—Box 838, THE CINEMA.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £400 p.a. Part of the Premises at present produce £130 p.a.—Box No. 912, THE CINEMA.

W.—One of the most up-to-date Cinema Theatres for Sale, showing a net profit of £25 weekly at a season price. Rent £800 p.a. Long Lease. Stalls 500. Cost £10,000 to build.—Box No. 913, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £410 p.a. Good reasons for disposal.—Box No. 914, THE CINEMA.

AT A BARGAIN.

S.E.—A great chance now occurs for securing a Cinema Theatre seating 500. Rent £600 p.a. Lease 60 years. Showing very good profits. Immediate inspection advised.—Box No. 915, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be sold separately.—J. E., 887, Fulham Road, S.W.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required. —Box No. 947, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and Buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be sold for £4,000.—Box 820, THE CINEMA.

S.E.—Site, situate in a main road. Area 7,800 square ft., if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease. Box 861, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 817, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold £5,000. Would be Let on Building Lease at a low Rent.—Box 937 THE CINEMA.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,900, or on Building Lease.—Box 860, THE CINEMA.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 139, Lillington Street, S.W.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Box 949, THE CINEMA.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £12 0, or would Let on a Building Lease at £65 per annum.—Apply Harris and Gillow, Cinema Property Agents, 451a, Oxford Street, W. Fo. 709.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 871, THE CINEMA.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy weaving spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum is only £3,000. The site for a theatre would probably be let.—Box No. 949, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Apply, Harris and Gillow, Cinema Property Agents, 451a Oxford Street, W. Fo. 710.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £850 p.a. Lease 23 years. Premium £2,500.—Box 831, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial price.—Apply, Box 869, THE CINEMA.

In one of the best positions near Tottenham Court Road.—Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts 451a, Oxford Street, W. Fo. 720.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L. M. Southwold Mans., Maida Vale, W. Fo. 716.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 719.

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Box 856 THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 150 ft. Rent £800.—Box No. 950, THE CINEMA.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232 or would be Let at £750 per annum. Lease 46 years.—Box 824, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 816, THE CINEMA.

MAIN Road in Streatham.—Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Box 833, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23. per foot frontage.—Box 845, THE CINEMA.

SITE in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 847, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 850, THE CINEMA.

EALING.—Site in good position, 28 ft. by 90 ft. Price, Freehold, £240, or Ground Rent of £10 per annum.—Box 815, THE CINEMA.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 61 ft. Area 16,990 sq. ft. on Building Lease.—Apply, Harris and Gillow, Cinema Property Agents, 451a Oxford Street, W. Fo. 714.

E.—Site, 50 yards from station, 30 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box 839, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business. Further particulars, Harris and Gillow, Cinema Property Agents, 451a, Oxford Street, W. Fo. 712.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft. depth 120 ft.—Box 857, THE CINEMA.

E.C.—Site, 9,640 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 335 ft.—Further particulars, Harris and Gillow, Cinema Property Agents, 451a, Oxford Street, W. Fo. 710.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity. Full particulars of H. B. Ridge, 77, Oakmead Road, Balham. Fo. 721.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,300, the major part of which can remain. Box 823, THE CINEMA.

SHEPHERD'S BUSH. Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box 822, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box 828, THE CINEMA.

S.W. SUBURB. Site, close to main street. Low Ground Rent, on Building Lease.—Box 829, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, Freehold, £1,250.—Box No. 863, THE CINEMA.

SUBURB, S.E.—Site, frontage 32 ft.; depth 220 ft. Price, Freehold, £1,800, or on Lease at £90 per annum.—Box 859, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 30 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 951, THE CINEMA.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft., depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000. Box 825, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 855, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 732.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be let at a Ground Rent of £350 p.a. Freehold would be Sold. A bargain.—Box 870, THE CINEMA.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £3,500.—Helliwell, 110, Nibthwaite Road, Harrow. Fo. 718.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 952, THE CINEMA.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 98 years. Price £166 13s. 4d. p.a.—Box No. 853, THE CINEMA.

In what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £900 p.a. Premium £3,000, payable on completion, and the balance in in payments spread over a term of years.—Box No. 866, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 877, THE CINEMA.

ACTON.—In the main street, a very excellent Site frontage 42 ft. 6 ins., depth 100 ft. Price, Freehold, £2,000.—Box 819, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 835, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 865, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 827 THE CINEMA.

S.W. Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 953, THE CINEMA.

WEST-END.—Site in one of the busiest thoroughfares in the West-End. Price, £10,000. Leasehold.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B. Box 957, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

N.W.—A good Site, situate at the junction of cross roads. Beautiful position. Necessary permission has been obtained for the erection of a Picture Theatre. Low Ground Rent of £62 per annum.—Box 854, THE CINEMA.

N.—Site in a main thoroughfare. Frontage 49 ft., depth 130 ft. Premises at rear could be had. Price £1,500. Lease 21 years. Rent £217 per annum.—Box 833, THE CINEMA.

BALHAM. Busy shopping district. Grand position, with frontage of 70 ft. to the main road. Any depth can be had up to 600 ft. Ground Rent £150 p.a. Lease 99 years. Premium £3,000. A bargain.—Box 865, THE CINEMA.

E.—Fine position, facing main road, at present occupied by house. Frontage 60 ft., depth 175 ft. Price, Freehold, 900. A bargain.—Box 818, THE CINEMA.

N.—Site, 33 ft. by 130 ft. Fine position. Price, Freehold, £675.—Box 832, THE CINEMA.

W.—Site situate in a very fine position, having a frontage of 20 ft. and a depth of 110 ft. Easily converted. Rent £900 per annum.—Apply Harris and Gillow, 451a, Oxford Street, W. Fo. 713.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 853, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300. Apply, Harris and Gillow, 451a, Oxford Street, W. Fo. 717.

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 63 ft. To be Sold at a very low figure to close a trust estate.—Box 842, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £11,500 to convert. Rent £300 p.a. A bargain.—R. H., Box 511, THE CINEMA. Fo. 715.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Building, at present Let on Lease at £80 p.a.—Apply, Box 844, THE CINEMA.

OLD FORD.—Island Site, comprising 4 Houses let on weekly tenancies, 60 ft. by 60 ft. Property adjoining could also be acquired at a low figure. Lease 50 years; low Ground Rent of £17 p.a. Price £1,700. Freehold might be Sold.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 754.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 839, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 840, THE CINEMA.

EXCELLENT SITE, situate in Goswell Road.—Producing a Rental of £100 p.a. Possession can be had, and Cottages at the rear can also be acquired.—Apply, Box 954, THE CINEMA.

OLD KENT ROAD. Site, in an excellent position. Frontage 65 ft., depth 88 ft. Ground Rent £85 p.a.—Apply, Box 851, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 846, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES.

HOME COUNTIES.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 872, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,300. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 723.

BERKS.—Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a., under management. No opposition. Rent only £22 12s. p.a. £450 will purchase everything, including piano, machine, seating, &c. A great bargain.—Box No. 874, THE CINEMA.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Box 873, THE CINEMA.

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SOUTH OF ENGLAND.

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No. 15. VOL. II. [New Series.] WEDNESDAY, JANUARY 22, 1913. [Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

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WHAT THE PEOPLE WANT.

AN EXPERT'S VIEWS.



MAY be wrong in regarding the photoplay as a great possible factor in human enlightenment, but when all restrictions are removed, it seems to me that we can present the living truth as powerfully on the screen as on the stage or printed page. The range is wide, no really living issue is now excluded, and the art is open to an infinite variety of treatment—it may disclose existence as it could not be elsewhere adequately portrayed. By restrictions I do not mean any particular one, but all that can be classed under cupidity or stupidity and which interfere with the natural evolution of what is really a fine art.

I know of no audience more generous than the average one attending picture shows. It is composed of people who go to be entertained, but they are not exacting. They enter the little theatres in a good-natured, receptive mood, prepared to excuse whatever falls below the average in quality, and enjoy in a quiet way what is meritorious. One of the distinguishing traits of the crowd is a sense of justice that is not at all regulated by our present code of laws, a demand for the reward of vicarious virtue, a character performing a kind act, or suffering for another, must be rewarded in the end. A really good play seems to lift the audience out of humdrum reality and carry it away on the strong wings of imagination; the natural human sympathies of common people seem to be ever ready for the expected quickening. On this account I advocate intense characterisation wherever possible. At least one personality should be so well and favourably introduced that we can follow the course it pursues in the story from sympathetic interest in a creature akin to ourselves.

I noticed the other night, in an audience numbering over a thousand people, a tendency to laugh at certain pictures, and I turned to see what the people were ridiculing. A maiden was captured by the Indians, as usual, but there was a slight innovation in the piece. The hero went to the Indian encampment, assumed a slap-you-on-the-wrist attitude, and declared that he would put out the light of the sun unless they released the fair maiden. Then there was an eclipse, and the horrid Indians were so scared that they knelt down in prayer while the hero and the maiden scurried off. What those of the cheapest seats said is unprintable, but all around me people sniffed and sneered in disgust. Some laughed with good-natured toleration, but no respect was shown to pictures thereafter. In the next one the unwashed shepherd wanted to marry the nicely-dressed princess, but her pa objected—pa was made up with a King-Georgian beard, and twirled his sceptre with all the importance of a moving-picture orchestra leader. When the guards brought the shepherd before him he summoned a big man with an obviously wooden sword and was going to chop the prisoner's head off there and then. It was so thrilling that the audience laughed. Now the court jester came to the rescue of the young couple in whom the audience manifested no

interest with the old theatrical clap-trap of rope ladder for the princess and a diversion for the court of seven supers. He brought on a modern dog who could put his paws on the back of a chair and say his prayers. The court of seven supers laughed heartily and the prisoner escaped—it was so easy that the audience laughed derisively. The place was in an uproar when the jester ran to get horses for the escaping couple. He jogged along from the camera to a far-distant stable for the space of a hundred feet of film, while advised from the auditorium to hurry up, mingled with other suggestions like those heard at a variety entertainment on amateur nights. There was another play of a superior character, but it fell flat because the audience was disgusted with moving pictures in general by the time it arrived.

I have recently noticed some very low comedies from a very high source, and they do not serve to interest the general public in motion-picture exhibitions. Some of them depict sharpers doing good-natured and unsuspecting people, stories of the kind that the bragging commercial traveller tells when he comes in from the road; but where human kindness is victimised in the photoplay the theme has a tragic as well as a comic side, especially in presentations given for the edification of those whose natural sympathies are with the under dog. Plays that antagonise the finer element in an audience had better never be shown at all. There is nothing funny in what is cruel, though vulgar brutality in a play may get a laugh from a few who have not yet emerged from primitive egotism.

The standard of right and wrong in the great audience, stretching from Land's End to John o' Groats in this country of ours, is not that laid down by ancient authority, but that of present intelligent sympathy. We all feel an abiding affection for writers of days gone by, some of them never will lose their endearing charm, but we are most thrilled by the fresh and buoyant pulse of our own times, and producers will find it hard to make old skeletons run red blood for people whose distinguishing peculiarity is a tendency to look forward rather than backward. To most of us who read the papers nothing is impossible, our passionate love of justice has been proven in past struggles for mental and moral emancipation; we are on our way to better things, and we should keep the pictures up to the spirit of the people.

Whether we are producers, directors, actors, or playwrights, we must delve deep into what does not lend itself readily to superficial study—life as it is, as we are living it—regarding nothing that is human as alien. That does not mean the elimination of what is beautiful or romantic in the past, but in our getting away from antique obsession. We cannot fool the people by using a venerable masquerade to cover a jointless skeleton of decayed ideas. Any apprehension we may feel about the future of moving pictures does not arise from lack of faith in the art, but from the false uses being made of it. Every fine play presented may not receive distinct, individual appreciation, but it constitutes a step towards an end we all desire.

OUR VIEW OF THINGS.

Socialism by the Film.

The Socialist leaders, it is said, have under consideration an original proposal for enabling Socialist propagandists to reach a wider public. It is suggested that recourse should be had to the cinematograph, and that as part of their ordinary activities Socialist organisations throughout the country should run cinema shows, the pictures being specially designed to present vividly the conditions of modern industry, with special regard to what Socialists look upon as the unequal distribution of wealth. We do not object, of course, to any political party making use of the film to aid its propaganda, but we must certainly enter a protest against such unfair competition with the cinema theatres which the provision of such free shows causes. In many places, where the population is composed for the main part by the class of persons to whom the Socialist creed appeals, exhibitors have already a hard struggle to make ends meet, and we fear that the employment of the proposed tactics might alienate more supporters than would be balanced by the number of new recruits gained.

What Next?

The Daily Mail on Monday, referring in its financial news to the outlook for tea, said: "After mentioning the demands of the Insurance Act, *picture theatres*, the reversion to beer, &c., as suggested *competitors to tea drinking*." The italics are ours. What next enormity will the trade be found guilty of? Really, this is enough to stop the free teas which is a feature at many suburban theatres.

The Sunday Programme Again.

It behoves all exhibitors to bear in mind the warning which has been given more than once of late in these columns as to using inappropriate films on Sundays. We learn that some members of the London County Council, prior to making their minds up upon Sunday opening of cinema theatres in view of the heckling they are likely to get when on the platform, are paying surprise visits to the theatres on Sundays, and we have it on good authority that in one or two instances even those disposed to support a rational Sabbath have been of the opinion that more discrimination is necessary in the arrangement of the programme. These views coincide with our own, and we counsel exhibitors to exercise more care, both as regards pictures and music.

Will It Come to This?

There are those who consider themselves qualified to give an opinion upon the subject who allege that when a man has imbibed too freely he becomes possessed of double vision. According to a report from Cleveland, U.S.A., all the horrors attendant upon seeing double are likely to be inflicted upon cinema theatre-goers in that city. A hall, it is stated, is being fitted with two screens and a complete double

outfit of showing apparatus to enable two pictures to be put on at once. Those in the trade who have tried to follow two pictures at once know the difficulty of attempting such a task. It is to be hoped that such an atrocity will not be attempted in this country.

Cinema as Public Benefactor.

Various devices have been invented to increase the output of both the human and the feathered tribe. Instances have been recorded of music having been employed to stimulate the laying capacity of fowls and the milk-producing capabilities of the bovine herd. It has also been said that the sweet strains of the piano or the reproduction of music and song by gramophone has caused the British workman to speed up. We now have it that the moving picture is able to accomplish the same end, and to enable factories to produce a greater amount of finished goods in the same time and with the same force. A manufacturing concern in Providence, Rhode Island, has adopted the moving picture as an adjunct to its business, and the result is remarkable.

While actually performing his work the mechanic is photographed. Every movement by him is recorded on the films. A clock was also devised to measure the time required for each motion. The clock has only one hand, and this hand makes the circuit of the dial in six seconds. In every picture the clock appears, and thus the time for every movement is recorded, and a study may be made of an entire operation in detail and useless motions eliminated. Among the reforms brought about in this way may be noted one operation that formerly required $37\frac{1}{2}$ minutes to complete, but, on being revised by moving pictures, it is now done in less than nine minutes. Almost all of the processes have thus been cut down to one-half the time they formerly required, whilst many have been cut down to one-quarter.



Scene from "Flying A" Film.

THE FRAUD THAT FAILED.

Released March 5th.

Approx. Length, 995 feet.

EVERYDAY brings us letters from showmen and exhibitors praising the Selig films.

We don't publish them. What would be the use? Every exhibitor knows that his programme is not complete without a Selig film.

Selig is always striving to surpass himself and we are not conceited enough to publish the shoals of letters and telegrams we have received about Monte Cristo and Kings of the Forest.

WE PREFER to tell you what is coming, and we honestly say you are making a great mistake if you have not booked every one of the following features:

Feb. 9.—THE SMOULDERING SPARK (in 2 parts).

„ **9.—OLD SONGS AND OLD MEMORIES.**

„ **16.—THE FIRE FIGHTER'S LOVE.**

„ **20.—THE TRIANGLE.**

„ **27.—THE FIRECOP.**

Mar. 2.—THE GIRL OF THE MOUNTAINS.

„ **9.—THE GOD OF GOLD.**



SELIG POLY

E. H. MONTAGU

12, GERRARD STREET

ON VIEW AT OUR SHOWROOMS JAN. 27—31.

THE GOD OF GOLD.

FOR RELEASE SUNDAY, MARCH 9th.

A One-Reel Feature produced by COLIN CAMPBELL.

With an all-star cast, and of perfect photographic quality.

A Story that will grip and interest.

With a moral that will touch the hearts of all.

One of those Selig specials that you must have in your programme.

A feature that will make your house talked about.

IT'S THE BEST EVER.

Call and see this; you never saw a better.

IT'S A ONE-REEL FEATURE, EQUALLING ANY LONG THREE-REEL SUBJECT.

Not padded, but snappy and to the point.

SCOPE COMPANY,

Sole Agent,

LONDON, W.

Telephone: 5156 Gerrard.

Telegrams: "Polyscope, Westrand, London."

THE TRUST BUBBLE EXPLODED.

STATEMENT BY THE CINES COMPANY.



HE rumours which have been afloat during the past few weeks as to the contemplated formation of a combine or trust among certain Continental manufacturers, with a view to ousting the renter from the industry, are, we are happy to say, lacking confirmation.

THE CINEMA enjoys the proud distinction to-day of being the first trade journal in a position to publish an authoritative statement by the Cines Company upon the matter, the English representative, Mr. Serra, who controls the company's operations on this side of the Channel, having pronounced decisively against any such intentions.

It will be remembered that M. Pathé, in the course of an interview, stated that he had been approached by Baron Fassini, of the Cines Company, upon the subject of forming a combination of manufacturers, who would do their own renting, and the statement fell like a bombshell amongst the trade. Such a proposal, if it came to maturity, could not but have had a disastrous effect upon the cinematograph industry, and we venture the opinion that a sigh of relief will go up at the welcome news we are able to publish to-day that not only did Baron Fassini not make such a proposition, but that, even if such a preposterous idea ever came to fruition, the English market—at least, so far as Cines films are concerned—could not have been affected.

Seen by a CINEMA representative yesterday immediately after his return from the Continent, Mr. Serra informed him that, being the sole agent for the Cines productions—not only in the United Kingdom but for the British Empire, and dependencies as well—nothing could be done without his consent or permission to alter the arrangements at present existing—viz., an open market.

Mr. Serra, questioned as to whether he had now, or ever had, any intention of deviating from his present policy, emphatically declared that such thoughts were so far removed from his mind that they had never received a moment's consideration from him.

He intends to sell Cines films exactly as hitherto, and it is his firm and unalterable intention to oppose and decline anything in the way of a combine of manufacturers, nor had he been personally invited to join

in such a combination. The control of all matters in the territories held by him, he added, had been left entirely in his hands to conduct in the manner he deemed best for all parties.

The next statement made by Mr. Serra is of the utmost importance, for it was nothing less than a flat denial of the allegation that Baron Fassini had propounded the scheme. We give Mr. Serra's statement in his own language. Here is what he says:—

"I am authorised by the Baron Fassini to formally deny the statements that he had the intention to form a combine of Manufacturers with the object of hiring out films direct to Exhibitors."

In the face of this contradiction, it remains to be seen what explanation is forthcoming as to the statements attributed to M. Charles Pathé. It certainly appears that exhibitors have no cause for alarm, and that the renter, who is such an essential factor in the business, will be allowed to pursue his calling to the ultimate advantage of the trade as a whole.

... The **KINETRADOGRAM** tells you all you want to know in Feature, Service, and Exclusive News. . . We post it Weekly—Wednesdays. . . It's yours for the asking.

KINEMATOGRAPH TRADING CO., LTD.,

55-9, Shaftesbury Avenue, W.,

— And at Cardiff. —

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

BY NESTOR.

I congratulate the Gaumont Co. upon the charming poster they have designed for Chrono-Chrome. It is, I had almost said, as beautiful as the new process itself; but, of course, this is impossible. Still, it is one of the most artistic posters the trade has ever seen.

* * * *

A really good short-length Selig—I use the term to signify 1,000 feet—is to be released on March 9, entitled, "The God of Gold." It is a one-reel feature of Selig quality, and should find a place in every programme.

* * * *

The Urban Trading Co. should be included amongst those houses who are now issuing stock posters to advertise the fact that films by their producers are showing. The poster affords further evidence of Mr. Reed's artistic taste.

* * * *

Strolling round the trade I was astonished to find accusations of partiality being levelled against the Postmaster General, but I soon ascertained the cause. It seems that a contemporary whose trumpeter appears to be dead, and which, therefore, is continually given to blowing its own, last week published a paragraph stating that *one mail* contained letters from "over 40 Continental, Colonial, and American towns, amongst which were Sacramento, California, Solomon Islands, New Orleans, Calgary, Alberta, Minneapolis, Nova Scotia, Cincinnati, New Jersey, St. Johns, Indiana, Winnipeg, Massillon, Nashville, Tenn., Beaumont, Texas, Utica, N.Y., Tscheljabinsk, Russia, St. Petersburg, Malabar, India, Buffalo, N.Y., Armstrong, B.C., Canada, Houston, Texas, Sydney, New South Wales, Transvaal, S.A., Johannesburg, S.A., Cairo, Port Elizabeth, Rarotonga, N.Z., Torino, Italy, Wellington, N.Z., Shanghai, Malay Straits Settlements, and Borneo."

Now other members of the trade are asking why they cannot have all their foreign correspondence delivered by one post. I give the Post Office credit for a great deal, but I had never previously realised they could accomplish so much.

* * * *

Chatting with Mr. Joseph Menchen, of "The Miracle" fame, who, by the way, has removed his marvellous production from the Covent Garden Opera House to the New Picture House in Oxford Street, I learnt that demand for the picture in the provinces is simply abnormal. It has already been booked for 72 towns in the United Kingdom, and scarcely a post arrives that does not bring further applications. When the history of cinematography comes to be written it seems to me that "The Miracle" will have to be recorded as the record film. By the way, Mr. Menchen's office address is now 3 to 7, Southampton Street, Strand, W.

* * * *

An English production that is likely to further demonstrate the fact that the home manufacturer is making great strides is that which the Hepworth Co. will release during March, "George Barnwell, the London Apprentice." This is a 3,000 feet subject, which will be found to have been most lavishly staged and costumed, and is bound to be in great demand.

* * * *

Mr. Spring, of the Shaftesbury Feature Film Co., is meeting with a good reception in the provinces, where he is showing "Sister Beatrix," their great exclusive, and I learn that vacant dates are being rapidly booked up. As a matter of fact, all available copies are in full use at the present time.

* * * *

My attention has been called to an error which crept into the description of the Palace Theatre, Luton, in our last issue. It is Pathé projectors, which give the splendid picture seen there.



ELECTRIC PALACE'S "THUMBPIECE."

Above we reproduce the flashlight photo taken by the Star Photo Company, 536, Oxford Street, W., of the "Thumbpiece," a full and exclusive report of which appeared in a recent issue.

WARNING TO ALL !!!

**The ONLY GENUINE
FILM OF
THE MIRACLE**

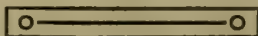
As produced at

**OLYMPIA, LONDON, and the ROTUNDA, VIENNA,
WITH THE ORIGINAL CAST,**

And presented at

**THE ROYAL OPERA HOUSE, COVENT GARDEN,
can ONLY be had from ME.**

ALL OTHERS ARE FAKES



Telegraphic Address:
"MIRACFILM, LONDON."

Telephone:
9476 Gerrard.

JOSEPH MENCHEN
(Sole Owner),
3 to 7, Southampton Street,
Strand, W.C.

===== **PLEASE NOTE NEW ADDRESS.** =====

WHY

Do All High-Class Managers Want the Film of

"THE MIRACLE"

PROFESSOR MAX REINHARDT'S Great
Wordless Mystery Play, which was produced at

OLYMPIA, LONDON, & THE ROTUNDA, VIENNA,

Of which I am the **SOLE OWNER?**

BECAUSE

I HAVE THE

ONLY GENUINE ONE

Made with the Original Cast and as presented at

The Royal Opera House, Covent Garden.

JOSEPH MENCHEN, SOLE OWNER,

Telegraphic Address:
"MIRACFILM, LONDON."

Telephone:
9476 Gerrard.



3 to 7,
**SOUTHAMPTON STREET,
STRAND, W.C.**

PLEASE NOTE NEW ADDRESS.

**THERE IS BUT
ONE GENUINE FILM**

OF

PROFESSOR MAX REINHARDT'S

Great Wordless Mystery Play

THE MIRACLE,

AS PRODUCED AT

OLYMPIA, LONDON,

AND

THE ROTUNDA, VIENNA,

with the **ORIGINAL CAST,**

AND SHOWN AT THE

ROYAL OPERA HOUSE, COVENT GARDEN.

BEWARE OF IMITATIONS.

All applications to be addressed to THE SOLE OWNER—

JOSEPH MENCHEN, 3 to 7, Southampton Street, Strand.

Telephone 9476 GERRARD.

Telegraphic Address: "MIRACFILM, LONDON."

PLEASE NOTE NEW ADDRESS.

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Newcastle Leads.

Newcastle cinema theatre managers have set their confrères an example by arranging a benefit performance in aid of the City Education Committee's fund for bootless children.

Film Censor for Manchester.

Mr. L. Davenport, resident manager of the Regent Opera House, Salford, for the last two years, vacates that position this month, as he has accepted the appointment of Censor of Films for Manchester, Salford, and district.

Where the Cinema Scores.

Even the stoutest opponent of our cinemas will not deny that the spread of cinematograph shows has done much to raise the style of the advertisement to a very high standard. For instance: "For the average human boy and human girl to get the utmost enjoyment out of the picture palaces, mouths as well as eyes must be fully occupied. The thrill of wild scenes and hairbreadth escapes is intensified if there is a silent munching going on, and if the munching is of ——— caramels—the cup of bliss becomes full to overflowing, and their enjoyment is complete." Thus soliloquises the Globe.

An Historic Theatre's Transformation.

Mr. Ralph Pringle, the well-known vaudeville and cinema manager, has erected on the site of the old Princess Theatre, Edinburgh—a house with great and historic associations, the lessee of which was Scotland's famous Rob Roy, Mr. A. D. McNeill—a handsome electric theatre. The scheme of decoration is white and pale blue, and not a pillar obscures the view. The proscenium is very ornate, and the screen one of the latest and best. The managerial note is order throughout, and patrons will find all essentials to success are being scrupulously looked after, so far as La Scala—the name selected—is concerned. Mr. Tom Robertson is the manager.

One More Chapel the Less.

A provisional licence for the conversion of a chapel at Grassmoor into a cinematograph theatre was applied for at the Chesterfield County Police-court by Mr. B. Mather on behalf of the Chesterfield Theatre Company.

The application was before the Bench a fortnight ago, Mr. Mather explained, and Mr. Middleton then set up the opposition that his client should have the monopoly at Grassmoor. On behalf of the company, he now presented amended plans, showing two additional exits, or five in all. The place would hold only 300, and could be cleared in two minutes.

Ultimately the Bench sanctioned the plans, subject to folding doors being erected at each side of the stage.

American Company Extend.

A large tract of land has been purchased by President S. S. Hutchinson for the American Film Manufacturing Company at Santa Barbara, Cal., and local architects are designing extensive improvements, which will be ready for Mr. Hutchinson's approval next January, when he will again visit California to supervise them. The entire tract will be made beautiful and artistic. There will be nothing ramshackle about the place. Eight or ten buildings grouped in settings of lawns and flowerbeds will constitute the studio, and laboratories of the several companies now engaged in the production of the "Flying A" releases. The American Company intends to make this model the finest of its kind in the country, and no expense will be spared to this end.

Children Entertained.

In connection with the treat given by the Mayor of Southend to 1,200 children, the youngsters were entertained to a display of pictures at the Kursaal.

Manager in a New Role.

Mr. Fred Southern, manager of the Newport Picturedrome, appeared in a new rôle at his own theatre recently, in the part of a shopkeeper in a comic film, entitled "Economical Peter"—a picture quite out of the ordinary for genuine humour—to which the "shopkeeper" contributes his full share.

The Cinema's Triumph.

It is evident that the cinema has come to stay. It has established itself as one of the most popular forms of amusement, and there are to-day 5,000 halls in this country, with a capital value of £13,000,000, and a seating capacity of 2,000,000. Twenty-eight million people visit these cinematograph shows every week. It is clear from these figures that high-class concerns engaged in the production of films have a long spell of prosperity in front of them.—*Vide Leeds Mercury.*

Instruction by Cinematograph.

Five hundred budding motor-omnibus drivers at the Theatre de Luxe, Camden Town, last week witnessed a series of moving pictures designed to show how to avoid accidents. The performance, which was an entirely new idea, was arranged by the London General Omnibus Company for the benefit of those learning to drive under its auspices. A lecturer pointed out the main points to be noticed. Pictures taken from the driver's seat in front of an omnibus, illustrating various ways in which the danger of running over pedestrians may arise were first exhibited, and were followed by the legend:—"Mottoes for Motor-Bus Drivers: 'Pity the Poor Pedestrian.' 'Remember his Right to the Road.'" The perils of passing a vehicle on the wrong side were depicted by pictures taken in Holborn. Exciting escapes of boys riding on the backs of vehicles in front of the omnibus, and the effects of skidding were also shown.



Scene from "Flying 'A' Film,
THE TRAIL OF CARDS.

Released March 8th.

Approx. Length, 992 feet.

The Crowning Triumph of Cinematography.

S A T A N

Nothing so Novel or Sensational has ever been seen.
The very title inspires immediate interest.

It contains the most elaborate illusions ever seen on
Stage or Screen.

Everything is New to Picture Theatregoers—and done
on the most elaborate scale.

Everything has been treated with the utmost good taste.

AMONGST THE DISTRICTS ACQUIRED

ARE

OXFORD STREET, CHARING CROSS, PECKHAM, BALHAM,
CROYDON, FINSBURY PARK, HOLLOWAY,
SURBITON, EALING, CAMDEN TOWN,
WOOLWICH, GREENWICH,
EDGWARE ROAD, EAST HAM,
SHEPHERD'S BUSH, WALHAM GREEN,
STREATHAM, COMMERCIAL ROAD, NEWPORT,
CARDIFF, WALSALL, HULME, BURTON-ON-TRENT,
BRIGHTON, LEICESTER, CHATHAM, LLANELLY, LEEDS,
YORK, HALIFAX, HULL, ELSECAR,
PARKGATE and SHEFFIELD.

THE MONOPOL FILM COMPANY,

General Manager:

Telephone: CITY 3383.

FREDERICK MARTIN.

Telegrams: "SISTER."

CINE HOUSE, - GREEK STREET, - LONDON WEST.

Sunday Cinema Concerts.

Quite a new departure has been made at the Oxford Music Hall, London, by the commencement of Sunday cinema concerts. The latest in pictures is shown in an absolutely up-to-date programme, and music is provided by an augmented orchestra of 40. Judging by the patronage accorded to the venture, it has filled a want, and we may shortly expect other music-halls to follow suit.

A V.C. Benefit.

By the kindness of Mr. Joseph Menchen, the managing director of "The Miracle" Film Company, a special matinee performance will be given of "The Miracle" Kinemacolor film at the New Cinematograph House, 165, Oxford Street (corner of Poland Street), W., to-day (Wednesday), the anniversary of Rorke's Drift. The actual proceeds will be devoted to the fund to provide a suitable monument to the late Private Hitch, V.C.

The L.C.C. and the Sunday Question.

The report of the Theatres and Music Halls Committee of the L.C.C. submitted at yesterday's (Tuesday) meeting of that body contained an exhaustive statement upon the Sunday opening question, with the following recommendation:—"That the present licensing policy of the Council be continued." Notice of four amendments had been given. Sir John Bunn wants the recommendation referred back, because he thinks Sunday picture-shows are conducted for private gain. Mr. Smallwood has an amendment to stop Sunday picture-shows altogether. Mr. A. T. Taylor has an amendment to prevent the owner of picture-show premises from receiving a penny more than the expenses incurred by him by reason of the Sunday opening. Nothing is to be paid in respect of rent, rates, or taxes. Mr. Johnson, who represents Whitechapel, one of the smallest divisions in the county, has a further amendment designed to prevent the licensee of a picture show from making anything more than his out-of-pocket expenses. The matter had not been reached when we went to press.

"Satan," the Monopol Masterpiece.

This stupendous film was shown for the first time on Friday at the Middlesex Music Hall, and secured instantaneous success. Judging by the tense attention given by the large audience to every scene of this remarkable production, and by the hearty applause at the end of each of the four reels, there can be no doubt about the triumph of the film. The favourable review of it which appeared in last week's Cinema News was heartily endorsed by all who saw it on Friday. "Colossal," "stupendous," "magnificent," "grand," were some of the expressions heard among the audience. The greatest admiration was also expressed of the acting of Mr. Bonnard Mario, who enacted the title-rôle. For two hours he sustains a most difficult rôle without a flaw. His portrayal of "Satan" was the finished work of a great actor, and we venture to assert that it has never been equalled on the boards of the legitimate drama. Mr. Mario takes front rank in the formidable list of gifted picture play artists. A word or two of praise should also be given to the pianist, Mr. Mark Vincent, whose repertoire was exceedingly appropriate.

Firemen at Cinema Theatres.

At a meeting of the Dundee Town Council great opposition was made to a recommendation by the Police Committee to alter a by-law relating to cinematograph theatres. The present arrangement is for a fireman to be in attendance, and a charge of 15s. a week made for his services, but the owners are refusing to pay, and the Police Committee suggested as a compromise that for a payment of 5s. per week the firemaster should periodically inspect the appliances and supervise the employees of the theatres set apart for safeguarding the public. Treasurer Soutar said the Town Council had a heavy responsibility in this matter, and he challenged a statement by the Town Clerk that they had no power to make a charge for the attendance of firemen, contending that they could make a bargain with the licensees when they granted the licences. Such theatres were combustible places, and if a disaster occurred some of them would look blue. On the advice of the Lord Provost, it was agreed to endeavour to get passed the original by-law providing for the attendance of a fireman, to be paid for by the proprietors, and he added that if they did not get it through, the Town Council would be absolved of responsibility.

Opera House Education.

Mr. Fernand Akoun is making the first development towards using the cinematograph as an educational factor by including in this week's programme at the London Opera House a film showing the life and work of the honey bee. The pictures have been taken, and are described by Mr. J. C. Bee Mason, the well-known bee expert.

Blackpool and the Cinematograph.

Blackpool has long been a pioneer in advertising enterprise, and her astute Corporation do not confine their attention to the summer charms of the town. Picture postcards representing heavy seas dashing against the wall, however, though effective, are not sufficiently up to date; and arrangements have therefore been made to prepare, as opportunity arises, a series of cinematograph films which will do fuller justice to the theme. A launch of the lifeboat and the saving of a shipwrecked crew are to be included in the series, and will serve to give it that dramatic interest of which picture-house frequenters are so avid. The time seems at hand when the picture-house will have its advertisement films as the newspaper has its advertisement columns—distinguishable, let us hope, from the purchased matter.

N.A.C.O. NOTES.

The annual meeting of the association will be held at the Bedford Head Hotel, Maiden Lane, Strand, on Tuesday, January 28, at 11 prompt. The business to be transacted is the election of officers and committee for 1913, to consider alterations to the bye-laws, and the adoption of the balance-sheet and report for 1912. Members wishing to nominate gentlemen to serve on the committee should at once send in the names to the hon. secretary. The qualifications for committee men are that they must be holders of either Class A or first class certificates, and reside within reasonable distance of the office, so as to ensure regular attendance. London members are reminded that by rule they will incur a fine of 6d. if absent from this meeting without reasonable excuse, sent to the hon. secretary prior to the date. Provincial members who may be in London at the time will, of course, be heartily welcomed.



Scene from "Flying A" Film.

ANOTHER MAN'S WIFE.

Released February 26th.

Approx. Length, 992 feet.

THE PERFECT FILM FARCE.

A STUDY IN DIPLOMACY

Adapted from the French Comedy,
"Monsieur le Directeur," by Alexandre
Bisson and Fabrice Carré.

M. PRINCE in the leading role,
SUPPORTED BY

Madame Gabrielle Lange, Mademoiselle Clarens, Madame Maelec,
M. Paul Numés, M. Sylvestre, M. Clery, M. Rogier, & many others.

Published by

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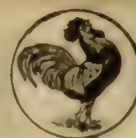
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ONE OF THE CINES CO.'S MOST STRIKING AND POWERFUL PRODUCTIONS.

See the Rescue from the Falling House. See the Convict Settlement.

See the Great Railway Collision.

**THE MOST STARTLING AND REALISTIC PICTURES
OF A RAILWAY ACCIDENT EVER FILMED.**

Code Word: "TESOFONTE."

ALL FILMS PRINTED ON EASTMAN STOCK.

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FROM THE PALETTE OF THE SUN.

THE GAUMONT COMPANY'S GREAT TRIUMPH.

By THE EDITOR.



HAVE attended during the past five years many functions in the world of cinematography, but I never remember having seen a more representative gathering than that which assembled at the London Coliseum at the invitation of the Gaumont Company, on Thursday last, to witness the first practical demonstration in this country of Chrono-chrome. There was the magnate of the manufacturing end of the business and of the exhibiting section. The renter was there in full force, and the smaller men attended in their hundreds, all agog with excitement, and intent upon seeing the latest development in cinematography, for which M. Louis Gaumont is responsible.

With many of those present I had sat at the Scala Theatre when the first natural colour display was given. With others I had attended the displays of Mr. Otto Fulton's colour process, and I well remember the paeons of praise which greeted the conclusion of those performances. But all of these dwindled into insignificance when compared with the tumultuous applause accorded to Chrono-chrome when the last picture had died away from the screen.

Verily M. Gaumont's invention marks the greatest advance which has as yet been made in regard to cinematography. Henceforth the stencil coloured film will be to the moving picture what the silhouette is to present-day photography, for by the new process painted from the palette of the sun we have Nature captivated for all time. Chromo-chrome is distinctly restful to the eye, and I was particularly pleased to observe that there was an entire absence of those floating red and green patches which have hitherto proved so objectionable in the attempts that have previously been made in this direction.

The most captious critics with whom I conversed at the close of the performance were unanimous in the opinion that M. Gaumont had achieved perfection as nearly as it was possible to do so. They failed entirely to detect even faults of minor importance. So beautiful were the effects of many of the pictures projected that it would baffle the pen of the most brilliant descriptive writer to do justice to them. That I do not stand alone in the opinions I have expressed will be apparent to my readers from the following extract which I make no apology for culling from the Daily Graphic, for it conveys as tersely as it could be put the impression Chrono-chrome made upon the lay mind.

After all, it is the public who are the ultimate judges in these matters. They, and they alone, can make or mar the success of any undertaking, and it is because, as a writer for the trade Press, I might be accused of viewing things from a biassed standpoint that I give my readers the benefit of this outside opinion.

Here is what the writer in question says:—

"Fidelity is the keynote of 'Chrono-chrome.' From the scientific side the results are amazing. The general public have been satisfied with something very much

further from perfection. If the stencil-coloured film was a success it was because nothing better could be seen, but unmistakable advance has been made. Although not yet hypercritical of colour films, the patrons of the motion-picture palaces are keen to realise the progress achieved.

" 'Chrono-chrome,' however, should be subjected to a test much more severe. How does it meet the demands the scientific photographer and the artist make upon it? Its popular success is assured, and no less certain is the approbation of the critics who witnessed yesterday's demonstration at the Coliseum.

"The worker in photography who has pondered and puzzled in the hope of conquering the difficulties of colour-photography saw projected a series of pictures which were a delight. Nearly perfect tone values, luminous shadows and brilliant high lights filled the screen throughout the exhibition. It was to be expected that the reds and the greens would be perfect, but the keenest interest centred in the blues. These proved to be rich and fairly full of gradation, failing a trifle on the lighter side. Shades of cerulean blue seem at present out of reach, but without doubt this necessity will soon be met.

"The blue test occurred in the views of Palma and in the 'Trip to the Riviera,' the blue of the sea in the latter series contrasting and toning well with the green foliage, the brown of the rocks, and yellow of the sands. While these beautiful views were loudly applauded, the honours of the demonstration were awarded to the flower studies and the butterflies."



Scene from "Flying A" Film.
LOVE AND THE LAW.

Released March 1st.

Approx. Length, 1,000 feet.

"CHRONO

GAUMONT

The Demonstration at the Coliseum on January 17, 1913, a more representative gathering of all branches of the picture business, the pictures held spellbound a most critical and exacting audience, followed by over 10,000 people.

"CHRONO-CHROME"
future for the **Moving Picture Business.** The demonstration took place in the evening at the Coliseum, and an important announcement was made.

THE FOLLOWING ARE A FEW EXTRAS

THE DAILY EXPRESS.

January 17th.

CAMERA AS ARTIST.

Nature Rivalled in Colour Films.

The enormous stride forward that has been taken in the production of cinema films in natural colours was demonstrated by Messrs. Gaumont at the Coliseum yesterday, when a series of "Chrono-Chrome" pictures were exhibited.

The subjects shown at the Coliseum were of a nature to test any method of colour cinematography to the utmost. Bold colours and the most delicate tints alike came triumphantly through the test, and not a shade in Nature but was faithfully reproduced on the screen.

By way of showing at once what the new process could do, the first pictures were of flowers. There were murmurs of amazement when the first subject—a vase of yellow begonias—appeared and revolved slowly on the screen; but when that gave way to a bouquet of many-hued blossoms, amazement turned to enthusiasm, and the film was applauded loudly.

Flowers led to the farmyard, with the farmer's wife, and cows and chickens, and then, after a moment's darkness, the watchers were in the Balaiole Isles, at Palma.

There on the screen was a dream picture—deep

blue sea of the blueness that drives painters to despair—tall old windmills of a time-aged tint that has no name, and such a sky as only the Mediterranean knows.

Test after test was passed in triumph, until there came the supreme test of the process. That was made by pictures of butterflies, beautiful enough when still, but dazzling with iridescence as they revolved.

It was no wonder the whole audience gave great cheers for M. Gaumont for the greatest achievement that cinematography has yet known.

THE DAILY NEWS.

January 17th.

... The amazing progress of the science of natural colour cinematography was illustrated yesterday at the Coliseum, when the Gaumont Company exhibited a series of "Chrono-Chrome" moving "pictures from the palette of the sun." Not the least blur or confusion of tints marked the exhibition of a really beautiful series.

Flower studies were perfect in detail, even to the slightest tinge on the withering leaf. Butterfly studies represented the highest test of all, the opalescent specimens from Assam and New Guinea being rendered in a fashion that was above cavil...

THE DAILY GRAPHIC.

January 17th.

... "Chrono-Chrome," the invention of M. Gaumont, has set the seal upon all endeavours.

A large audience assembled at the Coliseum yesterday morning to witness the inauguration of the process, which briefly is the simultaneous exposure and projection of three pictures which, when imposed, do not create an illusion, but actually play the colours. The programme was comprehensive, including flower studies, landscapes, butterflies, and various scenes. The loud cheers given at the call of Sir David Salomons for Mr. Gaumont indicated the verdict of a critical audience.

Fidelity is the keynote of "Chrono-Chrome." From the scientific side the results are amazing. The general public have been satisfied with something very much further from perfection. The stencil-coloured film was a success if it was nothing better could be seen, but unmistakable advance has been made. Its popularity is assured, and no less certain is the appreciation of the critics who witnessed yesterday's demonstration at the Coliseum.

The worker in photography who has pondered and puzzled in the hope of conquering the difficulties of colour-photography saw projected a series of pictures which were a delight.



THE GAUMONT

CHRONO HOUSE, 5 & 6, SHERWOOD STREET.

CHROME" MONT.

will long be remembered by all who witnessed it. No trade has ever been assembled. The beauty and charm of the audience. Astonishment, Amazement, Delight—overwhelming congratulations.

has immediately and permanently established itself, and **has opened the door to a new and wonderful** pictures are now being shown every afternoon and a report regarding **GENERAL EXHIBITION** will shortly be made.

FROM THE MANY LONG PRESS REPORTS:—

THE EVENING NEWS.

January 16th.

REAL COLOUR FILMS.

Remarkable New Process Shown by Messrs. Gaumont in London To-day.

The cinematograph made another big move to-day when the Gaumont Company showed for the first time their new colour process. The exhibition, which took place at the Coliseum, created a sensation of surprise and delight among the audience, among whom were Sir Hubert Somerset, Sir Herbert Tree, Sir Squire Bancroft, and the managers of nearly every London theatre, music-hall, and picture palace.

At the close of the show enthusiastic cheers were given for M. Gaumont, who was watching the pictures from a box, and who afterwards expressed his thanks.

The new system rests upon the basis of the three primary colours, red, green, and blue-violet. There was no colour aberration, no strain to the eye—every picture was softened and was remarkably steady.

Nothing so truly beautiful, all that has been seen before on the screen.

The invention and its reception greatly delighted the Frenchmen who were present to watch what is said to be a big feature of picture shows in the future.

THE TIMES.

January 17th.

From the earliest days of the bioscope, the problem of coloured pictures has taxed the energies of innumerable workers in that field, but the demonstration of a series of films taken by the "Chrono-Chrome" process which was given at the Coliseum yesterday suggests that the difficulty has been effectively surmounted. . . . Nature's tints are obtained with wonderful fidelity.

Hitherto it has been difficult to obtain in coloured films the correct shades of violet and mauve, but in the present process that obstacle has been overcome. The pictures have a much softer appearance than earlier attempts, and no strain upon the eyesight is imposed. The striking results which have been achieved by the new process were clearly proved by the pictures shown yesterday, and especially by the film depicting some rare types of the butterfly, in which the rich colourings of the wings were intensified by the shadows thrown upon them.

THE MORNING POST.

January 17th.

It was marvellous; it seemed to leave little or nothing to the future. . . . To attempt to describe this wonderful show would be senseless. It is a thing to be seen, and a midday audience

fairly gasped as it saw even so misconstruable a flower as the nasturtium there for neither more nor less than it was.

Such a show as this means more than entertainment. It means education. Prediction is a vain business at the best of times, but one is greatly out of one's reckoning if within ten years the screen is not the most potent factor in elementary education.

THE OBSERVER.

Sunday, January 19th.

The private view convinced the audience that no process of colour photography has achieved such perfectly natural and truthful effects as this invention of Gaumonts.

THE PEOPLE.

January 19th.

Nothing gave better proof of the value of the new method of colour cinematography, shown on Thursday at the Coliseum by the Gaumont Co., than the films of butterflies, in which all the rare and delicate colourings of their wings were faithfully reproduced on the screen. . . . The film is exceedingly restful to the eye, and is free from the occasional overlapping of tints that characterised the earlier attempts at colour photography. "Pictures from the Palette of the Sun" is its description, and none could be better.

GAUMONT COMPANY, LTD.,

REGENT CIRCUS, LONDON, W.



A Canine Sherlock Holmes

IN WHICH APPEARS

URBANORA SPOT.



SPOT CAUGHT
IN ONE OF HIS
PHENOMENALLY
INTELLIGENT
MOMENTS.



No. 2629. Code "Xcan."
Approx. Length, 1040 feet.

Price - - £17 6s. 8d.

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THE BIOGRAPH COMPANY'S NEW STUDIO.

TO increase their present output the American Biograph Co. have just erected a mammoth studio and plant in the residential section of New York. The new building contains 675 tons of ironwork, 300,000 feet of electric wiring, 21,000 square feet of wired glass in the roof of the daylight studio, and 19,200 square feet of studio

studio is kept scrupulously clean, so that the dust nuisance is completely done away with.

All the water used in the building is very thoroughly filtered, and the water required for developing is run through brass pipes to prevent any iron being imparted into it. The "hypo" water is retained in a tank of 10,000 gallons capacity after use, so that it may be



REAR VIEW OF STUDIO BUILDING AND VIEW OF SMOKESTACK, 150FT. HIGH.

floor space. In spite of its huge size, however, every detail in the management of the studio is carefully attended to. For instance, to guard against dust specks on the negatives great care is being taken with the ventilation arrangements. All the air for the studio passes down a flue, and is filtered by means of cotton sacks. After filtering the air is washed in



SHOWING ADMINISTRATION BUILDING AND STUDIO BUILDING

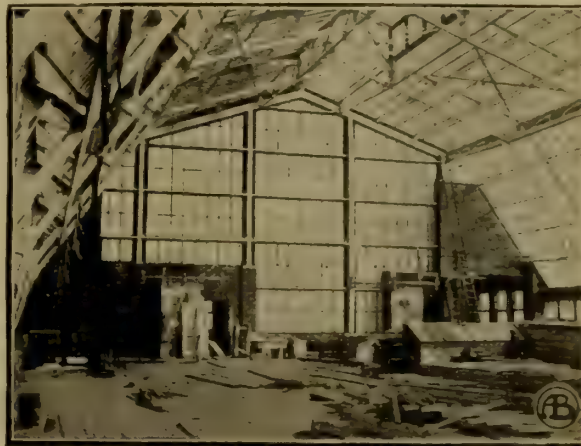
used for cooling the gas engines that generate the electricity, nothing being wasted in this mammoth establishment.

The printing machines used in the plant are the Biograph Co.'s own inventions, and are of the most up-to-date pattern. Great care is taken to exclude all light from the printing-rooms, access to which is ob-



REAR VIEW OF LABORATORY AND TANK FOR LABORATORY, CAPACITY 20,000 GALLONS.

running water, and carefully heated or cooled, according to the temperature required. Everything in the



SECTION OF DAYLIGHT STUDIO.

tained by following a maze of darkened passages with a succession of automatic double doors.

The printed films are wound on drums and run

NO COMMISSIONS.

There are many so-called Feature Film Renters. There are only a few, however, who can honestly say they buy all they advertise. Many are only agents, and live on what they can make on commissions and extra charges. If you require Feature Films at rock bottom prices it will pay you to get into touch with us direct. We buy **all** we advertise. You cannot get the same terms through agents.

EXCLUSIVES.

WHEN WOMAN LOVES.

THE PAGE THAT KILLS.

FEATURES.

A LIFE FOR A LIFE	Cine	2,322	HAPPINESS AND SORROW	Cines	1,861
NICK WINTER & THE ACE OF SPADES	Pathe	1,693	FROM TOWN TO COUNTRY	Britannia	2,112
THE ORPHAN	Pathe	1,966	A RACE FOR AN INHERITANCE	Gaumont	2,400
THE SECRET MARRIAGE	Scagl	2,518	THE MASSACRE	A.B.	2,150
THE HONOUR OF HER HOUSE (col.) ..	Italian	2,058	FOREIGN OFFICE SECRETS	Elite	2,600
HEREDITARY TAINT	Scagl	2,342	NICK WINTER AND STOLEN FAVOURITE	Pathe	3,390
FOR LOVE IS LIFE (col.)	Artistic	3,156	THE MINE OWNER	Elite	2,525
THE MERCHANT OF VENICE	Than.	2,000	FRA DIAVOLO	Solax	3,000
POVERTY'S THRALL	Scagl	1,948	THE CRY OF THE CHILDREN	Than.	2,000
TO RIGHT THE WRONG	Pathe	1,621	AN EPISODE OF WATERLOO	Belge	1,585
MYSTERY of the 7 O'CLOCK EXPRESS	Urban	2,190	BUILDERS OF THE EMPIRE	Bison	2,390
HIS BROTHER'S CRIME	Cines	2,248	THE EMERALD NECKLACE	Amb.	2,170
THE EVIL GENIUS	Eclair	2,970	THE BROKEN SWORD	Duskes	3,000
THE FISHERGIRL OF VENICE (col.) ..	Italian	2,103	LIGHT AFTER DARKNESS	Britannia	2,013
TEMPTING PROVIDENCE	Elite	2,100	LT. DARING & PLANS OF MINEFIELDS	B. & C.	1,425
UNMASKED	Cines	2,082	BRITANNICUS (col.)	Valetta	2,250
THE WOMAN IN WHITE	Than.	2,000	THE SULLIED STREAM	Scagl	2,440
A CALVINIST MARTYR	Scagl	2,112	GERONIMO'S LAST RAID	Flying A	2,000
FATHER	Itala	3,485	THE CHILD STEALERS	Scagl	2,428
KINGS OF THE FOREST	Selig	1,800	BETWEEN LIFE AND DEATH	Amb.	2,000
STRENGTH AND CUNNING	Cines	2,030	DEATH OR GLORY	Cines	2,417
ONLY A WOMAN'S HEART	Artistic	2,490	CHARLIE COLMS AND DANDIES CLUB ..	Pathe	1,682
IN THE SPRINGTIME OF LIFE	Swedish	3,425	A SOLDIER'S HONOUR	Bison	2,020
PATH OF DESTINY (col.)	Artistic	2,623	UNDER TWO FLAGS	Than.	2,000
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JESS	Than.	3,000	TRAPPER'S BRIDE	Bison	2,000
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SISTER LOVE	Artistic	1,562	BRAND-D BY FATE	A. A. P.	1,310
MONTE CRISTO	Selig	3,150	ENZO, THE BRIGAND	Artistic	2,312
THE PERJURED CONFESSION (col.) ..	Scagl	3,169	THE MASKED SISTERHOOD	Amb.	1,808
CRUEL FATE	Oced	2,900	FATAL NECKLACE	Cines	1,528
THE GOD OF VENGEANCE	Duskes	2,868	THE LAST PERFORMANCE	Pathe	1,964
THE CHASM OF FATE (col.)	Ital. Art	1,962	WHITE SLAVE TRAFFIC	Nordisk	2,165
CUSTER'S LAST FIGHT	Bison	2,100	LOVE'S SACRIFICE	Itala	1,510
THE FORGER (col.)	Pathe	2,410	LAST HURDLE	Gerrard	2,410
THE WORK OF HIS HANDS (col.) ..	Artistic	1,644	A MAN OF THE WILD	Scagl	2,310
A HEART OF STONE	Cines	2,186	THE SEWER	Solax	1,830

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1-8, Wellington Chambers, **LEEDS.**

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GRAMS: "MINDFUL, LEEDS."
PHONE: CENTRAL 276.

through the developing solution by a mechanical device that regulates exactly the time and character of the baths. Afterwards the drums containing the films are run through clear water, a semaphore signal advising the man in charge when the washing is complete. Next the drums are rapidly revolved to throw off the water, and after being kept for some time in the drying room, where a temperature of 80 degrees is maintained, the films are sent to the assembling rooms, where the various parts are cut out and assembled.

Every foot of positive film that goes out from the studio is carefully inspected by special operators, who run the completed films through an exhibiting machine, cutting out any defective pieces and substituting others in their stead.

On the ground floor is the artificial light studio, which is large enough to contain a dozen scenes of ordinary size. All the latest stage machinery is to be found here, and there is an unbroken floor space of 40 by 30 yards.

On the first floor are the actors' dressing-rooms, giving easy access to the daylight studio above, or the artificial light studio below. The daylight studio, intended for big spectacles, has a massive floor, designed to carry, if need be, a regiment of cavalry.

The basement of the plant is the scenic factory for the studio, where complete machinery for manufacturing all manner of scenery and properties has been installed.

The very high standard of the Biograph Co.'s products is known the world over, and, with the additional facilities for producing first-class films now at their disposal, we may look for even greater things in the near future.

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These are but a few of the many reasons that we would advance. Why not send a Postal Order for 5s. 6d., together with the Subscription Form, which will be found on p. 3 of cover, to the Publishers, and so secure a copy regularly every week for 12 months?

RANDOM REASONINGS.

By OUR CAPTIOUS CRITIC.



WHAT a boon the Cinema Theatre has been to the small towns scattered throughout out country. I mean those towns that cannot afford the constant upkeep of a theatre. Before the advent of the cinema they now and then had a touring theatrical company visit them, hire the Town Hall and share profits. Occasionally a concert company or a travelling circus came and then the town woke up for a week, and the residents had a little pleasure. Now what a change—there is hardly a town with over 10,000 inhabitants which has not its Cinema Theatre with a constantly varying programme to prevent the town going absolutely to sleep after 8 o'clock. What a Godsend it must be to so many thousands in the winter months and especially to those small seaside places that are absolutely "dead to the outside world" during this cold and cheerless season. It's no use for councillors and parochial authorities to continue their endeavours to keep them under (that is, where they have not a finger in the pie themselves) the public know a good thing when they see it, and now they've got it, they mean to stick to it. The cinema to a small seaside town is now as necessary to the inhabitants and visitors as the bathing machines and the Town Band. The Cinema Theatres to London and other large towns are as necessary (if not more so) as any other places of amusement. One of the secrets is because in the Cinema Theatre we get a multum-in-parvo in every respect—comfort, cosy, and select—drama, comedy, and topical events; music, stately and serious, sentimental and refined, martial and romantic, sacred and dignified, weird and agitated, plaintive and pathetic or bright and lively. We get it all and the whole within an hour for 3d. That's it, and too much stress cannot be laid on these two last facts—"Within an hour for 3d"—with a constant eye on the "Variety." I must say I'm nervous of the long film business. There are a good many *short* films that pall on one; but just fancy a *long* film palling—with many of the audience only waiting for it to "get through." Waiting, waiting, waiting and still it goes on until they get, oh! so tired. If, however, a short film palls, there's all the difference in the world. "Thank Heavens, that's soon over" they say. It isn't all theatres that can afford to do it "A la Royal Opera House" with its 200 orchestra and chorus. There we have the music even if the plot does lose its hold. Something to fall back on, and that is what is absolutely necessary for a long film—good music and plenty of it—but even then it's risky.

The New Gallery.

Clocks again, either side of the screen. Brightly lit up while the "show is on." Full moons staring at you, one in each eye, while you are intent on the picture. The two "EXITS" at either side of the stage are too bright. A little less candle power would answer, and at the same time meet with L.C.C. requirements. I think, however, it is the prism glass that shows it up too much. The curtain is not quick enough in its action; but this is very easily remedied. The effects boy appears to forget that he is not in a theatre of the size of Marble Arch.

This New Palace, with its noble proportions, is about four or five times the cubic capacity, and the sound effects do not carry at all. They must be much louder, as the great domed roof, with its handsomely glazed panels, tends to carry away the sounds. The colour scheme is very well thought out—but I felt draughts in various parts of the house. However, all these things will without doubt be altered by the excellent management immediately they get their house in order. They did have to open in a hurry, I know, after one or two postponements, and had to literally force out the builders by sending in their army of fournisseurs and upholsterers. That is an American fashion, and the only way Selfridge managed by his army of shopfitters forcing back the builders. They have to move *then*.

However, just as we are going to press, I hear that "The New Gallery" are playing to full houses daily and doing a wonderful business. All praise therefore to the sagacity of the proprietors—and they have now fully earned the congratulations of the many that they received both for their exquisite taste and for the excellent results which have so quickly reached fruition.

Readers' Complaints and the Remedy.

What a lot of complaints I hear about not being able to get copies at bookstalls. I do wish our readers would kindly send us a line telling us all about it—we always refund postage—and don't forget our two telephone numbers, viz:—Gerrard 7676, 8798. We have so many difficulties in this respect, but are surmounting them rapidly, and with a little help from our readers will be able to save them trouble in the future, but do let us know, please, so that we can see you get your copies regularly. The demand for our journal is going up so rapidly that it gives us great satisfaction, but we always pay special attention to our readers in this respect. You know why, of course—the more readers, the more advertisers. There now "the cat's out of the bag."

Sunday Opening.

I see Sir George Alexander in his speech at the New Gallery discussed "Sunday Opening." Don't forget, please, to ask your local men who intend putting up for the elections in March whether they are in favour of this or not. You can influence such a lot of votes through your screen, and here's an idea for film manufacturers:—

Scene I.—Mother and child who is very ill in a squalid garret. Enter parish doctor, who says child must go to hospital to save its life.

Scene II.—Mother at hospital; enters. Doctor or nurse takes mother and points to board up outside as follows: "50 beds vacant for want of funds."
[A fact; see Brompton Consumption Hospital.]

Scene III.—Mother back again with child in squalid garret. Enter parish doctor. She tells him of result of visit to hospital.

Scene IV.—Doctor passes Cinema Theatre, with notice "Closed on Sundays by order of the Slipslop Council." No more funds for charity! Doctor stops and ponders.

Scene V.—Doctor attends Council meeting. States case

of mother and dying child. Pleads to the Slipslop Council, and eventually, one by one, they give in and amend the resolution to allow Sunday opening.

Scene VI.—Doctor again, on following Sunday, outside Cinema Theatre reading notice, "Open next Sunday. Receipts to be Given to the Local Hospital."

Scene VII.—Doctor calls again on mother, and tells her to take child to hospital. Child much worse. Last chance.

Scene VIII.—Mother outside hospital. New notice up: "The 50 beds can now be filled, through charity of the Cinema Theatres of the town."

Scene IX.—Child convalescent at the hospital's seaside convalescent home.

Scene X.—Mother, father and child at home all well and happy. Enter doctor, who receives thanks and blessings of the parents.

Curtain.

Copyright, please; but may be used by anyone who mentions our paper on the Film.

S. H.

FOURTEEN SHOWS FOR A SHILLING.

Fourteen cinematograph shows for a shilling! Excellent entertainment will be offered at this hot cross bun price at the International Kinematograph Exhibition and Conference, which will be held at Olympia from March 22 to 29.

The exhibition is intended to show the progress of the cinematograph and the many directions in which it can be utilised at the present day, apart from mere entertainment. There will be no Wild West films, for instance, at Olympia, but in the little picture theatres ranged round the hall there will be continuous shows of films that, though more serious in subject, will be no less interesting.

"There will be fourteen distinct sections in the exhibition," Mr. Ernest Schofield, the organising secretary, told a representative, "and each of these sections will have its own little cinema theatre for practical demonstration. There will be no charge beyond the shilling for admission to Olympia—that sum will enable visitors to see all or any of the fourteen cinema shows.

"The subjects which will be dealt with cinematographically include:—

- Education.
- Religious work.
- Travel.
- Emigration.
- Social and Industrial welfare.
- Army and Navy.
- Science.
- Manufactures.
- Fashions.
- Advertising.

"One of the most interesting of these will be the Industrial Welfare Section, where living pictures will show the working conditions in well-known and progressive factories and business houses. Some of the

largest employers of labour have had films made of their employees at work for exhibition in this section.

"In the Emigration Section, the various overseas Governments will show by living pictures the life of the settler and other subjects that will interest the intending emigrant, and in the Travel Section many railway companies will show films of the beauty spots they open for the holiday-maker."

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at lowest possible prices.

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Germ - Destroying Perfumes for Spraying Purposes.
1/6 oz. bottle. Postage paid. Cash with order.

SOUTH AFRICAN AGENTS—
INTERNATIONAL SUPPLY CO., JOHANNESBURG.



Scene from "Flying A" Film.

THE GIRL OF THE MANOR.

Released February 19th.

Approx. Length, 965 feet.

THANHouser.

Showing Next Week

THE GREAT

Thanhouser Master
- - Feature - -

The Star of Bethlehem

**For Release Easter
Week.**

*Be sure and see this at the
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Ltd.,**

WESTFILM HOUSE,

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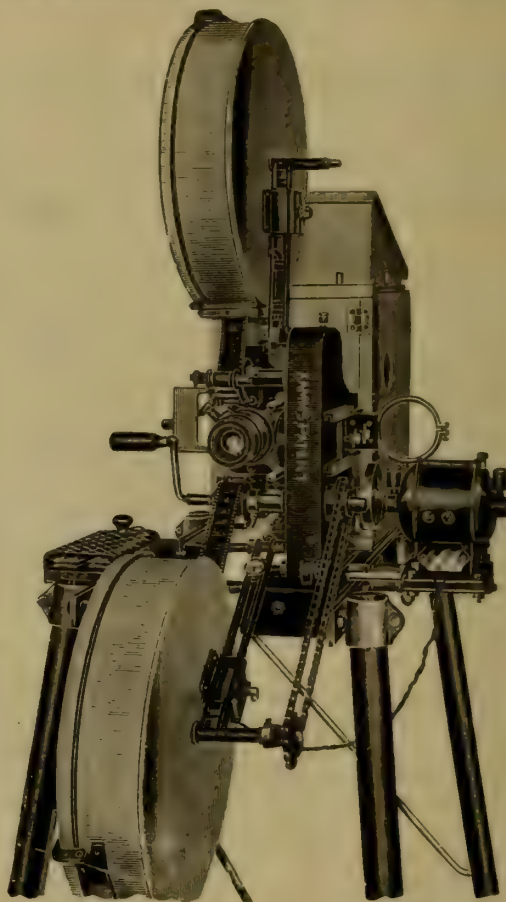
KAMM'S POPULAR PATENT (MALTESE CROSS) PROJECTOR

The Only Flickerless Projector.

(BRITISH MADE THROUGHOUT.)

As Supplied to His Majesty's Government.

**THE MACHINE WITH AN
UNDISPUTED REPUTATION!!**



Price - £35

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Showrooms, Offices and Works:

**27, POWELL ST., GOSWELL RD.,
LONDON, E.C.**

Tel. Address: "Zerograph, London." Telephone: 8281 Central.

DOINGS IN THEATRE LAND.

THEATRES UNDER CONSTRUCTION AND OPENING.

For the benefit of the trade in general, we shall publish under this heading a specially compiled list of new theatres under construction and about to be opened, with names of the proprietors and managers, where they can be ascertained. We need hardly point out that this list will be of great service in enabling the new proprietors, film manufacturers, renters and dealers in apparatus, to get into touch with one another.

HALLS OPENED.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Cinema, Red Lion Square, Soham		
Picture Palace, Nottingham Rd., Arnold		
Electric Empire and Skating Rink, Corn Hall, Cirencester	Messrs. Roy B. Shenton and F. Yarnton Ruck	

HALLS UNDER CONSTRUCTION.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Cinema, High St., Walton		
Picture Theatre, Derwent St., Blackhill		
Picture Palace, Central Drive, Blackpool		
Picture Palace, North Shore, Blackpool		
Picture Hall, Peasedown, Bath	Sydney Milles	
Picture Palace, Queen St., Morley		
Picture Theatre, High St., Runcorn		
Cinema, Worcester Place, Swansea		
Cinema, High St., Walton-on-the-Naze		
Picture Theatre, Stamford New Rd., Altrincham		

HALLS UNDER CONSTRUCTION.—Cont.

NAME AND ADDRESS.	PROPRIETOR.	MANAGER.
Picture Hall, Church St., Bury		
Cinema, Gt. North Rd., N. Finchley, N.		
Picture Palace, Ackworth	Alhambra Picture Palace Co.	
Picture Palace, Hedon Rd., Hull	Eureka Picture Co.	
Picture Hall, 85, Hamilton Terrace, St. John's Wood, N.W.		
Cinema, North Rd., Durham	Durham Cinema Co.	
Cinema, Tanners Lane, on site of Royal Oak Hotel, Golborne		
Cinema Hall, Sway Rd., Morriston, Swansea	Messrs. Hopkins, Samuels & Co.	
Cinema, South Rd., Waterloo		
Picture Palace, Station Mills, Northgate	Messrs. Paley and Donkin, Ltd.	
"Cost Coliseum," King St., Cottingham	Messrs. Waddington and Gledston	
Cinema, Lowfield St., Dartford	Messrs. Withers and Meredith	
Cinema, Neath Rd., Landore		
Picture Palace, Buxton Rd., Macclesfield		

UNIFORMS. The Best and Cheapest House in the Trade.

Uniforms from 13/- each.

Send for Finest Coloured List ever yet published.

THE UNIFORM CLOTHING & EQUIPMENT COMPANY,
5, Clerkenwell Green, London, E.C.

FEATURE FILMS.

The Cheapest House in the Trade.

CROSS'S PICTURES, LTD.,

1 & 2, RUPERT COURT, LONDON, W. Phone: 9844 Gerrard.

"101" B

On View at our Showrooms Jan. 20th

THE TRI IN TWO

A unique and sensational Western picture.

Woven round the old tribal law of the "Hopis."

"Any Hopi woman who weds an Apache must die."

A sensational effect showing how the poison of a snake bite is burnt out and the victim saved from Death.

It's a BISON.

ALL FILMS C



THE INVICTA

'Phone : Gerrard 4818.

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ISON.

onwards. For Release Saturday, March 8th.

BAL LAW REELS.

Get this and you get a winner.

The audience will show its appreciation.

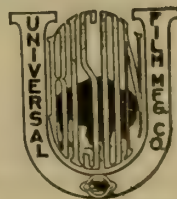
It grips in every scene, and the climax will bring
down the house.

It's a FEATURE.

STMAN STOCK.

FILM COMPANY,
London, W.

Wires : Victafilm, London.



Dante's Inferno

By MILANO - - 5,000 feet.

The World's Greatest Exclusive

THE MASTERPIECE IN MOVING PICTURES

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WHEREVER SHOWING.***

**20 Different Styles and Sizes of
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Exhibitors notice that this film has been on exhibition at the Theatre de Luxe, 65, Strand, for the 19th week; also on exhibition THIS WEEK at Manchester (second week and booked three further weeks), Barnsley, Glasgow, Exeter, and Castleford.

THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and each week will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

A Word to Vitagraph.

I congratulate the Vitagraph Co. upon being the pioneers among film manufacturers to suggest music applicable to their pictures, and I need only say that many musicians like myself would appreciate a more general following of the idea. Having said so much, I may be pardoned if I point out how the Vitagraph Co. might make their suggestions much more helpful and adaptable to players in this country. As all my readers know, the Vitagraph Co. is an American concern, and this probably accounts for the fact that in the majority of cases the music suggested is purely American. It is, of course, possible for some musicians who follow the trend of American taste in music to know what English pieces more closely resemble those suggested, and to make the substitution; but, personally, I should feel obliged if the numbers recommended included a few more with which Englishmen and women are familiar. Perhaps a word from Mr. Smith to New York would prove beneficial.

Pipe Organs.

A correspondent contemplates installing a pipe organ in his theatre, but before making the venture he desires a few suggestions. As I am not in a position to offer him any practical information on the subject perhaps someone who has given this kind of music a trial will not be averse to helping him out. Tell us what in your opinion is the most satisfactory in regard to size, number of manuals, etc. Is it best to use the pipe organ exclusively or in conjunction with the piano? Does it "go" so well with your patrons as other kinds of music? And maybe someone could give an idea as to the probable salary an organist would expect. (Anything in this line will be treated confidentially, and the letters forwarded to the manager in question.)

Extemporising.

G. L. says: "I extemporise a great deal and am told I do well, but I find it more satisfactory not to depend altogether upon extemporaneous playing in working up the picture. I have a fair little library—not large, but carefully selected—and memorise some of those numbers which are demanded most frequently. Others I have only partly committed to memory, but am familiar enough with them to watch the picture with an occasional glance at the music. I am constantly adding to my library and

make it a point to practice my music at home instead of at the theatre, and in this way am enabled to give my attention to the pictures. I encountered and overcame one difficulty which I want to tell you about as it may prove as useful to someone else as it has to me. I found it hard to think quickly of appropriate music for some of the pictures at times. Usually if I took time to look through my stack of music I could find something which would answer the purpose or be just the thing wanted, but that took too long; rather than do that I would 'fake' something. Well, I got tired of 'faking' so much when I knew I had good and appropriate stuff if I could only think of it quick enough, so made a help to the memory in the shape of an index. First I took all my dramatic music and cut out each number, pasted it on a sheet and numbered it. I have a great deal of this kind of music and find the separate sheet idea for each number is good. Also I can number and index separately the "hurries, mysterious, agitated, plaintive, etc.," and find them readily. My other music I divide under the following heads: 'Straight marches, rag-times, march intermezzo, grand marches, military marches, medley (popular) waltzes, plain waltzes, con-waltzes, and waltz lento; barn dance and characteristic; gavotte, polonaise, and minuet; intermezzo-characteristic, novelettes, sentimental and pathetic. These are often so nearly alike that it is hard to classify them separately.

"'National music' I keep by itself. It includes everything which might be useful in giving 'local colour,' from 'Suwanee River' to 'Die wacht am Rhein.' I also keep Oriental, American Indian and Spanish waltzes under this heading. Many numbers, like the Spanish waltz, for instance, may be listed under two different heads. (This would be among waltzes and 'National music,' too.) 'Miscellaneous' includes anything and everything which cannot be classified under the other headings. These are all numbered and catalogued in a little book which I keep in a convenient place, and whenever I am in doubt about any particular number it only takes a few seconds to find something to fit—if I have it. If not, of course I have to invent something, but I can usually find something which will answer very nicely. I generally call upon my library when the scenes are long enough to admit of a well-developed theme. Where they are very short or quick changing, I follow the picture with improvised music; that is the better way to my mind, as one can thus follow the movements of the characters. I also improvise in going from one number to another, especially if they differ in character—such for example as changing from a waltz to a hurry."

As to your handy book of reference, I can testify to its efficiency from my own experience. It is certainly an aid to the memory sometimes.

THE FILM TO BOOK.

EVERYBODY'S DOING IT.

'SISTER BEATRIX'

(A MIRACLE PLAY).

FIRST AND ORIGINAL production copyrighted and registered in Germany as 'Das Mirakel,' a version of the old German Legend on which the magnificent production at Olympia was based.

The only West End Theatre at which this film has been shown is the London Pavilion, Piccadilly Circus, W.

"Received with keen interest and loudly and deservedly applauded."—See *Morning Post*, Dec. 18th.

Do not mistake this for any other Film, it is

'SISTER BEATRIX'

SUCCESS IS ASSURED. BOOKINGS ARE PHENOMENAL.
THE PUBLIC FLOCK IN CROWDS.

"We nightly turned hundreds away."—Vide
letter in *Kinematograph Weekly*, January 9th.

The Shaftesbury Feature Film Co., Ltd.,

55-59, SHAFTESBURY AVENUE, LONDON, W.

Telegrams: "Gramofilm, London." Telewriter: 227 Charing X. Telephones: Gerrard 1620 (3 lines).

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

Be Proud of Your Work.

If you are a hod-carrier be proud of the fact that you are one of the best hod-carriers in the town. If you are a manager, take your stand with the others who have pride. Be proud of your front, of your interior, of your programme, of the class of patronage, of the fact that you are one of the men in the motion picture business—a business that some of the best-known theatrical showmen are not ashamed to enter.

For the Proprietor Manager.

If you have a house you can be every bit as much a manager as the man who runs the best theatre in town. But if you want to be like him you must do as he does. You must throw out the shoddy, the false, the unclean. You must respect yourself, and make others respect you and your house.

There was a time when you had an excuse for using old posters. It was before the makers of pictures went to the expense of providing you with posters that fitted the subject and generally was made with an actual scene from the play. Now you can get one sheet of all subjects, and with a poster frame that can be used over and over again, you can make them into three sheets if you are unwilling or unable to pay the sale or rental price of the three and six sheet posters furnished for most important stories. And in no case have you an excuse for overloading your lobby with a mass of junk that completely hides the front of the house and throws the rear of the lobby into suspicious darkness.

A Clean Front.

Darkness has ever been the bane of the picture theatre. Have your house light and attractive. You may not have a large house or a pretentious one, but no matter what the size, you can have a clean and attractive one: one that recommends, not damns, the pictures in the eyes of the passer-by. Some day the passer-by may turn in, and perhaps he will get the habit and become one of your standbys if only you can get him in that first time; but you can't do it if you pick your films by title. You can run a sensational title occasionally, but when you get it keep it down. Show only a one-sheet, and give the front to something with a more attractive sound.

This sounds like bad advice, but it is not. The man who is attracted to the house by the gaudiness of your announcements will come anyway, and at the same time you will get the more decent crowd as well. You may not believe that, but it has been proven time and again.

The man who has the most money to spend for the pictures is the man who likes the best. You'll get him, if you offer that sort, and you'll also get the man who wants the vicious. He's bound to come to the pictures, and if he cannot get what he wants he will take what he can get and rest contented.

Disinfection.

One man makes good, not so much because he has a better house as because he knows how to use it to the best advantage. The air is clean and sweet; pure air not the sickening smell of almonds that has come to suggest the picture theatre as certainly as the ether or iodoform odour suggests the hospital. He has paid the cost of installing a proper fan ten times over from the additional business gained.

Why don't you?

Scrub. Scrub, Scrub.

I know that many exhibitors have to count the pennies, even the half-pennies; but if you cannot afford to have your house scrubbed out do it yourself. Soap and water does not cost much; and it brings a big profit. And once you have cleaned up, keep cleaned up. Don't let the house fall back. Rip out those old posters that were perhaps the heritage from the man who failed before you. Get frames, wood if you must, brass if you can. Fasten them to the sides of the building if there is any chance. Don't make a man walk round a row of frames to buy a ticket. Make his way straight. Get a coat of paint down, light colours, not a drap or brown. Touch it up with gold leaf or the plain paint as your purse permits. Clean the windows of the box office every day; it will take only a few minutes, and smudgy glass suggests a smudgy house. Keep the seats clean. Let a woman feel that if she is wearing a white dress it won't hurt to go and see the show.

Watch your Lights.

The daylight house is not the house where the lights shine in the eyes of the audience instead of on the screen. It is a house that is light and cheerful without any direct ray of light showing unless you purposely crane your neck to see.

You may not be able to make a clean sweep. The change perhaps should not be too abrupt. Get your old patrons gradually accustomed to the reforms, while at the same time you prepare for the new people.

And when you have set your house in order go after the business, the same business, the pretentious house has. Make the people understand that you have the same sort of films and the same clean house that the other exhibitors have. Get the women in, and if they like your way of doing business they will come and bring their families.

THE International Kinematograph Exhibition and CONFERENCE.

OLYMPIA

March 22nd to 29th, 1913.

**Supported Officially by THE EXHIBITORS' ASSOCIATION OF GREAT BRITAIN,
THE INCORPORATED ASSOCIATION OF FILM RENTERS.**

A Representative Exhibition of everything appertaining to the Cinematograph industry collected under the roof of the largest Exhibition Hall in England.

The first Exhibition of its kind ever held in London.

The enormous growth and development of the Trade in recent years has made it essential that this important industry should take its place in the field and hold an Annual Exhibition of its own.

The promoters are confident that the holding of this Exhibition will undoubtedly stimulate business in all directions.

Applications for space are being received daily, and intending Exhibitors should write in at once to the Organiser of the Section in which they would prefer to show.

The names of the Sections and their Organisers are as follows:—

All British Trade Section	David B. Barnett	French Section	Mons. Le Frapper.
General Trade Section		Overseas Government Section...	H. H. Vaughan.
Educational Section ...	A. P. Graves (late Ins. to H.M. S. C. Tiddy. [Schools.])	Emigration Section	R. Courtney.
Industrial Welfare Section	H. D. Cotton.	Travel Section	A. Barnett.

GENERAL ORGANISING SECRETARY ERNEST SCHOFIELD.

We shall shortly detail particulars of the most interesting exhibits made by many leading Firms for whom space has been reserved. Amongst these we may mention:—

Messrs. Charles Urban—Kinemacolour.

.. .. —Kineto.
.. Brockliss.
.. Walturdaw.
.. Kamm
.. Cricks & Martin.
.. Essanay.
.. Ernemann Apparatus Co.
.. Pathe Freres.
.. Exhibitors Association of Great Britain.
.. Sedger & Laurillard
.. Harris & Gillow.
.. Cinema Halles.
.. The "Bioscope."

Messrs. "Cinema."

.. "Kinematograph Weekly."
.. The Accurate Check Taker Co.
.. Uniform Clothing & Equipment Co.
.. British Vacuum Cleaner Co.
.. Electric Appliances Co.
.. Fyfe, Wilson & Co.
.. Electrical Engineering & Equipment Co.
.. Crossley Brothers.
.. Criterion Film Co.
.. Guilbert (Paris).
.. The Eclair Co.
.. The Inc. Association of Film Renters.
.. The British Thomson Houston Co.

These are only a few of the intending Exhibitors, as space will not permit us to give a full list.

The Vice-Presidents and General Advisory Committee comprise amongst many others the following well-known names

THE RT. HON. LORD HAWKE.
THE RT. HON. LORD AVEBURY, P.C.
HIS GRACE THE DUKE OF LEEDS.
THE RT. HON. LORD BELPER, P.C.
THE RT. HON. THE EARL OF DYSART.
THE RT. HON. LORD ALINGTON, K.C.V.O.
THE RT. HON. EARL GREY, P.C., G.C.M.G.
SIR HENRY CRAIK, K.C.B., M.P.
SIR FRANCIS BURNARD.
COUNTS OF LINDSAY.
THE RT. HON. CHAS. H. E. HOBHOUSE, M.P.
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ALDERMAN E. T. HERON.
L. GASTER, Esq.
JOHN H. PATTERSON, Esq.
J. WILLIAMSON, Esq.
R. R. BEARD, Esq.
J. FRANK BLOCKLISS, Esq.
J. DAWSON, Esq.
H. A. BROWNE, Esq.
L. KAMM, Esq.
L. SCHLENTHIM, Esq.
G. H. SMITH, Esq. (The Vitagraph Co.)
W. LACON THRELFORD, Esq.
T. KINDOW, Esq. (Ernemann Co.).

GEO. PHILLIPS, Esq. (Day and Night Scenes).
F. P. AULTON, Esq.
E. M. BARKER, Esq.
R. T. JUPP, Esq.
A. E. VENNOR, Esq.
A. J. GALE, Esq.
H. T. UNDERWOOD, Esq.
J. DAVIS, Esq.
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GEO. H. CRICKS, Esq.
A. C. LOVESEY, Esq.
H. A. SPOOR, Esq.
J. D. WALKER, Esq.
S. C. HARPER, Esq.
W. GAVAZZI KING, Esq.
DR. O. E. STARR.

During the week interesting Competitions for Operators, Pianists, and Poster Artists, etc., will be held and special facilities for Provincial Patrons are being made.

For further particulars apply to the General Organizing Secretary, 22-24, Great Portland Street, London, W.

Telephone No.: Gerrard 4825

Telegrams: "Eschofico, Wesdo, London."

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Film Trouble Again.

La Fayette writes:—"I have been a reader of THE CINEMA for some time, and have received many useful hints therefrom. It is a splendid thing for operators, whether they imagine they know it all or not. I believe there are a good many of them who could reap much benefit by studying it a little. I want a little advice concerning the No. 1 1908 Model Motiograph. My picture will be out of focus, first on one side, then on the other, both of which may occur in from fifteen to twenty feet of film. Have new aperture plate and new tension springs at present, but it does just the same. Spring seems to ride squarely on the tracks."

I don't remember just how the film is held at the top of the Motiograph gate, but believe it goes down between a couple of flanged rollers. Possibly these rollers are set a little too narrow, buckling the film as it passes through. It is also possible that your tension springs are not held tightly, and sway from side to side. One of these three things ought to fit your case. If not kindly communicate with me further.

Film Buckling.

Rosedale writes that a certain make (one of the best manufacturers we have) of film buckles, or gets out of focus every few inches. I have written the makers of the films in question. Frankly, you have "got" me. If other films run all right in your machine, I can imagine no possible reason why the ——— should not also. Still, I have heard the same complaint once before. Therefore I have written the manufacturer, since it may be possibly due to some peculiarity in the finish of the stock. More later.

Poor Operator.

Denison writes:—"We have just opened a new place, and have an operator who claims eleven years' experience, but he is not producing the goods by any means, though we are paying him £2 per week. I know a good picture when I see it, but cannot tell a man how to make it, and think THE CINEMA ought to help some. We have a new Powers No. 6 lens. The lenses with the machines seem blurred in spots. Any information you can give will be thankfully received. Would also like to know your personal opinion on the — in comparison with others. Would prefer you do not publish this letter, but answer personally, if possible. Our picture seems unsteady. No flicker, but moves about two inches up and down on the screen. Throw, 85 feet; 9 by 12 picture."

In this connection, I wish to say that I have the names of many operators located all over the country, all of whom claim to be, and I believe are, first-class men. As to the lenses, possibly they are spotted with oil on the inner end. Are you sure they are perfectly clean? Do not take anyone's word, but remove them, and see. That "blurred in spots" sounds to me like oil. As to the articles you wish my personal opinion upon, I would prefer not to express it more than to say that they are very expensive, and while some have invested and are hugely pleased with the investment, others who have purchased have regretted it. As to the movement of the film, you will have to describe it a little more definitely. Does it move up and down two inches systematically four times every revolution of the crank? If so, the intermittent sprocket shaft is sprung, or the intermittent sprocket itself is not true. Possibly also the head of the machine rocks slightly under pressure of the crank. Be sure you have it fastened very solidly. Describe the movement more carefully, and I can then offer you intelligent advice.

Shutters.

Londonville writes:—"Will you kindly tell me why the shutter is off when the framing lever is clear up? When it is down, the shutter time is perfect."

Presumably you have a machine the shutter of which travels with the carriage, which places it in different relation to the aperture every time the framing lever is moved. Set your shutter exactly right when the framing lever is midway of its travel, and then the ghost will scarcely be noticeable at either extreme of the framing carriage travel.

Circuit Breaker.

Mr. H. S. Butcher writes:—"I am going to say a few words about the circuit breaker. It is not a very good thing to use with a projection arc lamp. I used one for about three months, something like three years ago, and it works just like it would on a large motor without a starting box. Every time you light your lamp, out goes the breaker. I set mine for 100 amperes, and even at that it would not hold the arc at the start, so I gave it up as a bad job. I have only blown two 40-ampere fuses since I removed the breaker. By setting the shutter of an Edison one-pin machine about $\frac{1}{4}$ -inch away from the aperture, would it affect the pictures? I want to make that boxing $\frac{1}{4}$ -inch larger to give better and longer wear on the shaft. I think the boxing is too short."

Commenting on the circuit breaker end of your letter is unnecessary, as it speaks for itself. I do not think the setting of your shutter up close to the aperture would have a bad effect on the picture. I do not see why it should. In fact, presumably the closer the shutter is to the aperture, the better the result, speaking, of course, of inside shutters.

Candle Power.

"Redcar" writes:—"Being the owner of a motion picture theatre, I have a desire to know the candle power of an Edison Kinetoscope machine 40 feet from lamp house to screen, using $\frac{5}{8}$ and $\frac{1}{2}$ -inch carbons. I would very much appreciate the favour if you will inform me as to the candle power of each size of carbon."

You certainly are badly mixed in your candle power dates! The candle power is not figured the way your query would indicate you suppose it is. The Edison machine has no candle power at all, but from its lamp may be projected any candle power, from the lowest to the highest available, according to whether gas, calcium, or electricity is used, and according to how strong the light is in each case. The carbons have no certain candle power, except that as the candle power is increased the size of the carbon must also be increased, since it requires heavy current consumption to produce high candle power; also, there must be a large "crater," which cannot be had with a small carbon. Many things govern the candle power available for projection. You may be actually generating 5,000 candle power, with only 1,000 passing through the condenser, due to wrong set of carbons. You may be using sufficient current to generate 6,000 candle power, but be only actually producing half that illumination because your arc is too long or too short. You may generate 5,000 candle power, and lose half of it by reason of having too large a spot. The ordinary street lamp which consumes 10 amperes of current gives off approximately 2,000 candle power, and a consumption of 10 amperes in an open lamp indicates approximately 2,000 candle power illumination. I do not, however, believe it follows that the consumption of 20 amperes, under similar conditions, would produce an illumination equal to 4,000 candle power, or that 40 amperes would give 8,000 candle power. In fact, I don't know myself just how to gauge, or how to measure, the candle power of a projection arc lamp. It follows that I don't know what the candle power is, except by purely guesswork. I would most heartily welcome intelligent discussion of this subject.

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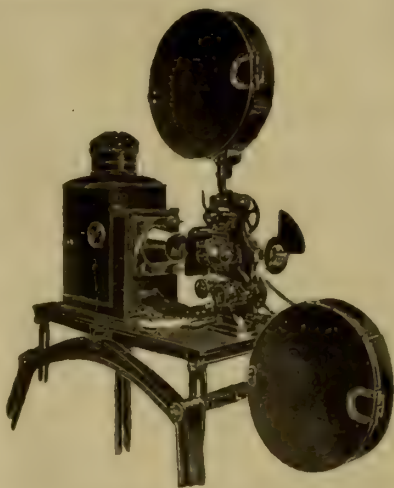
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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Statement from Victor.

Victor films are mainly based on plots calling for plenty of healthy American country life, featuring Florence Lawrence and Owen Moore. This new company are prepared to pay well for good scripts, and they prefer strong dramas, with a touch of comedy, that can be adapted to the work of these two players. They require indoor scenes as well as outside ones. Victor productions usually comprise 1,000-foot subjects. Send suitable scripts to The Victor Film Co., 575, Eleventh Avenue, New York, U.S.A.

Christmas Plays.

Now that producers are studying the festive season by taking seasonable picture plays, it will undoubtedly present to the far-seeing writers of the film another opportunity to be turned to profitable account. First let me stop those enterprising ones from writing Christmas silent plays, because producers are not in need of any, due to the fact of having their requirements amply supplied by their own writing staff. They may, however, accept one if it is of really unique value; but it is always advisable to devote your attentions to photo-plays that are always marketable.

So Much Ground Covered.

During the years that the cinematograph has been in our midst the number of new ideas used in photo-plays must surely total astounding figures if they were available. Many of these ideas, of course, have been relished time out of number and served up with sundry alterations. Yet, despite the immense ground that has been worked upon, purely fresh ideas and inspirations are being created every minute of the day through the peculiarities and sins of people belonging to almost every nation under the sun. Get the instinct for plots from life around you or places you have visited. It's the best way of working.

Tempting Prices.

The prices offered by the majority of American manufacturers are positively irresistible and act as an excellent incentive for photo-playwrights to turn out good work. Is it, then, little wonder that authors are so proficient over the Pond when they are encouraged in this and many other ways? Mind you, American film manufacturers only require the best of everything, and, to their credit, they pay liberally for it.

A Contrast.

There are so few British producers, and the pay is not wonderfully good, that we writers who are fairly proficient at the art oftentimes feel downhearted and disconsolate. Obviously, British companies cannot

be expected to pay large sums for inferior work. But when they purchase a script that is good, both in construction and theme, my contention is that they are entitled to pay liberally for it. Some do, others don't. Nowadays, producers would be almost at a standstill were they not constantly purchasing new scenarios. Thus is the importance of the writer of the "pictures."

Placing Writer's Name on Film.

One of the principal grumbles of the photo-play author is that he never gets publicity accorded to him on the screen. He feels that he is entitled to it, and the argument apparently seems to be that if an author has a book accepted by a publisher he is sure of it being published under his own name or a *nom de plume*. Why not, then, films be treated in the same way? Edison's are the only producers who follow this excellent practice, and only when a script merits such courtesy. Nearly all companies hold the same views on this controversy, but Mr. Lubin's opinion, expressed in a leading contemporary, is of unusual interest. He states in answer to the interviewer: "Do we 'star' the names of scenario writers? No; from a purely business point of view we like to keep writers to ourselves. . . . Besides, the story is the thing, and there would be little drawing power in any particular author's name. . . . with certain special exceptions."

The Usual Reason.

Mr. R. Spencer, scenario editor for Broncho and KayBee films, shares the same opinion as do the majority, and writes in the following strain: "When the time comes that authors are able to write up to our standard we will only be too glad to give them publicity on the screen, but at this time, when it is necessary to rewrite and revise extensively every accepted plot, we do not feel that publicity should be given, unless it is given also to the director and editor." Never mind, everything will be rectified in due course.

Art in Writing.

Only constant practise will assist you to better your plot writing, and the more you write the better chance you stand of being numbered amongst the accomplished photo-playwrights. Scenario writing is an art in itself, and if you make it your earnest endeavour to discover all you can about this promising profession your reward will no doubt come sooner or later. I will cite one case in order to prove that what I say is absolutely true. A certain American writer had been continually writing scenarios with success for the film companies. In this manner he made himself a rather conspicuous person. Many of his plays had been accepted by the Western Studio of the Vitagraph Company, who evidently marked him out as a man with a future. Vitagraph engaged this gentleman as assistant scenario editor, stipulating that all his future writings were only to be used by them. This fortunate person was Mr. Hanson Durham. It only shows what can be done by perseverance coupled with excellent work.

WHAT CINEMATOGRAPHY MAY ACCOMPLISH.

The possibilities of the cinematograph for good or for evil are admittedly enormous. Already it has been recognised by exhibitors themselves that the necessity for a careful selection of pictures for display before mixed audiences is imperatively necessary as a measure of public polity. That this attitude was voluntarily assumed by those in the film-producing and film-exhibiting businesses is a welcome fact, for it has shown that there is no desire to make money by risky expedients. A censorship of films has already been established; and it may be assumed that there is a steady endeavour to prevent any departure from the canons of good taste. Assured of the elimination of any element of evil from these fascinating shows, the path of progress has been cleared; and, with a little more definite systematisation, the cinematograph may be counted upon to discharge a valuable function as an educator in almost innumerable fields. There may be some hesitation in the employment of the cinematograph for the purposes of imparting religious instruction. But there are many clergymen, ministers, and prominent laymen who do not hesitate to say that the cinematograph may be so utilised with profit, under certain stringent regulations.

It demands the exercise of no very vivid imagination to discern the uses to which the moving pictures may be applied in very varied fields outside the range of the class-room. The moving picture brings home to those who see it facts that are not so nearly impressive when set forth on the printed page. But the cinematograph is the accessory of the printing press. It is not easy to conceive that it will ever supersede, or even rival, the newspaper, the book, or the magazine as a source of information. Indeed, there can be no real rivalry between the two. The cinematograph has a separate part

to play, and it is fully capable of playing that part as it cannot be played by any other scientific invention of modern times. As a diffuser of knowledge, its methods are insinuating, and even subtle. It creates a new interest in a dull subject, and it leads to the further study of a theme which may have possessed but little attractiveness in its more sober aspect as a letterpress exposition. All these things, and many others, have to be recognised in endeavouring to arrive at a true estimate of the part which the properly directed cinematograph exhibition has begun to play, and which it will play on a far more extensive scale, as an agency for the shaping of the thoughts and controlling the receptive qualities of young people as well as of those of more mature growth. But a wisely-directed scheme of regulation is essential to the development of the usefulness of the cinematograph to its fullest extent. The invention cannot, therefore, be any longer regarded as one chiefly contributory to the whiling away of the idle moment. It must be taken seriously as a potent factor in modern life. No little solace is to be derived from the reflection that this powerful instrument owes its origin to British ingenuity. The first moving picture was shown by Robert Paul, a comparatively obscure electrical engineer in London. That was seventeen years ago, and the industry of which he laid a modest foundation has developed gigantic proportions, and has found its way into all civilised countries. Many millions of capital have been invested in it; and it would be impossible even approximately to estimate the amount of money annually paid by patrons of the picture shows. What the next half-century may have in store for the cinematograph can only be vaguely surmised, for some of the keenest intellects are constantly concentrated on its further evolution. It is wise, therefore, in view of possible developments that the cinematograph should be subjected to some wisely-devised system of control, so that it may be made to serve the most useful purposes.

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Cast:

Ellen Mason.....	Leah Baird
Henry Pendleton	Henry Northrup
Victor Gardier	Earle Williams
Helen's Mother	Rose Tapley
Etienne, friend of Victor	Herbert Barry

Ellen Mason, a beautiful young girl, receives attentions from two suitors, Henry Pendleton, a rich stockbroker, and a handsome young artist, Victor Gardier. She gives her heart to Victor and all goes well until Victor tells her that his uncle, an artist of repute in Paris, has asked for his companionship and offered to complete his education under his tutelage. Ellen will not agree to his leaving her and begs him to stay, but he, feeling it his duty to go, pleads for consideration.

Her vanity is offended by what she regards as his willingness to leave her, and she indignantly tells him that if he cares more for his art than he does for her he may go, and she dismisses him in anger and disappointment.

At this opportune moment a note arrives from Henry to say that he is calling the following day to receive a final reply to his suit. Prompted by pique and urged by the solicitations of her mother, Ellen, after a struggle with her feelings, resolves to accept Henry.

Victor, hoping that on reflection Ellen would look more reasonably on his project, calls to take farewell before starting on his journey. His last hopes are crushed, however, as he receives a curt dismissal and has the mortification of seeing his loved one in the arms of his rival.

Ellen's married life does not turn out happily; although her home is sumptuous and she is indulged in every luxury, she has no sympathy with the man she has married. All Henry's attempts to please his wife are treated with indifference, and he is frequently the victim of her selfish caprices. Deep in her heart there still lurks a warm passion for the lover lost to her through stubborn pride and selfishness.

At length Pendleton is summoned to Paris owing to developments in one of his speculations, and Ellen is quite elated when he proposes that she should accompany him.

Meanwhile Victor has pursued his studies with success

and achieved fame as an artist. At his uncle's death he takes over the studio which he shares with his friend Etienne and they establish it as a resort of the fashionable and artistic world.

Outside his art, Victor has little object in life; his higher feelings crushed by Ellen's treatment, he seeks forgetfulness by indulging in dissipation and becomes a man of blunted moral susceptibilities.

His old passion is aroused when he sees the announcement that Mr. and Mrs. Henry Pendleton have arrived in Paris, and when later they visit him at the studio he receives Ellen with much of his old devotion and ardour.

His attentions are but weakly repulsed and Henry watches with misgivings the attitude of the former lovers. Ellen's vanity is greatly flattered when Victor offers to paint her portrait, and during her husband's absence she, regardless of the compromising position in which she is placing herself, decides to go, leaving a note of explanation.

Etienne, seeing the danger to which Victor was drifting, endeavours to reason with his friend, but his good offices are resented.

Ellen arrives at the studio and poses for the portrait, but as Victor is endeavouring to improve the pose, he loses his self control and passionately attempts to embrace her. She now realises the folly of her indiscretion and indignantly resents the liberty and cries for assistance. Etienne, anxious to save a scandal, is hovering within hearing, and letting himself into the studio he hands the discomfited woman her cloak and she hastily returns to the hotel to find her husband impatiently awaiting her. In her distraction she tells him what has occurred, and later, when they meet Victor at a ball, explanations are demanded and Henry publicly insults Victor by striking him. Arrangements are consequently made for the disputants to decide the justice of their quarrel with the hazard of the bullet, and the combatants meet at early morning.

In great anxiety Ellen sits up awaiting the result of the duel, and she is tortured with deep emotions as she reflects on the evil occasioned by her folly. Would it be the death of the man she had loved and whose life she had embittered, or would the corpse of her husband be brought back to her. As she sits in the faint light of the early morning there arises in her soul another dawning, and she realises that she loves the man whom she has so long treated with indifference, but who has always stood manfully by her, and who was now staking his life for her honour.

When, soon after, he enters the room safe and sound she receives him with undisguised joy and relief, and her happiness is increased when she learns that Victor is not seriously wounded.

Together the husband and wife stand in loving embrace as the sun rises on the real "dawning" of their lives.

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"THE TRIBAL LAW"—

AN UNUSUAL PICTURE FEATURING GENUINE INDIANS.



BISON is on the right track. Here we have an Indian story, to be sure. It is not, however, of the orthodox sort—burning, raiding, soldiers to the rescue, and all of the regular programme. It is a story of Indians as Indians, and in it are shown the habitations, the mode of life, and some of the customs. Here we are with the Hopis, and we see them in the old pueblos. Otis Turner puts on the picture, and he is to be congratulated on his success in producing a drama of deep interest. There are some fine bits of photography—sharp, with plenty of quality.

Miss Margarita Fischer plays the part of Starlight, the Hopi maiden who falls in love with the young Apache Carlisle graduate, José Seville, splendidly

some animal and falls, badly hurt. His cries are heard by Starlight, who releases him and takes him to her home. As the injury mends, the two fall in love, which arouses the jealousy of Gray Wolf, a Hopi, himself in love with Starlight. There is a tribal marriage ceremony, in which the entire Indian community participates. Following the wedding the husband assumes the garb of a Hopi. As he appears before the bride in his abbreviated costume she discovers on the breast of José the mark of the Apache. In terror she tells José of the old edict—that she must die if his antecedents are revealed. José puts on a shirt, but Gray Wolf has discovered his origin. The chief is informed, and the two are seized. Starlight is forced to run the gauntlet.



portrayed by Wallace Reid. Charles Inslee as Crouching Panther, the Hopi warrior, does fine work. Forming the background for these are many Indians, lending to the play an appearance of actuality and creating an illusion that holds. There is a good picture of a pueblo, with ladders reaching to the second storey. We see the interior of a Hopi home, with the natives grinding meal between stones, in the primitive way. There is a realistic representation of the cauterisation of a rattlesnake bite—the excision of the infected part, the heating of the ramrod, and the burning of the affected tissues. Also, we see the snake as he is coiled to strike—an unusual picture. Throughout the two reels the action is fast, the interest sustained.

The basis of the story is an old edict, issued as the result of one of the tribal differences, that death shall be meted out to the Hopi woman who marries an apache. Crouching Panther is struck by a rattlesnake, and goes to the camp of a party of surveyors. A member of the group, José, the apache graduate of Carlisle, moves quickly. He cauterises the wound and starts the Panther on his way home. A short time afterward José, on a hunting expedition, encounters a trap arranged for

Surviving this ordeal, she is thrown into a room of the pueblo, there to starve. José is bound to the side of the pueblo, to undergo the fate of his bride.

Just following the marriage ceremony, Crouching Panther has returned and has most cordially greeted José having in mind the signal service the Apache has rendered him on the occasion of the snakebite. The Panther was unable to save Starlight from her punishment, but he goes to José at his first opportunity, assuring him of his help. The watcher by the side of José is caught off his guard and put out of the way. A second Indian likewise is quickly disposed of. The two then go to the relief of Starlight. She is lifted up to the second floor, where the party await an opportunity to elude the vigilance of the tenants of the strange abode. They are all astir, and there is an animated picture. Finally the three mount horses and ride to the border. There at the dividing line between Mexico and the United States the Hopi gives José raiment and belt with pistols. As the light fades the Panther stands watching the two ride into the night. José had saved his life when he was injured. The Panther has saved two lives.



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PORTOBELLO PICTURE PALACE, LTD. (8,515).—Registered in Edinburgh January 9, with capital £1,500 in £1 shares, to acquire property, and carry on business as entertainment and amusement proprietors, etc. The first subscribers are: P. G. Gillespie, 45, Queen Street, Edinburgh, S.S.C., with 100 shares; F. H. Lightbody, 56, Queen Street, Edinburgh, solicitor, with 100 shares; and J. Paterson, 29, Frederick Street, Edinburgh, solicitor, with 25 shares. Private company. The first directors are P. G. Gillespie, F. H. Lightbody, and A. M. Hutcheon. Qualification £25. Remuneration £25 per annum. Registered office: 29, Frederick Street, Edinburgh.

LEWES CINEMA COMPANY, LTD.—This company has just been registered with a capital of £3,500 in £1 shares, to carry on the business of proprietors and managers of electric or cinematograph

theatres, &c., and to adopt an agreement with P. D. Stonham, Private company. The number of directors is not to be less than three nor more than seven. Qualification £100. Remuneration 10 guineas each per annum.

PALACE THEATRE (LUTON), LTD. (126,445).—Registered Jan. 19, with capital £7,000 in £1 shares, to carry on the business of cinematograph theatres, skating rinks, music halls, &c. The first subscribers, each with one share, are: T. E. Godbold, 44, Whitehall Park Road, Gunnersbury, W., clerk, and A. Harris, 112, Fairfax Road, Harringay, N., clerk. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Registered by Harris, Chetham, and Cohen, 25, Finsbury Square, E.C.

BRODSWORTH AND ADWICK-LE-STREET PICTURE PALACE CO., LTD., (126,413).—This company was registered on January 9 with a capital of £3,100 in £1 shares to carry on the business indicated by the title. The subscribers are: I. Lodge, 11, Guest Road, Barnsley, draper; J. Mitchell, Woodburn, Mount Vernon Road, Barnsley, insurance superintendent; R. W. King, 73, Sheffield Road, Barnsley, furniture dealer. Private company. The number of directors is not to be less than three nor more than 20; the subscribers are to appoint the first. Qualification £100. Solicitors: Bury and Walkers, Barnsley. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

DUNFERMLINE CINEMA HOUSE, LTD., (8,516).—Registered in Edinburgh on Jan. 11, with capital £4,500 in 4,400 ordinary shares of £1 each and 2,000 deferred shares of 1s. each, to carry on the business of proprietors of entertainments and amusements. The first subscribers are: D. A. Fraser, Park Avenue, Dunfermline merchant, with 100 shares; C. R. Douglas, 6, High Street, Dunfermline, measurer, with 100 shares; R. Husband, 1, Douglas Street, Dunfermline, solicitor, with 100 shares; J. Kerr, 103, Bath Street, Glasgow, solicitor, with 100 shares; A. J. Reid, 1, Douglas Street, Dunfermline, solicitor, with 100 shares; J. Fraser, High Street, Dunfermline, architect, with one share; and J. Paton, 89, Dewar Street, Dunfermline, law clerk, with one share. The first directors (to number not less than two nor more than five) are D. A. Fraser, C. R. Douglas, R. Husband and J. Kerr. Qualification 100 ordinary shares. Registered Office 1, Douglas Street, Dunfermline.

MORTGAGES AND CHARGES.

DONCASTER ELECTRIC THEATRE CO., LTD.—A memorandum of satisfaction in full on December 31st, of debenture, dated January 11, 1912, securing £500, has been filed.

WATFORD THEATRE AND SKATING RINK CO., LTD.—Issue on December 20, 1912, of £550 debentures, part of a series of which particulars have already been filed.

UNITED ELECTRIC THEATRES, LTD.—A memorandum of satisfaction to the extent of £700, on December 31, of debentures dated January 22, 1913, securing £7,000, has been filed.

WALLASEY CINEMA, LTD.—Particulars of £1,000 debentures, created December 23, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future. No trustees.

HESSLE ROAD PICTURE PALACE, LTD.—Contributory mortgage, dated January 1, 1913, to secure £3,000 charged on land in Hessle Road, Hull, with "Hessle Road Picture Palace" thereon. Holders: C. Oxtoby and Mrs. E. M. Oxtoby, 9, Westbourne Avenue, Hull.

NEW MANCHESTER THEATRE, LTD.—Particulars of £15,000 debentures, created Dec. 20, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £2,080. Property charged: the company's undertaking and property, present and future, including uncalled capital, but excluding unpaid calls. No trustees.

NORTH WALSHAM PICTUREDROME, LTD.—Debenture dated December 31, 1912, to secure £50 and 15 per cent. interest, charged on the company's undertaking and property, present and future, including uncalled capital. Receiver Holder: J. Dixon, North Walsham.

CRITERION ELECTRIC THEATRE (GOSPORT), LTD.—A notice of the appointment of C. S. Hopkins, of Cambridge Junction, Portsmouth, as receiver, on January 4, 1913, under powers contained in trust deed dated September 16, 1912, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

ANOTHER STEP FORWARD BY THE AMERICAN COMPANY.

TWO SUPERB FLYING A SUBJECTS.



WHEN we mentioned some weeks since that The American Company had added to their aggregation of star actors and actresses an entirely new Western company, we ventured the opinion that when the films for which they were to be responsible made their appearance they would be found equal, if not superior, to what we have been accustomed to look for in pictures bearing the Flying A. That our prophecy was a correct one was borne out by a private view we had the other day of "Love and the Law," length 1,000 feet, to be released on March 1st, the first of the films made by this all-star cast of new actors. From it it was at once apparent that the newcomers had rapidly shook themselves down to their new conditions, for every character is delineated in a manner that places the actor or actress responsible for it high upon the ladder of success in the silent drama. Nor do we wonder at this when we bear in mind the fact that some of America's leading artistes, such men and women as Wallace Reid, Chet Withey, and Lillian E. Christy, figure in the cast. The plot is a strong one, and it has been both well staged and well acted. We look upon it as the forerunner of many good things to come, and if the Flying A were to do no more than maintain the high standard obtained in this picture they would deserve our grateful thanks. Thus runs the story:—

CAST:

Mabel Trude.....Lillian E. Christy.
Tom Trude.....Edward Coxen.
John Allen.....Wallace Reid.
The Outlaw.....Chet Withey.

John Allen is in love with pretty Mabel Trude, and the honour conferred upon Allen by the community electing him sheriff aids him in pressing his suit. The engagement is announced, and Allen is the happiest man in seven States. Tom Trude, the brother of Mabel, is a sort of shiftless fellow and is exceedingly unlucky at cards. It requires but little argument on the part of the acknowledged worst man of the community to win Tom over to his gang, as he hopes to make good his losses at cards in some manner other than actual labour. The Post Office is held up, and the sheriff called upon to bring the perpetrators to justice. A lively encounter is followed by the escape and pursuit

of one of the men. The sheriff himself takes up the chase, and successfully runs down the man. To his consternation it proves to be Mabel's brother. He passes their home with the prisoner in tow. Mabel argues and pleads, but to no avail, and she finally plays her largest card—her love against her brother's liberty. The mental struggle of the sheriff is intense, but he wins, and as he pockets the engagement ring returned by Mabel he marches his prisoner off to gaol.

"ANOTHER MAN'S WIFE."

This film, which is to be released on February 26th, length 992 feet, comes fully up to the standard of the Flying A releases, and is noteworthy for its beautiful and novel settings. It is a drama that grips, for the story is told with an effectiveness seldom reached in the photo-play. To the golfer it will appeal irresistibly, for amongst the scenes is a splendid view of one of America's most notable links. Here is the plot:—

Orrin Austin and his wife were visiting at the Hope Country Club. Austin merely left his wife sitting alone; he made no effort to introduce her, and showed his neglect plainly to the guests about the club grounds. Austin, on the links, tiring of the game, met Jennie Wilton, a widow. They strolled throughout the grounds together, and the wife of Austin grieved in her heart at the sight. Her mother, proud of the splendid match her ingenuity had made, watched proceedings carefully, drinking her wine on the great balcony, and ever keeping an eye out for trouble. It came when Jack Stanton, bachelor, made a spectacular drive. The ball rolled three hundred yards away, and stopped at the feet of the lonesome wife. Acquaintance ripened into friendship in an hour. Returning, after a stroll with the Wilton woman, Austin saw his wife talking with Stanton. Instantly there was a clash. Austin turned upon his wife, and the dislike of years focused in a bitter speech. He went away after that with the Wilton girl, and his lonesome wife, sitting alone, watched through a glass while Austin kissed her in a boat gliding through the trees toward the open lake. A few moments later Austin made up his mind. Pulling in toward shore, he wrote a note and sent a boy to deliver it to his wife. Stanton, seeing it all, took the note from the servant, and himself carried it to Mrs. Austin. She read it, smiled, gazed out to sea, and turned happily toward Jack Stanton.

THE CINEMA

Film Register.

A carefully compiled list of re'eases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films to be Released during January, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
American Rhine.....	Kalem,	T	565	2	Burma, Rangoon, India.....	Edison,	T	350	22
Afrikaner Girl, An.....	Clarendon,	D	1005	5	Baby's Shoe, A.....	Edison,	D	1,000	25
At the Rainbow End.....	Lubin,	D	1029	16	Bringing Home the Pup.....	Edison,	Co	650	25
Adventure of the Smelling Salts.....	Vitagraph,	D	902	11	Bov Rangers.....	Edison,	C	100	25
Armadillo, The.....	Urbanora,	N	495	1	Bottling Factory at Vichy.....	Gaumont,	I	300	16
After the Honeymoon.....	A.B.,	C	542	23	Badness of Burglar Bill.....	Hepworth,	C	500	23
Absent-Minded Burglar.....	A.B.,	C	487	26	Bill's Banquet.....	Lux,	C	520	18
Aunt B-tty.....	Cines,	Co	1020	4	Building a Harbour.....	Ambrosio,	I	343	19
At the Masquerade Ball.....	Edison,	D	1000	15	Bloomer's Mother-in-Law.....	Cines,	C	380	25
At Home in the Water.....	Edison,	T	400	18	Billy's First Courtship.....	Gerrard Film Co.,	C	500	18
Andelle, The.....	Gaumont,	T	260	12	Brothers, The.....	Gaumont,	D	830	23
Adventures of Dick and Harry.....	Pathe,	Co	757	11	Baby's Name.....	Gaumont,	Co	730	23
Ancient Greece.....	Pathe,	T	545	11	Bouille Institute, Cabinet-Making.....	Gaumont,	I	520	26
Awakening, The.....	Selig,	D	1045	12	Badger Digging.....	Heron,	Sp	369	30
At Cross Purposes.....	Urbanora,	D	960	8	Behind the Scenes.....	Nordisk,	D	2434	19
Accidental Millionaire.....	Lubin,	Co	668	12	Broken Butterfly.....	Elite,	D	3062	23
Auto-Suggestion.....	A. & C.,	Co	700	29	Clubman and the Crook.....	A.B.,	Co	400	5
At Old Fort Dearborn.....	Bison,	D	2050	18	Cockle Industry.....	Empire,	I	420	5
Andegli.....	Cines,	T	197	25	Cupid v. Cigarettes.....	Majestic,	Co	1030	1
At the Risk of Her Life.....	Cosmopolitan,	D	2800	26	Cousins.....	Thanouser,	Co	1000	4
Alkali Ike's Close Shave.....	Essanay,	Co	990	26	Conductor 786.....	Thanouser,	D	1000	4
An Old Maid's Love.....	Nordisk,	Co	1059	19	Caught in his own Net.....	Cricks & Martin,	D	990	2
Amaradhapura.....	Eclair,	T	360	9	Calino as Prison Governor.....	Gaumont,	C	654	5
An Indian's Friendship.....	Essanay,	D	985	23	Cambridge 'Varsity.....	H. & B.,	T	507	19
Aerial Removal.....	Pathe,	C	396	18	Chief White Eagle.....	Lubin,	D	1052	19
As Fate Would Have It.....	Vitagraph,	D	1010	23	Country School Teacher.....	Lubin,	D	1040	19
Austrian Mountain Artillery Manœuvres.....	Welt,	E	415	30	Call of the Blood.....	Majestic,	D	983	18
All on Account of a Widow.....	Powers,	Co	985	25	Cooks and Mumps and Complications.....	Ammet,	C	920	25
Animal Preservation.....	Svea,	E	490	26	Coster's Honeymoon.....	Cosmopolitan,	C	405	9
Angel of the Studio.....	Victor,	D	1000	18	Caught.....	Cricks and Martin,	C	430	11
Abbreviations.....	Pathe,	C	508	29	Comic Film Journal (No. 2).....	Duskes,		12	
Animal Studies.....	Gaumont,	A	280	30	Constantinople Monument.....	Eclair,	T	415	2
Brothers Under the Skin.....	Reliance,	D	984	1	Convicts' Dream.....	Reliance,	Co	460	22
Breach of Breaches.....	Clarendon,	C	635	12	Castaway, The.....	Imp,	D	980	2
Bringing Father Around.....	Essanay Co.,	D	976	9	Cowboy's Proposal.....	Melies,	Co	420	4
Barcelona and Port.....	Gelebert,	T	300	19	Capital of Sardinia.....	Ambrosio,	T	325	16
Betrothed in a Well.....	Itala,	Co	370	4	Central Italy.....	Cosmopolitan,	T	345	19
Bachelor's Bride.....	Kalem,	Co	477	19	Comic Film Journal (No. 3).....	Duskes,		19	
Belligerent Benjamin.....	Majestic,	C	295	15	Convict's Return, The.....	Gem,	D	1000	8
Baby Hands.....	Thanouser,	D	1000	15	Carpenter's Fortune.....	Gerrard,	C	390	11
Birth of the Lotus Blossom.....	Thanouser,	D	1000	15	Calino Tries to Get the Sack.....	Gaumont,	C	375	19
Betty's Nightmare.....	Victor,	C	992	4	Country Girl, A.....	Imp,	D	986	23
Bachelor's Buttons.....	Vitagraph,	Co	498	11	Caught in his own Trap.....	Nordisk,	D	665	12
Beautiful Umbria.....	Cines,	T	380	4	Cross Roads, The.....	Victor,	D	1000	18
Bloomer, Detective.....	Cines,	C	541	11	Calvinist Martyr, A.....	Pathe,	D	2112	22
Bobby as a Guardian Angel.....	Gaumont,	C	455	9	Catchpenny Seeks a Marriage of Convenience.....	Savoia,	C	600	29
Biwa Canal.....	Selig,	T	306	12	Comic Film Journal (No. 4).....	Duskes,	C	26	
Bunny all at Sea.....	Vitagraph,	Co	987	16	Copper Mines at Bingham, Utah.....	Edison,	I	400	29
Black Mask.....	American Film Releases,	D	2950	11	Calumny.....	Eclair,	D	920	23
Bonnie of the Hills.....	Brockliss,	D	992	2	Chains.....	Es-anay,	D	990	26
Butterfly, The.....	Majestic,	D	983	11	Circulation of the Blood.....	Itala,	Sc	310	19
Bill Wilson's Gal.....	Vitagraph,	D	902	2	Cruel Stepmother.....	Imp,	D	995	30
Bobby's Father.....	Vitagraph,	D	1013	4	Commodore's Daughter.....	Nordisk,	D	2378	26
Baby's Adventure, A.....	Brockliss,	C	960	22	Charlie's Marriage.....	Duskes,	Co	785	30
Baby, the Boy and the Teddy Bear, The.....	B. and C.,	C	280	30	Commodore's Daughter.....	Nordisk,	D	2378	26
Bloomer and Lea.....	Cines,	Co	434	18	Cuttle Fish.....	Eclair,	N	485	30
Barcelona.....	Cabot,	T	446	30	Duke's Plan, The.....	A.B.,	D	985	2

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Length.	Date.	Title.	Maker.	Length.	Date.
Down with the Men	Lubin, Co	590	2	Garrison Joke	Majestic, Co	680	18
Day in a Great Health Resort	Gaumont, I	400	2	Great Dock Fire	Pathe, Tp	250	4
Dolly, the Tomboy	Imp, Co	576	5	Greater Christian	Rex, Tp	1000	9
Day of '49	Kalem, D	994	19	Guy Mannering	Reliance, D	2000	15
Doctor's Close Call	Brockliss, D	959	15	Geisha Girls of Japan	Selig, T	590	8
Dutch Small Holding	Cosmopolitan, T	333	12	Getting in Wrong	Ammet, Co	433	22
Duty Conquers	Gaumont, D	1020	9	Gontram's Dancing Pumps	Eclair, C	700	2
Drummer, The	Lubin, C	425	23	Getting Atmosphere	Selig, C	400	16
Dupin's Guardian	Urbanora, C	360	8	Girls and the Chaperon, The	Nestor, Co	983	15
Dick Turpin, No. 4	B & C, D	1198	12	Grassville Girls, The	Essanay, Co	984	2
Doggie's Debut	Thanhouse, D	1000	11	Gold and Glitter	A.B., D	999	30
Diana's Legacy	Vitagraph, Co	479	4	Good For Nothing, The	Lubin, D	1052	39
Dutch Windmills	Gerrard Film Co., T	285	25	Godmother, The	Vitagraph, Co	816	23
Danish Landscapes	Nordisk, T	453	26	Gulf of Spezia	Ambrosio, T	830	26
Double Life	Cosmopolitan D	900	19	Gontran's Unknown Neighbour	Eclair, Co	680	16
Deliverance, The	Flying A., D	1012	18	Getting Mary Married	Imp, Co	705	29
Diamond Cutting	Gerrard, I	550	4	Glory of Waffles	Pathé, Co	708	29
Day in Shakespeare's Land	Hepworth, T	325	23	His Auto's Maiden Trip	A.B., C	599	2
Dick's Predicament	Imp, Co	418	19	Hoist With his Own Petard	A.B., Co	406	16
Dancer's Dream, A	Urbanora, Co	355	18	Heredity	A.B., D	1015	19
Deauville	Pathe, T	495	21	Horse Thieves of Ear X Ranch	Brockliss, D	995	8
Dynamiters, The	Selig, D	983	30	Hydraulic Works of Adda	Brockliss, I	341	11
Danish Landscapes	Nordisk, T	453	26	How a Pair of Boots are Made	Gaumont, I	530	5
Dupin in Search of Quiet	Urbanora, C	350	29	Her Spoiled Boy	Vitagraph, D	991	11
Evil Turns to Good	American Standard, Co	725	5	Hercules Spa in Royal Hungary	Welt, T	360	19
Every Inch a Man	Vitagraph, D	928	16	Her Sister's Silence	Pathe, D	1287	3
Evening Parade at Fort Hamilton	Vitagraph, M	409	16	Heart of Stone	Cines, D	2186	4
End of the Feud	Essanay, D	990	2	Honour Before Wealth	Cines, D	1022	11
Extinguished Light	Ambrosio, D	1820	23	His Message	Cosmopolitan, D	815	9
Embarrassing Moment	Gaumont, C	630	16	Her Brother's Tutor	Cricks & Martin, D	930	9
Elusive Kiss, An	Urbanora, Co	990	22	Honeymoon Trip, A	Gaumont, Co	740	12
Express Cookery	Urbanora, T	255	22	Her Burglar	Imp, C	559	12
Expensive Shine	Vitagraph, Co	646	30	His Most Difficult Part	Nordisk, D	1706	5
Evil Genius	Eclair, D	2970	30	Her First Love Affair	Nordisk, Co	1204	5
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C., D	1559	5	His First and Last Appearance	Powers, C	493	11
Forest Ranger	Lubin, D	1063	5	His Weakness	Powers, D	983	15
Felix at the Ball	Lubin, Co	376	5	Hope Deferred	Pathe, C	545	14
Final Settlement, The	A.B., D	981	16	Hour of Peril	Rex, D	1000	18
Four Friends	A. & C., D	982	11	How the Cat Came Back	Savoia, C	600	15
Fresh Air Romance	Edison, R	1000	8	Her Father's Hat	Vitagraph, Co	702	18
Foolshead, Sportsman	Itala, C	495	5	Hotel Honeymoon	A. & C., C	985	1
Fugitive from Justice	Lubin, D	1005	16	Heart of a Woman	Hepworth, D	610	2
Family Next Door	Lubin, Co	1048	16	Holiday Resorts of Italy	Brockliss, T	350	25
For Her Daughter's Sake	Savoia, D	1600	4	How Mr. Poliphar Married	Itala, C	560	19
Fisherman's Infatuation	B & C., D	2012	26	Her Guardianship	Pathe, C	478	18
Fight for a Flirt	Barker, Co	420	12	His Burglar Brother	Pathe, D	939	18
For Baby's Sake	Barker, D	690	16	Heart in Rags	Selig, D	872	23
Fisherman's Luck	Essanay, R	990	12	His Wedding Eve	Selig, C	970	20
Flower Girl's Romance	Kalem, D	970	23	Her Bitter Lesson	Selig, D	1000	26
Feathered Comrade	Svea, A	382	12	Her Education	Selig, D	970	30
Father's Hot Toddy	Vitagraph, Co	702	18	Hamfat's Success	American Standard, C	665	20
Forbidden Love	Pathe, D	824	11	How Vandeyck Won his Wife	Barker, D	930	19
Fight in the Dark	A. & C., D	1020	4	His Brother's Crime	Cines, D	2248	20
Fraud at Hope Mine	Kalem, D	1085	9	House of Pride, The	Essanay, D	984	30
Fixing a Flirt	Lubin, Co	998	12	Hidden Treasure, The	Flying A., D	570	22
Funnicus's Circuit	Eclair, C	530	12	Her Own Country	Flying A., D	1005	25
Father	Itala, D	3485	19	Hindoo Curse	Vitagraph, D	892	2
Fires of Revenge	Pathe, D	1698	15	Hesitating Bachelor	Elite, Co	970	10
From the Wilds	Rex, D	882	23	Hotel Mermaid	Pathé, Co	460	20
Feathered Comrade	Svea, A	382	12	Hunting the Stag	Urbanora, A	450	29
Fisherboy's Faith	Selig, D	920	23	Irish Girl's Love	Lubin, D	1052	5
Four Days a Widow	Vitagraph, Co	967	25	In the Valley of the Hasti	Welt, T	246	5
Feathered Favourites	Pathe, E	510	25	Intrusion at Lompac	Flying A., D	918	1
For Mother's Sake	Cines, D	987	25	Intigue, The	Imp, D	978	9
For Professional Services	Edison, Co	625	29	I Saw him First	Kalem, Co	523	16
Funnicus, Boatbuilder	Eclair, C	465	16	Informers, The	A.B., D	1080	26
Field Spiders	Eclair, N	595	23	In the Abyss	Brockliss, D	1722	15
From St. Paul to Entrevaux	Gaumont, T	310	23	Iron Foundry in the Urals	Gaumont, I	295	9
Fighting Parson and the Moonshiners	Imp, D	1010	26	Isles of the Wild	A.B., D	999	9
Fastest Motor Ice-Boat in the World	Pathé, I	250	29	Iwan the Highwayman	Cossack, D	1313	12
Funnicus and his Son	Eclair, C	695	30	Interest Spots of South Germany	Welt, T	200	0
Gipsy Love	Cossack, D	804	2	In Search of a Title	American Standard, Co	795	16
Giants of the Valles	Gelebert, T	441	5	Indian Raiders, The	Bison, D	1018	11
Girl of the Golden Run	Bison, D	1000	4	In the Shadow of the Rope	Cosmopolitan, D	805	10
Gambler and the Girl	Cosmopolitan, D	970	2	Idyll of Hawaii	Flying A., D	990	18
Gentleman Different from Others	Itala, C	555	5	In the San Fernando Valley	Nestor, D	977	29
				Jim Mistaken for Foolshead	Pathe, C	572	4

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Joy that Kills	Urbanora, D		855	1	Madrid	Cabot, T		364	12
Jim Bentley's Adventure	Flying A., D		970	11	Mary, Chauffeur	Majestic, Co		987	8
Jewel Thieves Outwitted	Hepworth, D		850	16	Motor Cycle Adventure	Selig, D		1010	2
Jim's Vindication	Selig, D		1035	12	May and December	A. B., Co		364	30
Juan and Juanita	Lubin, D		1027	9	Modern Lotharios	Cines, Co		848	22
Jess	Thanhouse, D		3000	8	Much Ado About	Cricks & Martin, C		460	18
Jack's Word	Flying A., D		1000	22	Mona's Debt of Honour	Clarendon, D		1100	26
Knights of Rhodes	Ambrosio, D		2300	5	Mother Goose in a 16th Century Theatre	Edison, Co		550	22
Kitty at a Boarding School	Edison, Co		650	18	Moving Finger, The	Essanay, D		688	19
Knight of the Snows	Pathe, D		1320	8	Miss Simpkin's Summer Boarders	Essanay, Co		990	19
Kidnapped by Gypsies	Savoia, D		1750	22	Marriageable Widow	Gaumont, Co		500	16
Kings of the Forest	Selig, D		1800	19	Minute Atoms of the Main	Gaumont, E		410	19
Life in Morocco	Geem, T		284	5	Matrimonial Fever	Lux, Co		760	22
Lily of Letchworth Lock	B. & C., D		1115	19	Maud Muller	Nestor, D		1823	18
Like a Sister	Itala, D		2600	4	Modern Girl	Nordisk, D		2730	12
Love Test	Imp, D		978	5	Man's Lie, A	Pathe, D		930	15
Love will Find a Way	Powers, Co		983	8	Madcap Molly	Pathe, D		990	15
Love's Miracle	Thanhouse, D		1000	18	Maritime Industries, Cockles	Pathe, E		468	18
Like Knights of Old	Edison, D		650	11	Manufacturing Combs at Ayomaax, France	Urbanora, I		335	15
Landscapes and Customs of Sardinia	Ambrosio, T		315	5	Marcantoni Quartet	Pathé, P		545	20
Lieut. Rose in Chinese Seas	Clarendon, D		1215	19	Mountain Artillery at Practice	Gaumont, E		325	30
Letter, The	Essanay, D		988	16	Mystery of the Seven O'clock Express	Urbanora, D		2190	29
Legend of King Cophetua	Hepworth, O		625	16	Nicholas Nickleby	Thanhouse, D		2000	1
Landlubber, The	Kalem, Co		555	23	New Use for a Bike	Lux, C		465	4
Little Music Teacher	Majestic, D		1004	22	New Microbe	Cines, C		413	8
Living Statue	Pathe, Co		956	8	Naval Manœuvres at Lorient	Lux, N		640	15
Lesson, The	Melies, D		607	4	Newly Weds	A. B., Co		981	9
Lash of Fate	Rex, D		1039	2	Noodle Industry	Lubin, I		450	9
Lost Years	Rex, D		1034	4	Nursie and Knight	Thanhouse, D		1000	11
Loyalty of Sylvia	Vitagraph, D		944	2	Neighbours	Barker, D		700	22
Liege	Cines, T		313	18	New Member of the Life Saving Crew	Edison, D		1000	29
Land Beyond the Sunset, The	Edison, D		1000	22	Negro for Love	Itala, C		650	26
Lifeboat Rescue	Heron, T		450	16	Oxford University	H. & B., T		494	5
Love and Treachery	Lubin, D		1010	30	On the Spulga	Cosmopolitan, T		375	5
Lost Stud, The	Nordisk, Co		666	12	Orange Gathering in Valencia	Cabot, I		355	10
Life Saving Jim	Pathe, C		478	25	On the Road to Montserrat	Pathe, T		442	4
Losing His Head	Pathe, C		297	25	Opium Smugglers	Selig, D		1040	9
Liquid Air Experiments	Pathe, E		495	25	Outwitting the Profes-or	Edison, Co		1000	15
Love and Art	Cines, R		731	29	On the Border Line	Nestor, D		1000	11
Love's Labour Lost	Gaumont, C		490	23	On Account of a Handkerchief	Reliance, C		525	25
Lucky Lobster, A	Gaumont, Co		1030	26	One Night and Then	A. B., D		992	12
Legend of Montmartre	Gem, D		995	15	Odette	Geem, D		575	9
Lady Sheriff	Pathé, D		824	29	Old Gardener's Son	Savoia, D		1080	1
Loves Strategy	Cont'l, Co		1026	26	Old Heidelberg	Gaumont, T		490	19
Musketeers of Pig Alley	A. B., D		1001	5	Old Colonel's Gratitude	Pathe, D		1863	15
Marble Industry in France	Geem, I		355	19	Organ Grinder's Ward	Reliance, D		992	29
"Miss" Hitf, A	Gaumont, Co		950	2	On Board the S.S. "Dubuque"	Flying A, NC		405	45
Mountain Dew	Kalem, D		1010	19	Otter Hunting	Heron, Sp		460	19
Man, the Moustache, and the Maids	Pathe, C		595	1	Ostrich Farming Near Nice	Lux, I		420	29
Moneylender, The	Pathe, D		3500	11	Outwitted	Nordisk, Co		1050	20
Monte Cristo	Selig, D		3150	5	Only a Woman's Heart	Pathé, D		2490	20
My Wife's Bonnet	Selig, Co		1047	9	On the Mountain of St. Gothard	Gaumont, Tr		400	30
Mills of the Gods	Vitagraph, D		3079	9	Opal Stealers	Pathé, D		600	29
Miss Tweedledum	Ambrosio, C		555	9	Outwitted	Nordisk, Co		1050	26
Monson	Cines, T		249	11	Power of a Hymn	Kalem, D		1025	2
Michael Dwyer	Cosmopolitan, D		850	12	Pat the Soothsayer	Kalem, Co		405	2
Montserrat	Cabot, T		420	20	Perils of the Cliffs	Kalem, D		1015	5
Mother of the Ranch	Essanay, D		986	16	Parson James	Lubin, D		1041	2
Man's Calling	Flying A., D		1012	11	Playing Tramps	A & C, Co		950	8
Massage	Gaumont, S		265	12	Punished	Brookliss, D		1050	8
Mr. Timmid finds a Watch	Gaumont, C		630	12	Pimple Gets a Quid	Cosmopolitan, C		360	5
Music Hath Charms	H. & B., E		420	26	Panther's Prey, The	Gaumont, D		1920	5
Millionaire Cop	Imp, Co		990	12	Pedlar's Find	Reliance, D		982	18
Milanos, The	Pathe, P		478	8	Pimple Wins a Bet	Cosmopolitan, C		350	12
Making Birch Brooms	Urbanora, I		310	8	Plot and Pash	Hepworth, Co		725	12
Mistake in Spelling	Vitagraph, Co		876	18	Pat and the Milliner	Lux, Co		600	11
My Baby	A. B., D		999	12	Pursued by a Lioness	Lux, D		890	11
M. Sans Gene	Brookliss, D		905	1	Port of Copenhagen	Nordisk, T		594	5
Merry Widow, The	Eclair, Co		2320	12	Polidor as an Apache	Pasquali, C		580	5
Money	Essanay, Co		988	26	Polidor, a Member of the Death Club	Pasquali, C		680	12
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Park and Chateau of Chenonceaux	Pathe, T		475	11
Man Within, The	Nestor, D		977	25	Poorluck, Detective	Hepworth, C		425	2
Mammoth Life Savers	Vitagraph, Co		292	23	Pony Express Girl	Kalem, D		460	9
Mrs. Liripen's Lodgers	Vitagraph, D		951	25	Perjured Confession	Pathe, D		316	9
Max Linder's Appointment	Pathe, C		873	22	Pimple's Fire Brigade	Cosmopolitan, C		415	19
Midnight Visitor	Pathe, Co		660	25	Port of Havre	Gerrard, T		365	11
Manufacture of Stearine	Svea, C		487	23	Peasant's Loyalty, A	Gerrard, D		980	18

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title	Maker	Description	Length	Date	Title	Maker	Description	Length	Date
Path of Destiny	Pathe	D	2623	25	Spider, The	Eclair	D	550	16
Polidor as a Lady's Maid	Pasquali	C	570	19	Salambo	Gerrard Film Co.	D	940	25
Pennorth of Tomatoes	Brockliss	C	450	30	Simple Simon, Costumier	Gaumont	C	600	26
Paul Sleuth Burglary Syndicate	Cricks & Martin	D	1140	30	Spiffkins Eats Dynamite	Lux	C	475	25
Petronilla's Monkey	Eclair	C	550	23	Spirit of the Range	Vitagraph	D	918	30
Pals	Flying A.	D	1007	29	Strike, The	A. & C.	D	972	27
Proof of the Pudding	Gaumont	C	470	30	Star Fish, The	Eclair	Q	520	9
"Quicker than Thought" Movements	Pathe	Sc	510	4	Sweet Alice, Ben Bolt	Imp	D	990	19
Queen of Sheba	Pathe	D	1880	18	Silent Signal	Lubin	D	1032	30
Russian Peasant Industry	Cossack	I	327	16	Simple Life	Majestic	D	1015	27
Ranchgirl's Trial, The	Essanay	D	987	5	Squatter's Rights	Rex	D	1000	25
Ramble Round Suchon	Gaumont	T	380	5	Supreme Power, The	Savoia	D	950	18
Rivals, The	Gaumont	D	960	2	So-Jun-Wah and the Tribal Law	Selig	D	1007	19
Rural Dorset	Urbanora	T	330	1	Shooting the Rapids of Kalsuragawan, Japan	Selig	T	296	23
Removing Sunken Vessels	Edison	I	350	11	Scenes on the River Lee, Ireland	Vitagraph	T	196	23
Ranchman's Awakening	Bison	D	988	8	Scenes of Irish Life in Dublin	Vitagraph	T	289	30
Rival Neighbours	Cines	Co	592	15	Soldiers Exercising in Turkestan	Eclair	E	450	30
Redwing and the Palefaces	Kalem	D	1005	26	Thorns of Success	Majestic	D	1005	4
Rinking Mad	Pathe	C	495	8	Their Idols	A.B.	Co	593	19
Rajah's Hatred	Vitagraph	D	604	16	Torch of War	Cosmopolitan	D	2350	5
Ride on the Rigi Railway	Welt	T	374	23	Trials of a Merry Widow	Cricks & Martin	Co	710	25
Royal Tunbridge Wells	H. & B.	T	362	12	Thrifty Parson, The	Essanay	C	990	25
Ring off	Savoia	Co	525	1	Truth will Out	Gem	D	1000	1
Red Barrier	Vitagraph	D	1102	4	Tiny Tim Visits the Circus	Gaumont	C	290	2
Rodolfi Outwitted	Ambrosio	C		19	Taming their Parents	Lubin	Co	624	10
Raven, The	American Standard	D	950	9	Tananarivo	Pathe	T	445	1
Robert's Lost Supper	Barker	C	470	30	Troubadour's Triumph	Rex	D	1000	11
Restitution	Eclair	D	2320	16	Teddy's Unlucky Day	Urbanora	C	465	1
Roman Catholic Mission in China	Eclair	T	550	23	Thread of Destiny	A.B.	D	977	23
Rendezvous Interrupted	Itala	C	575	26	Telltale Umbrella	Barker	C	615	2
Roscambole's Gloves	Itala	Tk	945	26	Third Thief	Eclair	Co	565	2
Redemption	Cines	D	992	18	Ten Little Nigger Boys	Empire	Tk	380	23
Ranchman's Anniversary	Essanay	Co	980	19	Tomboy on Bar Z	Essanay	D	986	12
Ransom of Happiness	Gaumont	D	2460	19	Thief's Wife	Flying A.	D	1000	8
Ruth Roland, the Kalem Girl	Kalem	E	465	30	Tares of the Wheat	Imp	D	974	15
Romance at Catalina	Melies	D	1007	25	Telltale Message	Kalem	D	1000	26
River Clyde	Pathe	T	314	15	Tight Fit	Pathe	C	387	8
Red Man's Conscience	Urbanora	D	2080	15	Tempted by Necessity	Selig	D	1005	16
Rhodes	Pathe	T	280	22	Trail of Guilt	Ammet	D	713	11
Raising Chickens	Urbanora	E	375	22	Tweedledum Studies Mathematics	Ambrosio	C	484	16
Ride on the Rigi Railway	Welt	T	374	23	Tramp's Ingratitude	Gerrard	D	790	11
Sevillan Keynotes	Cabot	T	505	2	Travels in Japan	Gerrard	T	610	18
Strange Story of Elsie Mason	Kalem	D	1115	5	Trawling in Napier, New Zealand	Heron	I	465	10
Substitute Heiress	Lubin	D	1049	2	Touch of a Baby	Hepworth	D	750	19
Shot that Failed	Bison	D	998	1	Truth Above All	Itala	C	500	19
Soldier's Duty, A	Edison	D	1000	11	Town of Grasse, The	Lux	T	320	18
Shotgun Ranchman, The	Essanay	D	988	9	Those Lovesick Cowboys	Nestor	Co	950	22
Starbucks, The	Flying A.	D	1970	4	Timid Lovers, The	Pathe	C	676	15
Slate Industry	Lubin	I	363	19	True Fish Story	Pathe	C	314	15
Story of a Wallet	Nestor	D	954	4	That Quack Cure	Pathe	C	595	18
Salad Washing	Pathe	C	314	4	Tiger Hunting in the Province of Naini Dink (Tonkin)	Pathe	E	436	18
Snapshot, The	Pathe	D	873	4	Tannforsen, Sweden	Svea	T	340	30
Subterfuge	Selig	Co	437	5	Tweedledum Mistakes his Flat	Ambrosio	C	460	23
She Cried	Vitagraph	Co	793	9	Tweedledum as a Tenor	Ambrosio	C	420	30
Smoker, The	A.B.	Co	595	26	The Last Resort	Bi on	D	955	23
Story of the Equine Spy	A. & C.	D	2060	18	Tattoo, The	Bison	D	1000	29
Stout and Thynne, Conjurers	Cines	C	656	4	Tootles Buys a Gun	Cricks & Martin	C	435	25
Strength and Cunning	Cines	D	2030	15	Through Greece	Eclair	T	465	16
Sins of the Fathers	Eclair	D	3,200	2	Two Little Waifs	Lux	D	1130	25
Sunshine	Essanay	D	980	12	Time Avenges	Reliance	D	982	11
Sculptor's Catch, The	Gaumont	Co	980	9	Tricked by Smugglers	Selig	D	1010	2
Society Witch, A	Gaumont	D	1415	12	Tempting Providence	Cont'l	D	2100	26
Strong Arm Nellie	Kalem	Co	435	26	Tiny Tim's Money Box	Gaumont	C	690	30
Samaritan of Coogan's Tenements	Lubin	D	1055	23	Uncle Mun and the Minister	Edison	C	1000	8
Satin and Gingham	Lubin	D	1054	23	Uncle Bill	Nestor	Co	1000	8
Stroke Oar, The	Lubin	D	1051	23	Under False Colours	Edison	D	1000	8
Surgeon, The	Lubin	D	1057	26	Useless Sacrifice	Brockliss	D	2631	23
Suitors and Suit Cases	Lubin	C	685	26	Unmasked	Cines	D	2082	22
String of Beads	Melies	D	1000	18	Unsuitable Suitor, The	Gaumont	Co	700	16
Sister Love	Pathe	D	1562	8	Unmerited Shame	Pathe	D	972	25
Sad Devil	Selig	C	1033	16	Usurper, The	Gaumont	D	2780	26
Smuggler's Daughter	American Standard	D	910	19	Ukko Till	Duskes	D	1330	30
Stenographer Wanted	Kalem	Co	594	9	Vicar of Daneville	Cosmopolitan	D	890	5
Skinflint, The	Kalem	D	1015	12	Views of Cannes	Lux	T	860	4
Sheriff's Mistake	Lubin	D	1065	5	Valley of Otta	Svea	T	326	9
Stab of Disgrace	Barker	D	940	26	Visit to Copenhagen	Urbanora	T	360	8
Star Eyes' Strategy	Bison	D	1000	25					

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Views in Calcutta	Edison,	T	1000	4	Which is Which?	Ambrosio,	Co	835	12
Valley of Olta	Svea,	T	326	9	What Might have Been	Brockliss,	D	958	29
Vandal Leopard	Pathe,	C	460	22	What Matter the Price	Cricks & Martin,	D	645	23
Voice of Warning	Selig,	D	948	26	Willie and the Pastry Cook	Eclair,	C	715	23
Victims of a Petrol Famine	Gerrard Film Co.,	C	400	25	Woman in White	Gem,	D	2050	22
Vagand, The	American Film Releases,	D	2750	26	Worries of a Parkkeeper	Gerrard Film Co.,	C	260	14
Warning Hand, The	Essanay,	D	990	5	Western Episode, A	Bison,	D	1020	15
Wanderer, The	Flying A,	D	1015	1	Workman's Honour, A	Cricks & Martin,	D	990	16
When Uncle made his Will	Lux,	C	550	8	When Wealth Torments	Essanay,	Co	984	23
Will of Destiny	Melies,	D	1056	11	Would-be Heir, The	Flying A,	D	1000	15
What the Milk Did	Powers,	Co	1000	4	Water Right War	Kalem,	Co	990	30
Wrecker, The	Pathe,	D	923	1	When Taro Received a Letter	Mikado,	C	423	4
Wiffles Tries Cinema Acting	Pathe,	C	660	1	When Mandy Came to Town	Thanhouser,	C	1000	29
Washerwoman's Husband	Brockliss,	C	490	10	When Justice Tempers Mercy	Thanhouser,	D	1000	29
White Geranium	Cines,	D	807	8	When California was Young	Vitagraph,	D	1010	25
Willie and the Wicked Cook	Eclair,	C	680	5	War Arrow, The	Pathe,	D	692	22
Way of the Mountain	Lubin,	D	1053	26	When Love Rules	Rex,	D	1000	30
Winner and the Spoils	Majestic,	D	985	25	When Persistency and Obstinacy Meet	Vitagraph,	Co	948	30
Where the Shamrock Grows	Rex,	D	995	16	Young Naturalist	Cosmopolitan,	Q	420	16
Woman in White	Thanhouser,	D	2000	22	Young Hearts and a Wise Head	Pathe,	Co	939	22
Whom God hath Joined	Thanhouser,	D	1000	25	Young Millionaire	Kalem,	D	994	16
Water Rats, The	Lubin,	D	1052	12	Young Terror, A	Pathe,	C	379	1

Films to be Released during February, 1913.

All for Jim	Majestic,	D	1016	1	Bloomer Seeks a Smile	Cines,	C	369	15
A Suffragette in Spite of Himself	Edison,	C	600	2	Broncho Billy's Love Affair	Essanay,	D	990	16
Animal Within, The	Flying A,	D	967	1	Bronx Cocktail, A	Imp.,	C	310	16
Auntie is Transformed into a Pig	Lux,	C	670	5	Beware Painting	Itala,	C	450	2
Arab's Bride, The	Thanhouser,	D	1000	15	Busy Day in the Jungle	Kalem,	C	670	27
An Elephant on their Hands	Vitagraph,	Co	967	6	Bravery of Dora	Lubin,	D	1013	27
As You Like It	Vitagraph,	D	3115	8	Converts, The	A.B.,	D	986	■
As the Bells Rang Out	A.B.,	D	457	23	Chichester and Arundel	H. and B.,	T	370	■
Adventuress Outwitted	Clarendon,	D	715	9	Cruel Deception	A. and C.,	D	2500	1
Adhesion	Cricks and Martin,	C	410	7	California Snipe Hunt	Kalem,	C	525	9
At the Foot of the Scaffold	Hepworth,	D	1975	9	Capt. Ben's Yarn	Majestic,	D	999	5
At the Foot of the Ladder	Thanhouser,	C	1000	19	Carmen of the Isles	Selig,	D	937	■
Arabian Sports	Vitagraph,	E	1010	15	Country Woman in Disguise	American, Ltd.,	Co	675	2
Ascending Mt. Blanc	Gaumont,	Sc	370	16	Corfu and the District	Brockliss,	T	355	8
An Artist's Nightmare	Pathé,	C	684	12	Comic Film Journal. No. 5	Duskes,	C	—	16
Atala	Selig,	D	1000	16	Chaperon Gets a Ducking	Kalem,	C	525	13
Battle of Wits	Kalem,	D	1005	2	"Conway," the Kerry Dancer	Kalem,	P	140	13
Brutality	A.B.,	D	1009	9	Cry for Help, A	A.B.,	D	1000	23
Burglar at the Ball	Hepworth,	D	575	2	Cowboy Guardians, The	Bison,	Co	1000	12
Battle in the Virginia Hills	Kalem,	D	970	9	Comic Film Journal. No. 6	Duskes,	C	—	7
Bettina's Substitute	Vitagraph,	Co	557	1	City of New York	Gerrard,	T	495	1
Billy's Shoes	A and C,	C	765	5	Calino & Simple Simon's Double Wedding	Gaumont,	C	540	6
Blood Stain, The	A and C,	D	980	8	Curing Hubby	Imp.,	C	425	9
Burglar's Dilemma	A.B.,	D	1007	16	Cupid on the Job	Majestic,	Co	759	22
Bloomer Out of Work	Cines,	C	456	1	Conflict's End	Rex,	D	1000	13
Broken Ideal	Cines,	Co	774	5	Cook's Triumph, The	Elite,	C	610	2
Bullfight	Cines,	A	436	5	Copper's Revenge	Gaumont,	C	880	16
Bronco Billy's Heart	Essanay,	D	988	2	Courageous Blood	Lubin,	D	1032	27
Billy McGrath's Art Career	Essanay,	Co	987	6	Criminologist, The	Nestor,	D	956	15
Blind Musician	Imp.,	D	528	2	Carl von Gordon's Family	Nestor,	Co	1000	19
Bar. K. Foreman	Lubin,	D	1064	13	Cupid and the Cat	Pathé,	Co	655	12
By the Sea	Lubin,	D	1057	16	Drowsy Dick's Dream	B. & C.,	C	530	9
Between Love and War	Selig,	D	1004	6	Driver of the Deadwood Coach	Kalem,	D	1005	6
Bludsoe's Dilemma	Flying A,	D	1000	1	Don't Pinch my Pup	Thanhouser,	D	1000	5
Brand of Cain	Ammex,	D	999	22	Dance at Silver Gulch, The	Es-say,	D	946	6
Bold Story, A	Clarendon,	C	600	2	Divorce, The	A.B.,	C	502	16
Bob's Ill Luck	Cines,	C	434	8	Diplomatic Lover, A	Pathe,	Co	754	1
Bloomer and Stout Seek a Wife	Cines,	C	443	12	Dog-gone question, A	A. & C.,	C	475	12
Boss of Katy Mine	Essanay,	D	939	13	Draughtman's Revenge, The	Barker,	D	1115	13
Bridal Room	Imp.,	D	938	13	Daughter of the Redskins	Bison,	D	1800	8
Biter Bit, The	Pathé,	C	698	5	Dollar Saved is a Dollar Earned	Edison,	D	990	12
Basque Wedding, A	Pathé,	T	481	8	Daughter's Sacrifice	Kalem,	D	1005	20
Brother's Acquittal, A	Reliance,	D	975	19	Double Event, A	Pathe,	C	1063	5
Bedelia and the Newly Weds	Reliance,	C	999	21	Dupin's Clarionet	Urbanora,	C	305	5
Bob's Deception	Rex,	D	1085	15	Day's Outing, A	A.B.,	C	409	22
Bunny at the Derby	Vitagraph,	Co	577	13	Doctor for an Hour	Edison,	Co	1000	19
Bay of Cattaro	Welt,	T	311	23	Daughters of Senor Lopez, The Flying	A.,	D	1000	12
Bob and the Apache	Cines,	Co	604	15	Death of Lucrece	Gaumont,	D	1120	16
Billy Boy	A. & C.,	C	484	19	Deacon's Shoes, The	Majestic,	Co	436	26
Beauty Spot, The	American Standard	C	695	9	Devil's Daughter, The	Nordisk,	D	3008	16
Breezy Blackpool	B. & C.,	T	385	27	Dawning, The	Vitagraph,	D	1826	22
Burglar Burgled	Cosmopolitan,	C	660	13	Enchanting Country of Amalfi	Cosmopolitan,	T	360	2
Bidoni as Orderly	Cines,	C	817	15	End of the Feud	Lubin,	D	1046	6



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FILMS TO BE RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Engagement of Miss Elsie	Cines, D		908	8	Kerry Gow	Kalen, D		2770	5
Excursion to Aram Pruma Castle	Gelebert, T		436	20	Kitty and the Bandits	Lubin, D		1060	6
Exotic Fish	Gaumont, N		300	9	Kitty's Little Love Affair	Pathé, C		792	8
Early's Awakening	Powers, D		675	8	Knowing Dog, A	Pathé, C		625	15
Eye of the Idol, The	Clarendon, D		1285	16	Lieut. Daring and the Photographing Pigeon	B. & C., D		1245	2
Early Days in the West	Invicta, D		1020	15	Lucky Fall, A.	Lubin, D		1063	9
Flashes of Light	Ambrosio, D		1235	6	Locked Out	Lubin, C		397	9
Faithful	A.B., D		994	6	Love and War	Majestic, D		985	5
Factory Girl's Honour	B. & C., D		917	16	Legend of Lost Arrow	Selig, D		505	2
From the Submerged	Essanay, D		983	2	Love of Lady Irma	A.B., D		988	13
Faint Heart Never Won Fair Lady	Lux, C		420	1	Linked Together	Edison Co.		500	8
Fate's Way	Powers, D		980	1	Lace Makers' Romance	Gaumont Co.		1320	
For The Mikado	Thanhouse, D		1000	15	Lie not unto your Wife	Imp. Co.		570	6
Faithful Unto Death	Vitagraph, D		313	6	Leah the Forsaken	Imp. D		2421	6
Faraway Fields	Rex, D		1026	8	Lamprey Fishing	New Agency, E		367	9
Foiling the Fire Fiends	Selig, D		988	6	Lost Inheritance	Selig, D		988	2
From Cowardice to Honour	B. & C., D		1377	23	Love and Craftiness	Brockliss, C		450	5
Foundling, The	Edison, D		1000	15	Law of the West	Cosmopolitan, D		2500	6
Finger of Suspicion	Kalem, D		1000	23	Law of God	Flying A., D		1012	11
Face to Face with a Leopard	Lux, D		850	12	Lady Doctor, The	Gaumont Co.		670	5
Fishergirl of Venice	Pathé, D		2103	5	Love Token, The	Lubin, D		1008	22
Face or the Voice	Vitagraph, D		879	13	Love Laughs at Locksmiths	Pathé, C		533	2
Falls of Cadyville	A & C, T		200	19	Life for a Life	Cines, D		2322	15
Foster Sister, The	Brockliss, C		449	16	Latest Additions to U.S.A. Navy	Edison, E		601	22
Funnycuss Manicurist	Eclair, C		595	6	Love and a Burglar	Hepworth, C		650	20
For Her Husband's Sake	Gaumont, D		1010	13	Luck's Out	Nordisk, C		771	16
Fugitives, The	Imp, D		980	20	Lodging for the Night	Pathé, Co		378	12
From beginning to Finish	New Agency, E		236	16	Looking for a Job	Pathé C		552	15
For Love is Life	Pathé, D		3156	22	Lessons in Courtship	Vitagraph, Co		462	22
Father	Reliance, D		997	26	Monastery of Piedra Aragon	Cabot, T		384	6
Firefighter's Love, The	Selig, D		1005	16	Mifanwy, a Tragedy	Hepworth, D		675	6
Germany's Delightful Rivers	Welt, T		378	9	Mayor from Ireland	Kalem, D		1015	9
Great Tiger Ruby	Cricks and Martin, D		1001	16	Merchant of Venice	Thanhouse, D		2000	8
Grim Claims of War, The	Gaumont, D		850	2	Mouth of the Adour	Gaumont, T		240	11
Guilty Baby, The	Thanhouse, D		1000	12	Mountebank's Daughter	Lubin, D		1003	16
Gontran's Obligatory Dinner	Eclair, C		710	2	May and December	Pathé, D		1238	1
Gretna Green	Heron, D		700	16	Mickey's Pal	A. & C., D		1025	15
Guilty Conscience, A	Lubin, C		165	20	My Hero	A. B., D		1007	20
Glimpses of Denmark	Urbanora, T		295	5	Marvellous Valley of Lerio	Cosmopolitan, T		350	6
His Last Dollar	A.B., Co		397	2	Mr. Hubby's Wife	Essanay, Co		980	9
His Father's Choice	Lubin, C		662	2	Mummy and the Cowpuncher	Kalem, C		560	23
His Father's Son	Thanhouse, D		1000	1	Mayor's Crusade	Kalem, D		985	23
His First Skate	Lubin, C		309	6	Medicine of the Future	Lux, C		410	8
His Partner's Snare	Melies, D		1038	1	Mother's Strategy, A	Lubin, D		1014	20
How Jack Won Out	Reliance, Co		485	5	Moth and the Flame	Melies, D		1020	15
Hand of Mystery	Rex, D		850	1	Masquerader, The	Pathé, C		461	11
How Neddy the Nut Got Left	Special, C		487	9	Maros, The	Pathé, P		502	11
Henley to Wallingford	H. & B., T		375	16	Mike's Brainstorm	Selig, C		920	13
His Western Way	Lubin, D		1060	16	Man Amongst Men	Selig, D		1000	13
Hogan v. Schmidt	Lubin, C		360	16	Mamma's Glove	Urbanora, D		705	13
Horse Thief's Daughter	Nestor, D		975	5	Modern Atlanta	Vitagraph, Co		1010	13
Hereditary Taint	Pathé, D		1324	8	Merrypimple and the Statue	Ambrosio, C		433	20
Her Choice	Vitagraph, D		932	6	Mother's Day Out	Clarendon, C		390	23
How Molly and Golly got Pa's Consent	Barker, Co		575	9	Mannequin, The	Elite, D		1859	9
High Tens Valley	Cabot, T		431	20	Miss Nelly's Marriage	Gaumont, Co		820	13
His Mexican Wife	Essanay, D		990	9	Mother-in-Law must Marry	Itala, Co		590	11
Heart of a Soldier	Flying A, D		1000	5	Mountain Tragedy	Kalem, D		1000	27
Home Sweet Home	Lubin, D		1062	23	Matrimonial Breeze	Pathé, C		349	15
Hand Bag, The	Vitagraph, Co		567	15	Michael McShan	Vitagraph, Co		695	20
His Punishment	Cosmopolitan, D		1000	9	New York Hat, The	A B, D		998	2
Horseshoe, The	Cines, C		635	15	New Zealand Flax Industry	Empire, I		461	9
Home Rule	Elite, C		456	9	New Zealand Ferns and Waterfalls	Special, T		215	6
Hawkeye has to Hurry	Hepworth, C		525	16	Never Again	A.B., Co		590	16
In Old California	A.B., D		991	6	Non-commissioned Officer	Edison, D		1000	5
In the Springtime of Life	Pathé, D		3425	1	"Nam Gioa," or Festival of Heaven	Pathé, T		445	1
In the Furnace Fire	Vitagraph, D		1010	1	Night Birds	Pathé, N		334	1
Ireland, the Oppressed	Kalem, D		975	16	Naples	Cines, T		251	11
In Payment Full	Rex, D		1000	6	Nell of the Lampas	Flying A, D		1000	11
Iron Heel, The	Essanay, D		975	9	Norwich	A. & B., T		410	23
In the Garden Fair	Vitagraph, D		954	15	Nora the Cook	Lubin, C		689	23
Incognito	Gaumont, C		560	16	Nick Winter and the Ace of Clubs	Pathé, D		1693	15
In Freedom's Cause	Pathé, D		949	12	Now the Sun Sets	Eclair, S		430	6
Johnny on the Spot	Reliance, Co		499	1	Old Songs and Old Memories	Selig, D		872	9
Jinks' Birthday Party	A.B., C		513	6	On the Coast of the Adriatic	Welt, T		298	16
Jeff's Downfall	Barker, D		995	6	On the Mountain of St. Gothard (Series II)	Gaumont, T		300	6
Japanese Magic	Urbanora, D		465	6	Old Sweetheart, The	Imp, D		935	9
Just Luck	Vitagraph, Co		492	22	Official Appointment	Vitagraph, D		787	13

FILMS TO BE RELEASED DURING FEBRUARY, 1913.

Title	Maker	Description	Length	Date	Title	Maker	Description	Length	Date
Out of the Shadows.....	Vitagraph	D	1010	15	Tree as a Peacemaker	Cines	D	964	1
Old Reporter, The.....	Edison	D	1000	22	Toll Gate Raiders.....	Kalem	D	1025	14
On the Mountain of St. Gothard (Series III),	Gaumont	T	315	13	Tree Imp, The	Majestic	D	1000	12
Old Doll Maker	Invicta	D	1000	12	Trails of Faith	Reliance	D	900	12
Obsession, The.....	Melies	D	1020	22	The Counts	Vitagraph	Co	934	8
On the Steps of the Throne	Pasquali	D	3350	23	Tweedledum and Friscot fight a Duel....	Ambrosio	C	390	14
On the Line of Peril.....	Vitagraph	D	1013	20	Taming A Husband	A.B.	Co	980	20
Pink Corset, The.....	Ambrosio	Co	790	2	Thief, The.....	Cricks & Martin	D	720	13
Preparing the Den	A.B.	C	496	13	Trout Fishing in Lake Tempo.....	Empire	E	350	23
Pimple's Eggs-traordinary Story.....	Cosmopolitan	C	295	2	Thrilling Rescue by Uncle Mun	Edison	C	1000	12
Prince Arthur.....	Cosmopolitan	D	910	2	Terrible Mistake, A	Gaumont	D	1775	6
Polidor's Perfume.....	Pasquali	C	535	2	Tireless Trombonist, The	Gaumont	C	800	9
Pickles.....	Pathe Freres	C	305	1	Trip on the Medway	Heron	T	313	13
Penitent, The.....	Essanay	D	786	13	Two Boys	Lubin	D	1004	23
Pulque Pete and the Opera Troupe.....	Kalem	C	455	20	Trip round a colliery at Lens, France	Pathe	I	525	5
Palmetto Hat Industry	Lubin	I	345	20	Trip round the Bay of Rio de Janeiro	Pathe	T	434	5
Percy the Bandit.....	Nestor	Co	957	12	Two Souls	Thanhouser	D	1000	5
Prospector and the Indian.....	Pathe	D	725	5	Twisted Trail, The.....	A.B.	D	998	27
Poverty's Thrall.....	Pathe	D	1048	8	Through the Flames	Cosmopolitan	D	1250	9
Pimple as Cinema Actor	Cosmopolitan	C	495	9	Time Flies.....	Es-anay	Co	985	20
Power of Love.....	Flying A	D	1000	15	Tim.....	Edison	D	960	19
Passing Cloud, A.....	Gaumont	Co	800	13	Tempest in the Bay of Biscay	Gaumont	T	270	13
Problems of Aviation	Gaumont	Sc	266	16	Tickets, Please.....	Lux	Co	721	15
Playtime in Old Japan.....	Pathé	E	353	15	Two of a Kind	Majestic	D	982	20
Plan that Failed, The	Powers	Co	775	15	To Right the Wrong.....	Pathe	D	1621	15
Polidor as an Orderly Soldier	Pasquali	C	555	16	Thus Many Souls	Rex	D	1000	20
Poet and Peasant	Vitagraph	D	1013	20	Through Memory Blank.....	Rex	D	1000	22
Queen for a Day	Edison	D	1000	8	Triangle, The	Selig	D	1210	20
Redeemed Reputation	Ammex	D	1012	8	Tananarivo	Svea	T	420	16
Romance of the Rails.....	Edison	D	1000	1	Upper Valley of the Brembo	Ambrosio	T	370	2
Real Thing, The	Hepworth	Co	550	2	Unforeseen Predicament.....	Cines	Co	859	8
Rescue, Care and Education of Blind Babies	Edison	T	1000	5	Valleys of the Retiche Alps	Brockliss	T	296	1
Race with Time	Kalem	D	825	16	Viterbo.....	Cines	T	259	1
Ranch Mates	Lubin	D	1060	13	Where New Zealand Meets the Sky	Special	T	260	2
Rangers Girls	Melies	D	1033	8	When Love Leads	Lubin	D	1057	6
Red Cross Nurse, The	Gaumont	D	1300	9	Wireless Miracle, A	Reliance	D	1008	8
Rush Hours, New York	Kalem	T	545	20	Wonderful One-horse Shay.....	Lubin	D	1058	13
Redemption of Riverton	Invicta	D	1010	15	Woman Alone, A	Majestic	D	1000	15
Struggle of Hearts	Lubin	D	1058	2	Western Vacation, A	Nestor	D	990	1
Sailor's Heart, A.....	A.B.	C	999	6	When we were in Our Teens	A.B.	Co	475	20
She is a Pippin.....	A.B.	C	480	9	What the Bell Told	Gem	D	1000	5
Scenes in Kent	B. & C.	T	421	6	When Hearts are Trumps	Gaumont	Co	1000	9
Something Wrong with Bessie	Kalem	C	525	6	Weary's Revenge.....	Majestic	D	—	22
Soldiers' Furlough	Lubin	D	1008	9	Won by a Call	Nester	D	990	8
Stolen Symphony.....	Lubin	D	2023	16	Wrongfully Accused	Selig	D	1012	13
Serious Sixteen	A.B.	Co	535	13	Well-Matched Matrimony.....	Brockliss	C	515	20
Sword Swallower	Brockliss	C	312	5	Wrongly Accused	Champion	D	1015	20
Sold, A "Bear" Fact	Cricks & Martin	C	430	1	When it Comes Off.....	Cricks & Martin	C	485	15
Scheme, The	Essanay	Co	988	2	Woman's Trick, A	Eclair	Co	645	6
Saving the Game	Edison	D	600	8	Willie and Bombardier Wells	Eclair	Co	1000	6
Simple Simon Licks the Wrong Stamp....	Gaumont	C	420	2	Winking Parson, The	Edison	Co	400	22
Strange Place and Quaint People in New					Winning His Stripes.....	Hepworth	D	875	20
York	Kalem	T	456	16	Wreckers, The	Imp	D	919	16
Secret of the Mine	Lux	D	2000	1	Will, The	Lux	D	1850	15
Scenes in Dauphine	Lux	T	430	5	Woman of Impulse, A	Pathé	D	1276	12
Smouldering Spark	Selig	D	1490	9	Wiffles at the Front	Pathé	Co	1108	12
Shade of the Creditors	Brockliss	D	1130	13	Wild Buffalo Hunting in Cochín China	Pathé	E	337	15
Saved by a Child	Cosmopolitan	D	400	6	Why You Should Kill that Fly	Pathé	Sc	497	15
Supreme Sacrifice	Celio	D	2024	12					
Salt Lake City	Edison	T	500	15					
Sally Anne's Strategy	Edison	D	675	15					
Short-sighted Detective	Gerrard	C	400	1					
Sticky Affair	Hepworth	C	475	13					
Stickleback, The	Pathe	N	374	8					
Salome.....	Savoia	D	2350	8					
Slippery Jim	A. & C.	D	984	22					
St. John de Las Abadesas	Cabot	T	322	27					
Somaliland, Series IV	Cines	T	335	15					
Shadow of the Cross	Essanay	D	940	16					
Supreme Test, The	Essanay	D	982	20					
Saving the Innocents.....	Flying A	E	377	12					
Stage-Struck Sally	Lubin	Co	363	27					
Saragossa	Pathé	T	276	12					
Strange Peacemaking, A	Pathé	C	716	15					
'Twixt Love and Ambition	Lubin	D	1051	2					
Two Little Rangers	A & C	D	1000	1					
Toymaker, The	Vitagraph	D	941	1					

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FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

THE AMERICAN CO., LTD. (LONDON),

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Releasing:—FLYING A Films.



"THE GIRL OF THE MANOR." (*American Co.*)

In a beautiful house lived unhappy Marjorie Bricom. Her guardian aunt, a heartless, cold woman, much in love with and loved by the Count de Villiers, conspired to hasten the death of Marjorie so that she might herself inherit the wonderfully rich estate that was now Marjorie's. To this end she exercised her power of guardian by providing a hunchback, horribly repulsive in appearance and a cocaine fiend, to follow the girl about the spacious gardens and never to let her cross the threshold of the garden gate. From the hotel to the beach came Ralph Beresford. He strolled idly along, and seeing a garden, he entered. Marjorie, strolling in the path close to



the tree in which the hunchback secreted his cocaine, found opportunity to elude him. The attraction was mutual, and in the days that followed they met frequently. Conscious of the stranger's attention, the guardian aunt sent for Count de Villiers. Leaving him on the balcony, she found Marjorie and Ralph in a nook in the garden. She asked him to step to the house, and he followed, wondering, leaving Marjorie alone. On the balcony he met the Count, who, at a gesture from the aunt, explained that Marjorie was his insane wife. Horrified, Ralph left. Strolling the beach a few days later, and drawn by the bonds of love, he went to the garden gate. She came to meet him. There was a moment of hesitation, then explanation, and two lonesome souls had found their mates.

Released February 19th.

App. length 965 feet.

"THE RECOGNITION." (*American Co.*)

Near the home of the Mercers lives Salina Masters and her daughter, Ruth. One day, while walking to the general store, Thomas Mercer meets Mrs. Masters, and at sight of him she faints, falling into his arms. The sons of Mercer hurry to their father's side and carry Mrs. Masters to her home. While there they meet the daughter, Ruth, and Lawrence is attracted with her beauty. While going to their home after caring for Mrs. Masters, the boys pass the house of Kit Murphy, and Dale lingers to talk with her, while Lawrence goes home. Dale, too, has noticed the comeliness of Ruth Masters, and takes the first opportunity to talk with her. This infuriates Kit Murphy, to whom he has also shown attention. Tom Mercer is sitting in his little home one day, when suddenly he starts from his reverie, rushes out into the street and to the home of Salina Masters. While Tom is at Mrs. Masters' home, his son, Dale, meets Ruth, and they walk down the street together. Nearing a secluded place, he suddenly puts his arms around her and kisses her. This is witnessed by Kit Murphy, and she grabs a gun from the holster of a passer-by and fires a shot at Dale, fatally wounding him. A crowd of men gather about, and some of them take Kit away to her home. In the meantime, a tragic meeting has taken place at the home of Salina Masters, where Lawrence and Ruth have gone after the shooting to tell the father of the affair. Mrs. Masters had recognised that day upon the street in Tom Mercer the husband who had deserted her and the baby daughter twenty years ago, taking with him in his insanely jealous rage his two sons, and the husband and father had now come to ask for forgiveness of Mrs. Masters, which name she had taken after making the West her home. They all hurry to the scene of the tragedy where Mrs. Masters, much to the surprise of the daughter, Ruth, catches the dying man to her breast and weeps over him. Realising that he is beyond earthly aid, they repair to the home of Mrs. Masters, where Tom Mercer startles his own son by pointing to Ruth and saying, "She is your sister." Lawrence asks an explanation of his father, who tells him all, and in the reunion of the father and mother, the former lovers find enough happiness to compensate them for "what might have been."

Released February 22nd.

App. length 1,000 feet.

"MRS. BROWN'S BABY." (*American Co.*)

Rejected from an hotel, an unhappy and destitute theatrical troupe took refuge by a railroad station. There the comedian, F. Funnymore, found an old newspaper containing an "ad." He read it to his destitute companies, and they beat it madly

for the address, for the "ad." stated that a certain Mrs. Brown wanted professionals to assist in a church entertainment. Making a feast of the fruit in Mrs. Brown's dining-room, they are finally all hired. The comedian is given the part of a baby. In baby clothes, Mr. J. Funnymore is quite the funniest baby Mrs. Brown or yourself has ever seen. He was a fairly contented baby until Mrs. Brown began to rehearse her part as Leah, the Forsaken. Then Mr. J. Funnymore beat it, beat it hard, in baby clothes, and mighty glad he had them.

Released February 15th.

App. length 610 feet.

"THE POWER OF LOVE." (American Co.)

Old Captain Blount, having retired from the sea, has taken his abode among the fishermen on the coast in order to be near the ocean. As a captain he had been tyrannical, and now, no longer having a crew to dominate, he tries to direct the lives of his two daughters in much the same manner as he would handle mutiny. Among the young fishermen, Bob Newcomer has found favour with the old "salt," and when he expressed a desire to marry the captain's elder daughter, Martha, the father told her to prepare to wed the fisherman. Upon a cliff ranch two young cowboys, Jack Woomer and Pete Neville, are employed. They had met Martha and Mabel Blount, and had learnt to love them. Bob Newcomer discovers this, and notifies the old captain. Together they interrupt one of the meetings, and the father upbraids his daughters. But the cowboys are not without resource. They go to the village, where they secure licences, and then await the arrival of the circuit-riding minister, who makes periodical trips in the vicinity. On the day of his arrival they secure his service, and calling the girls, are married in the open air. Again the suspicious Newcomer has been watching, and hurrying to the captain tells him of the marriages of his two daughters. Pete Neville and his bride start down to interview the irate father and procure his forgiveness, when Newcomer raises his gun and kills the young bridegroom. Startled at the sound of firing, Jack Woomer and his newly made wife hurry down, and come upon the tragedy. Newcomer and the captain have called a number of fishermen, and they take Martha from the young husband by force, and promise him the same fate that Neville received if he ever comes that way again. Woomer returns to the ranch, and calls on the cattle men to return with him and avenge the death of their pal. They start for the beach, and are soon engaged in conflict. Mabel, crazed with grief at the death of her husband, wanders away to the treacherous rocks in the ocean. While the conflict is on Martha sees her husband on the cliffs, and hurries to join him, followed by the ever-watchful Newcomer. Woomer and Newcomer fight, and Woomer succeeds in throwing his adversary over the cliffs. Reunited, the husband and wife return to her father's home, and put an end to the useless warfare, but they are too late. The old captain had fought his last fight, and they find him lying in the doorway. Sick at heart, they wander towards the beach seeking Mabel, and at an ebb tide they find her where the treacherous ocean had thrown her, for she has gone to join her husband in the land beyond.

Released February 15th.

App. length 1,000 feet.

"LONELINESS OF NEGLECT." (American Co.)

Featuring :

Ralph Higgins	Warren Kerrigan
His wife	Pauline Bush
The hermit	George Periolat
Stranger	Jack Richardson

Ralph Higgins and his wife had been married but a short time when the young husband, ambitious to better himself, moved with his bride to a deserted grant of land in the lonely

hills. There was no human person near them, save an aged hermit of whom they quickly made a friend, giving him a much-needed blanket. But crops failed and the love begun so blithely faded in the everlasting glare of hopeless sunshine, and, at the hopeless word of the hermit that no crops could prosper in that alkali-deadened soil, the husband left to find a new home alone. He promised to send for her. A home he found and a land of promise. Crops grew and his stock multiplied, but ever he postponed sending for that lonesome wife.



back in the hills. Loneliness enveloped her and neglect ate deeply into her soul. One day a stranger came. He was nice to her and she begged him to remain. Temptation whispered, and she came near answering. And then, warned by the hermit, came the husband, proud and happy in his victory and joyous in thought of her innocent surprise when she could hear of it. He came—just at the right time to save her and his own happiness.

Released February 22nd.

App. length 1,000 feet.

"SAVING THE INNOCENTS." (American Co.)

A beautiful and interesting series of pictures depicting the care, comfort, and education bestowed upon unfortunate



children who, despite their deformities, learn useful occupations, so that in later years they are self-supporting and not dependent upon society.

Released February 12th.

App. length 377 feet.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.

"THE OLD SWEETHEART." (*Imp.*)

Jack, a hard-working young man of good impulses but weak character, is loved by Mary, and their future happiness seems assured. Suddenly she discovers that her sweetheart is unable to resist the temptation of drink, and that in consequence her happiness is at stake. This discovery grieves her very much, and she implores the young man to break off his bad habit. He promises to do so, but gives way, so that Mary is obliged to terminate her engagement. Cast off by the woman he loves Jack rapidly falls into bad society, becoming at last a mere tramp. The years roll by and Mary makes the acquaintance of a rising young contractor. She has ceased, after much suffering, to think of Jack, and falls in love with her new friend.



determines to rob it. He is not aware that the building is the abode of the woman he has loved, and lost through his own folly. He enters. Mary hears a man's footsteps and rushes into the room. The intruder turns on her, and is about to strike her when he discovers to his amazement her identity. He is struck by remorse at the thought that he has fallen so low, and in a spirit of contrition determines to save the contractor. He leaves the house, and, drawing a couple of revolvers, discharges the contents of them simultaneously in the air. The men lying in ambush hear the sounds of firing, and naturally imagine that the sheriff and his men have got wind of their plot. Starting from their lair, they take to their heels, and when Jim arrives he is able to reach his hut in safety. Jack is forgiven by both husband and wife, and the former shows the sincerity of his forgiveness by securing the repentant man the means of earning an honest livelihood.

Released February 9th.

App. length 935 feet.

"WHAT MIGHT HAVE BEEN." (*Champion.*)

Miss Celia Rill, a woman of 35, after having congratulated a young girl friend upon her approaching marriage, realises for the first time that she is growing old. Seating herself by the fireplace, she brings out her treasure box, and, taking out a bundle of old love-letters from former admirers, all of whom she has jilted, she begins to read them over. As she reads the one from Albert, who had been a rich young man, offering her his hand and fortune, we see Albert as he is to-day, with a large family and poverty. Another, written by Howard, reads how he swears to be kind and true, only to see him actually as a tyrant. Opening one signed Will, it tells of his love and what a kind husband he would make, but in a scene of the present he is shown as a drunken brute. Selecting still another love missive, Celia kisses it tenderly, and fondly holds it to her breast as she thinks of the writer. It is from Jack, the one man she ever cared for, but with whom she played as with all the others, until a trick of fate parted them for ever. As she recalls and as the scenes show, she answered Jack's final demand with a hurried "Yes," and the maid had lost the letter. Jack, receiving no reply, left for the goldfields of Alaska.

Tears of sorrow swell from her eyes, and her proud spirit is broken, because she realises that she is growing old, unmated. As she weeps by the fireside, Jack, alive and well, enters the room, tiptoes to her side, and takes her into his arms. Looking up, Celia sees Jack, in flesh and blood, holding her in his arms, and all the past is forgotten.

"THE MOTH AND THE FLAME." (*American Wild West.*)

Dick Gardner, the son of a wealthy merchant, is in the habit of visiting frequently an inn kept by Edward Steel, and in this way makes the acquaintance of Mildred, the innkeeper's pretty daughter. Acquaintanceship is followed by friendship, and this ripens into a deep love on the girl's part, and a sincere affection on that of the young man. Dick is, however, a weak character, and when his father learns of his son's attachment, he determines to break off the affair, and in order to save Dick from further entanglements, to marry him to a girl in his own social condition. Dick is weak, and gives way to his father's whim, leaving Mildred heartbroken. But Dick is not in love with his wife, and the time comes when his steps lead him back to the old inn and the inn-keeper's daughter. Mildred, blind to Dick's weakness, throws all the blame on the young wife who, she considers, has ruined not only her life, but that of the man she loves. Believing that she is the one woman in this world who can make Dick happy, she determines to do everything in her power to regain him, and with this end in view writes a letter in Dick's name telling his wife that he has left her for ever, with the woman he really loves. Mildred takes this note to Dick's house to slip into the box. She stops at an open window, and looking through sees his wife delirious with fever, and calling for her husband, whom she adores. Mildred's heart is touched, and she

Jim. He makes her an offer, and she accepts him, and is happy in her new life. Jim is successful in his business, and presently obtains an important contract away from the city. This necessitates their leaving their old quarters, and they shift out into the country. It so happens that Jack passes through the district in which Jim is now residing, and in company with some more tramps overhears a conversation between Jim and one of his overseers, in the course of which Jim announces his intention of leaving shortly for the city, to bring back the week's wages for the hands under his charge. Jack and his companions immediately resolve to rob the contractor on his return from the bank with the money. Jim goes to the bank and draws the necessary cash, after which he starts out for his return journey. Jack, who is at the head of the proposed hold-up, places the rest of the tramps in a place of concealment, ready to spring out on their unsuspecting victim as he passes by. Then he goes on ahead so as to be able to give his accomplices a signal as soon as he perceives the contractor approaching. By chance he passes Jim's hut, and, knowing that the owner will not be due for some while,

decides to sacrifice her own feelings. She destroys the letter, and hunting up Dick, compels him to return to the woman who bears his name and to do the best he can to make her happy.

Released February 15th.

Length 1,020 feet.

"BOB'S DECEPTION." (Rev.)

By the death of his wife, Bob Warren is left a widower, with one child, Helen. He goes to the city to drown his grief in hard work, leaving little Helen with his housekeeper, Mrs. Hunt. Five years pass. Bob is now a successful business

few days on business, and his wife decides in his absence to apply for a separation. Presently a telegram comes for Bob from Mrs. Hunt telling him to meet Helen, who is coming by a certain train. Ethel reads the wire, and decides to meet that "Helen." She goes to the station and, seeing no woman arrive by the specified train, decides that "Helen" has not come. Just then the guard asks her if she will be so kind as to look after a child whose father was to have met it and has failed to do so, to which she willingly agrees. The woman and child become first-rate friends, and presently the girl produces a letter which contains the address of her father. It is the note



man, and woos and wins his employer's daughter, Ethel Hastings. Her father warns Bob of one thing—not to arouse Ethel's jealousy. Influenced by this advice, Bob conceals the existence of his daughter from his fiancée. One day after her marriage Ethel discovers and reads a half-written letter from her husband to Helen, and, not unnaturally, thinks, from its tender tone, that he is writing to another woman. She is madly jealous, and trouble follows. Bob is called away for a

written by Bob to his little daughter. The child is taken home, and in the joy of finding that all her suspicions have been false Ethel forgives Bob his innocent deception, and when he returns home a complete reconciliation takes place, with the final result that the little girl finds in Ethel a first rate mother, and a happy home with the newly married couple.

Released February 15th.

Length 1,085 feet.

"LOVE AND CRAFTINESS." (*Milano.*)

In this broad farcical comedy we are introduced to Bonifacio, who has fallen in love with a pretty damsel who lives just across the road. After enduring all the tortures of bashfulness Bonifacio manages to summon up courage and declares his passion. But the mutual emendings of the young turtle doves are abbreviated by the arrival of the young lady's pa, who helps the young gallant off the premises with the aid of a No. 12 boot. But lovers want a lot of outwitting, and the young couple lay a deep scheme. The would-be Benedict lays a deep plot with his sweetheart. Pa is attacked by an imitation burglar and bound with cords, after which he is compelled to sign a document undertaking to disgorge an enormous sum. Bonifacio arrives at the critical moment, and rescues the victim, who can do nothing less than bestow the hand of his daughter on the all-too artful object of her affections.

Released February 9th.

App. length 460 feet.

"THE SHADE OF THE CREDITORS." (*Milano.*)

Roger, a young man of good family, has run through his entire fortune, and is, moreover, deeply in debt. His creditors become importunate, and at last force him to sign a docu-



ment in which he undertakes to make his wealthy cousin a proposal of marriage, and in the event of being accepted to later on pay off his debts from her dowry. Shortly afterwards Roger calls on his uncle and learns that his cousin, Lelia, has an unconquerable passion for attending theatres. He suggests that a family council be called together to choose a husband for Lelia, and her father, Anaclet, agrees to the proposal. Lelia's absence is necessary on such an occasion, and she is accordingly permitted to gratify her penchant by witnessing a performance of Hamlet. The title-role of the tragedy is played by the celebrated actor, Sirwall, and his talent and personal appearance make a deep impression on the young lady, so much so that at the termination of the piece she sends him a magnificent bouquet, enclosing an unsigned letter couched in the most eulogistic terms of admiration. Whilst on the boards Sirwall has noticed the beautiful Lelia in a box, and regrets that he has not the pleasure of her acquaintance. Meanwhile the family council has been held, and Roger has offered himself as a suitable husband for Lelia. His relations are unaware of his desperate condition, and he is accepted. Lelia returns from the theatre and learns of her family's decision, a scheme to which, however, she point blank refuses to be a party. She bursts into tears and retires to her room angry and indignant. Her exit is followed by the arrival of her companion, who informs the girl's father, Anaclet, that his daughter is in love with the actor,

Sirwall. Anaclet is furious, and, accompanied by Roger, calls on the actor, and implores him to make an effort to save the girl from her infatuation. Sirwall is naturally mortified at this request, and too proud to allow his chagrin to be visible he promises to do his best to cure Lelia of her love for him, little dreaming that the lady in question is no other than the one whose beauty had so charmed him on the previous evening. On the following evening a splendid banquet is given by Anaclet, the guests including Roger and Sirwall. On entering the room the actor discovers to his grief the identity of Lelia and his charmer at the theatre. His look of horror is noticed by Roger and his uncle, who urge him to keep his word, and with this end in view he enters upon his difficult task. The dinner proceeds, and the actor pretends to become the worse for liquor, till in a final frenzy of assumed intoxication, he rises from the table and smashes everything within his reach. The guests are horrified, and Sirwall is driven from the house in disgrace. Poor Lelia is horror-stricken at the conduct of the man she has come to love, and bursting into tears leaves the scene. On the following day, however, she and her father happen by chance to overhear a conversation between Roger and his creditors. Their eyes are opened, and they leave the house disgusted at finding how they have been duped. Without informing his nephew of his discovery, Anaclet announces that a fête will be given to celebrate the betrothal of his daughter. The auspicious day arrives, and the guests are assembled. Roger enters with swelling heart to take his position as fiancé. But his uncle pushes him coldly on one side, and after a short explanation declares that he shall be proud and happy to welcome as a future son-in-law the renowned actor, Sirwall, a statement which is received with rapturous joy by the object of his adoration.

Released February 13th.

Length 1,103 feet approx.

"MICKY'S PAL." (*Solax.*)

After serving out their three years sentence, Micky and his pal Tom are released from prison. Micky goes back to his former manner of living, and tries to induce Tom to do likewise. Tom, however, is tired of an underworld existence, and determines to be "straight," hence he breaks with Micky, and they both pursue different paths. Tom finds employment with good folks, and gets along nicely until one day, while out walking with his sweetheart, the maidservant in the house where he is employed, he meets Micky. Anxious to forget the past and to avoid making explanations to his sweetheart, Tom snubs his former pal. Micky determines to be avenged. He goes back to his hovel, and writes an anonymous letter informing Tom's employer that Tom is an ex-convict. Tom, after his outing, comes home feeling very sorry that he has snubbed Micky. He writes him a letter apologising and enclosing some money. Tom's employers disregard the letter which Micky has written. However, their suspicions are aroused, and they decide to test the man's honesty. Before going to the opera they place on a dresser within the sight of Tom an imitation pearl necklace worth a few pence. Micky, who is out to injure his old pal, goes to the house that very night and steals the imitation pearl necklace. This happens about the time Tom's employers return from the opera. Tom is near their car smoking a pipe, and looking after it while the chauffeur is having a drink. Thus employed, he sights a figure skulking in the backyard, and hides as the object approaches the car. Then when he recognises Micky he makes a spring for him and demands an explanation. Micky shows fight. During the struggle Tom's pipe falls in the car and sets it on fire. Tom's employers confront him, and though he explains they are not satisfied. His record is against him, and he is forthwith discharged. Micky returns home and finds Tom's letter of apology and the enclosed money. He is full of remorse, and, recognising the shabbiness of his conduct, he returns and straightens things out for his old friend.

Released February 15th.

App. length 1,025 feet.

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Releasing:—CINES and CELIO Films.

**"ENGAGEMENT OF MISS ELSIE." (Cines Co.)**

Miss Elsie is the idol of all the visitors at the Tusculum Hotel, and she has innumerable would-be lovers, but she remains obdurate to all until there arrives on the scene John Auto, who at once attracts her notice, and very soon he monopolises all her attention. They walk in the beautiful grounds together, take rides on horseback, and to every eye they are completely infatuated with each other. At a picnic John declares his love, and is accepted by Elsie, and all appears well with the lovers. A new arrival, however, puts a new complexion on matters, and John apparently transfers his attentions to Mary, a dashing young lady, who has evidently a penchant for John. He invites her for a motor ride in the country, and Elsie determines to go with them in disguise. She is an expert driver, and bribes the chauffeur to allow her to take his place on the car with John and Mary. Her ruse succeeds, and wrapped in the chauffeur's great coat and seal-skin cap and goggles, she makes an ideal driver. Soon the party are spinning along through beautiful country, the chauffeur interrupting love scenes by every device possible. A breakdown takes place, and John and Mary walk off, leaving the supposed chauffeur to make the repairs. These are soon done, and Elsie once more interrupts the others in a lover-like attitude. The party stop at a country inn for refreshment, John and Mary have a private room, but once more Elsie breaks in upon them, and Mary is so annoyed at the chauffeur's interference that she leaves the inn in disgust, and Elsie, throwing off her disguise, is taken into the arms of John, and Elsie's engagement becomes once more an established fact.

Released February 8th.

Length, 908 feet.

"UNFORESEEN PREDICAMENT." (Cines Co.)

Sergio is a young man of means, whose father is constantly urging him to marry a certain young heiress. Sergio, however, will not be forced into the match until he has an intimate acquaintance with the lady. Kate, the heiress, is also anxious to meet Sergio. She advertises for a chauffeur, and Sergio, in disguise, secures the position. The new chauffeur is soon the laughing stock of his fellow-servants, and Kate begins to suspect him when she finds him cleaning the car with kid gloves on. She penetrates his disguise and subjects him to all sorts of indignities. He has to take her aunt's lap dog out for a walk, and takes it to the vet when it is ill. Kate is constantly reprimanding him for faults before her friends, and humiliates him to that extent that he hands in his notice to leave. Kate then tells him that she has known him all the time and has only been tormenting him. They are mutually in love with each other, and Sergio, forgetting all his previous troubles, proposes, is accepted, and a wedding arranged.

Released February 8th.

Length 859 feet.

"BLOOMER AND STOUT SEEK A WIFE." (Cines Co.)

Mr. Stout and Bloomer are both matrimonially inclined, and study the newspapers with the idea of finding a desirable lady advertising for a husband. To their delight a lady advertises, and each of them, unknown to the other, determine to try their fortune with the lady. They write, and each get a similar reply making an appointment at the lady's house. Bloomer goes first, and is at once impressed with the lady's residence,

but as youngster after youngster comes toddling in, and the proud lady claims them as her own progeny, Bloomer rushes away in terror and leaves the field for Mr. Stout, who also interviews the lady, and, being undaunted by the large family, determines to marry her, and Bloomer next sees him going out for a walk with his wife and family, which assumes the size of a regular procession and impresses all who see it.

Released February 12th.

Length 443 feet.

"SUPREME SACRIFICE." (Celio.)

Pauline and her mother are in comfortable circumstances and very happy together in their charming country residence. A letter arrives announcing the death of Pauline's aunt, and asking Pauline's mother to take the guardianship of a daughter who has been left destitute. At first she decides to refuse the trust, but Pauline's persuasions compel her to change her mind, and a letter is written inviting the orphan girl to come to them at once. Her reception is of the warmest description, and very soon Pauline and her cousin Helen become as loving sisters. The whole three take a trip to the seaside, where they soon make many friends, one young man especially becoming very devoted to Pauline, and is the devoted attendant upon the ladies in all their pleasures. They go boating together, and have a really good time, ending in Pauline falling deeply in love with Albert, their handsome and devoted young friend. He is equally impressed with Pauline, whilst Helen is also in love with him. The three are constantly together, and ultimately Albert declares his love for Pauline. Pauline imparts the news to Helen, who is devoured by jealousy, but with a smiling face congratulates her cousin and determines to curb her own feelings for the sake of the cousin who has been such a good friend to her. Albert deposes his father to call upon Pauline's mother, and ask her consent to their marriage. The mother refuses on the score of Pauline's youth, and Pauline overhears the verdict. Helen also learns the result, and, smothering her own feelings, she persuades the mother to give her consent, on the understanding that she will take her daughter's place. The two lovers are thus made happy through the magnanimity of Helen, and their marriage takes place. After the honeymoon Helen is jealous of the happiness of the married couple, and Albert and she are thrown very much together owing to the weakness of Pauline, and one day, while out riding together, Albert passionately declares his love for her and takes her in his arms. For a moment she yields, and then her better feelings prevail, and she thrusts him from her, reminding him of his duty to his wife. Albert, conscience-stricken, promises to carry out Helen's instructions, and the devoted girl takes a trip abroad in order to be parted from the man she loves and to further her cousin's happiness.

Released February 12th.

Length 2,024 feet.

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"THE WHITE LIE." (101 Bison.)

Breakfast is interrupted by the noise of strife from the adjacent saloon bar. Warner, the saloon-keeper, rises from the table, and is soon landing out right and left amongst the brawling cow-boys in the saloon. Then he returns and takes farewell of his daughter, Irene, who is the schoolmistress. On her way to school she meets Lieutenant Burns, and we are not left in doubt as to the tender relationship existing between them. A committee of narrow-minded managers visits the school and, considering that a saloon-keeper's daughter is not fit to teach their children, they give Irene notice to leave. She closes the school door for the last time, and takes her sorrowful way home where her rough old father administers what comfort he can. A complaint is laid at the fort that Warner is selling liquor to the Indians. A squad of men in charge of an officer is told off to investigate and to arrest the saloon-keeper should they find sufficient evidence. The complaint is justified, for we see the Indians reeling under the influence of liquor in the bar. The soldiers enter, clear the saloon, arrest Warner, and close the premises. The Colonel-in-Command at the fort orders the saloon-keeper to leave the district, and he departs with his daughter. They settle in an outlying cabin. Warner plots revenge. He has a secret store of liquor, and professing to go to the settlement for provisions, in reality takes a supply of spirit to the Indians in their camp. They become riotous and dangerous under the influence of the drink, and he incites them to attack the fort, promising to decoy the soldiers away. With the aid of the Indians he is made to assume a tattered, wounded and exhausted condition. Mounting a horse, he gallops to the gate of the fort, and falls apparently at the last gasp at the feet of the sentry. An alarm is given, Warner relates the story of an attack upon an emigrant train. The troops are called out and set off on a false trail. Meanwhile the Indians have got upon the war-path, and Irene, from the cottage, observes them galloping on massacre bent. Scribbling a hasty note, she leaves telling her father that the Indians are up, and she has gone to the settlement to warn the settlers and save the school children. Mounting a horse, she rides like the wind to the school, and hustles the children away to safety, then she dashes to the settlement, and soon an excited, alarmed crowd throngs through the gates of the fort. They are none too soon, for the Indians are already attacking. Warner had escaped from the room into which he had been carried, and, evading the sentry, galloped back to his cabin to find there the note left by his daughter. He is almost frantic with fear for her safety, and comes to a prompt decision. Mounting his horse, he again rides off to find the troops whom he had sent on their fruitless errand. He does find them, and leads them back to the fort, where the fight is raging. Their arrival turns the scale in favour of the defenders, but in the fight the saloon-keeper is killed. The Colonel is now aware of the treachery of Irene's father, but to save her from shame he writes a dispatch in which Warner is commended for his heroic behaviour in defence of the fort. He shows this dispatch to Irene and her lover, and is gratified by seeing her brighten up under her sorrow. But when the pair have left the room he quietly destroys this white lie which has now served its purpose.

Released February 23rd.

Length 1,580 feet.

"PIMPLE AS RENT COLLECTOR." (Cosmo.)

By the side of the cold, dark water Pimple, tired of life, is intent upon making away with himself. He pauses to take

the temperature of the juicy depths, then makes a frantic rush, but is dragged back by friendly hands. His rescuer leads him off to where one chance more awaits him. A rent collector is wanted, and he is given the job, with instructions to be sure to collect the rent. At his first call he meets with apologies, and regrets, but with no rent. Disappointed and a bit angry, he vows to make the next beggar pay. He strips off his coat and hat, and bangs vigorously upon the door. But cold water runs down his spine, and his heroic intentions vanish when the door opens, revealing six feet of massive humanity. He reassumes his coat and proffers a timid request for the rent, getting by way of reply a sound cuff and a kick that sends him flying. He knocks very gently at the next door, which is opened by a pale thin young man. Immediately Pimple becomes pugnacious. He strips off his coat, rolls up his shirt sleeves, bullies the poor young man, ends up by shaking him like a rat and flinging him into the passage. At the next house he is greeted by a dainty apparition that drives all sordid notions of rent out of his head. He indulges in a little flirtation, kisses the lady's hand, and so departs. His next call brings upon him the affectionate attentions of a slut with her hair in curl papers. This is more than Pimple can stick, and he beats a hasty retreat. At the next house he finds a large board, "Beware of the dog," which announcement fully satisfies him, and he departs without investigating further. Returning to the office he has only apologies and no money to tender. He gets kicked out, and we next see him leaning sorrowfully against a large door. He steps pensively through the door, and then we observe painted upon it in large letters this word, "Workhouse"; it is a conclusion that will fetch the house down.

Released February 23rd.

Length 405 feet.

"HIS NEMESIS." (101 Bison.)

Denton is unable to find work, and wanders aimlessly through the street, while at home his young wife labours over the ironing board doing her part to keep the home going. Refused by tradesmen and sick of the search, Denton comes to the military office and enlists. His wife has gone out to deliver some laundry work, taking her little girl with her. During her absence Denton hurriedly enters his house, packs his few belongings, scribbles a short note of farewell, and departs. On her return the poor wife finds herself deserted. It is a terrible blow, which prostrates her. Her brother, coming to her assistance, is enraged at the base desertion, and determines to track Denton. The new recruit has been transported West, and billeted at a fort. In a fierce engagement with the Indians amongst the hills he succeeds in saving the Colonel's life. The Colonel has a pretty daughter, who does not conceal her admiration for her father's preserver. Denton is promoted to be lieutenant, and is engaged to marry the Colonel's daughter. It is the wedding morning, and the military quarters are gaily decorated. Settlers arrive in wagons to partake of the festivities. The ceremony has commenced when the coach swings through the gates of the fort; it carries the wife's brother, who has at last tracked his man. Enquiring as to the reason of the decorations, he learns that to-day Lieutenant Denton is being married to the Colonel's daughter. Creeping to a window, he sees through it the final act in the ceremony. The guests repair to the banqueting hall, and all is merry as a marriage bell. Night comes, and Denton is alone in the banquet room, troubled by thoughts of the past. Visions of his wife toiling at her tasks rise before him. As they sink he starts, turns, and

is confronted by his wife's brother, who, watching his opportunity, has entered the room, and now holds his man covered with a revolver. He locks the door leading to the apartments, and then approaches to accuse Denton of his crime. With a sudden movement the lieutenant knocks up the revolver, and the two men grapple. In their struggle they pull down some of the festoons decorating the room. But they are in too deadly earnest to take heed of this. The noise of the struggle alarms the young bride, and she rushes agitatedly to a window and calls for help. During the fight the revolver is discharged and kills Denton. The wife's brother pins the farewell note he had left on the coat of the dead man, then escapes to an attic, breaks away through the roof, and so makes off whilst the alarmed soldiers burst into the apartment below. The old Colonel discovers the note, and the infamy of Denton is revealed to him. With difficulty he is restrained from doing violence to the dead man who has wronged him. Far out in the wilds the avenger broods over the camp fire, thinking of the completion of his work.

Released March and.

Length 1,050 feet.

"HIS PUNISHMENT." (for *Bison*.)

Lieutenant Burns in the garrison out West has a love affair with an Indian maiden, Brown Fawn. They frequently meet in the wild country, but are one day parted by Black Hawk, the maiden's father. Burns is promoted, and transferred to a remote post. After a struggle with himself he accepts the appointment, and leaves the district. Brown Fawn, heartbroken by his desertion, dies, leaving her little child behind. Twenty years later the Indians have travelled, and the half-caste child is the image of her mother. The tribe wanders into an Indian station, and there Burns is struck by the face of the Indian maiden, whom he passes in the street. His questionings arouse her curiosity, and her old grandfather, Black Hawk, tells of her mother's desertion and death. She vows

vengeance, and after a curious ceremony in the camp she returns to the station and tells the aged Commander Burns that the Indians are rising, and that he should make a demonstration in force in order to quiet them. Burns calls out the troops, and, guided by the maiden, rides into an ambush prepared for him. His troops are slaughtered, and he is taken captive. Bound, he is confronted with the maiden, who taunts him with his past offence, and flings herself like a wild fury upon him. At night in her tent she is haunted by visions of her mother, and, under the influence of her dreams, runs out to render aid to the captive. But she finds him dead and cold upon the open plain.

"THE REFORMED OUTLAW." (for *Bison*.)

A young minister is called West to a rough camp, and takes farewell of his fiancée when she has dismissed her pupils at the school. He arrives at his destination, and enters the house, where the boys, reeling drunk, scoff openly at him. He takes up his quarters with a storekeeper, and posts up a bill inviting the boys to service. Their reply is to shoot the bill down with their revolvers, burst noisily into the store, and tell him that they do not want any sky pilot there. It is vacation time at school, and Mary arrives in camp to help the minister in his work. She falls in with Black Pete, the leader of the gang of toughs, just after he has been wounded in a rough tussle at the saloon. Once more the bill is posted up, and once more it is shot down. But this time Mary advances and reproves the boys, and finally coaxes them into service. Next day Pete calls and invites Mary for a walk. Later he sends her a proposal of marriage. She, to help on the minister's work, decides to sacrifice herself by accepting the proposal, but the storekeeper on the wedding morning seeks out Black Pete, and lays the true state of the case before him. Whereupon Black Pete liberates Mary from her promise, and rides off alone into the wild.

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**"THE THIEF."** (*Cricks and Martin, Limited.*)

Cissie Dalmaine absolutely refuses to give her brother more money to squander away in drink and gambling, and leaves him to go and meet her father, whose boat she sees being made fast at the quay side. Tripping up the gangway she gives the Captain a hearty greeting and extends the same welcome to her lover, the first mate, Jack Spicer. Jack leaves father and daughter to themselves and hurries ashore to see his widowed mother, but on entering the old home he finds a strange man seated most comfortably in the best room smoking a foul pipe. An explanation is demanded, and Jack learns that his mother has been unable to keep her rent paid, therefore the landlord has put this uncouth man in possession. The son has not suffi-

direct to the landlord requesting a receipt and the removal of his man. Jack is brokenhearted at his master's decision and returns to his mother, but has hardly time to tell her before he is surprised by a visit from the landlord, who hands him a receipt for the rent due. The Captain is at once credited with having acted the Good Samaritan, and Jack hastens back to the ship to thank him, but on offering his hand he is accused of stealing the money from the safe in the Captain's cabin. Jack Spicer is enraged at being called a thief and raises his hand to strike his accuser, but the blow is prevented by Cissie, who, on hearing angry words, had entered unnoticed. Both men are surprised to see the girl, who, to save further misunderstanding, explains that she has sent her own savings to help her lover. The mystery of the missing money is cleared up by the arrival of a letter which proves Jack Spicer innocent, and the old Captain, now brokenhearted, learns that his son has sailed abroad and confesses to having been The Thief.

Released February 13, 1913.

Length 720 feet.

"WHEN IT COMES OFF." (*Cricks and Martin, Limited.*)

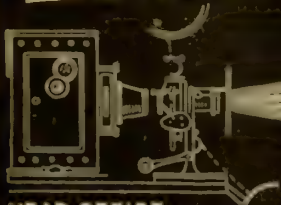
This film anticipates the dream of the leaders of Women's Suffrage, showing how the police force will be run when it comes off. The Inspector is busy trying on a new plain clothes hat, when the Sergeant enters to inform her that the force is ready to be inspected prior to going on duty, but the fascination of the new hat is too great, and duty has to be forgotten until the Sergeant has also tried on the new purchase. The inspection over, the force leave the station and take up their positions at the different points, where various duties of the force are carried out by the lady preservers of the peace (?). The male servants receive special attention at the back doors of large houses, and the police, in return, get the usual sly refreshments. Mankind at last begin to revolt against the treatment, and one even dares to place a notice calling upon his fellow-creatures to agitate for a vote, whereupon he is promptly arrested. Another is arrested for carrying a suspicious sack, and it needs the whole force to get him to the station, where the Inspector compliments the constables on so smart a capture and demands to see the contents of the sack. Much persuasion is needed to entice the man to comply with their orders, but the opening of the sack releases about twenty rats, and the Inspector and constables make a quick exit, and leave the ratcatcher to recapture the vermin and proceed home.

Released February 15th, 1913.

Length 485 feet.



cient to pay the amount demanded, but decides to ask the skipper to advance a sum on account of wages. Returning to his ship with all speed he puts his case before the Captain, but is unsuccessful in getting his request granted, and, crestfallen, is about to leave the cabin when Cissie enters, and, at once realising that something is wrong, asks her father and learns her sweetheart's trouble. All her appeals are of no avail, her father absolutely refusing to lend Jack the money; she therefore decides to help him herself. Hurrying back home, she takes her bank book and obtains the money, which she at once forwards

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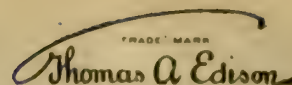
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"A DOCTOR FOR AN HOUR." (Edison.)

Cast:

Dr. Fairthorn's Widow ... Mrs. Wallace Erskine
 Dr. Martin William Wadsworth
 Pike Edward O'Connor
 A Lady with a bad cold Alice Washburn
 A Sufferer from Rheumatism Martin Fuller

In Totville the invalids are much disturbed because, since the death of Dr. Fairthorn, there has been no doctor in the village, but, upon learning from Mrs. Fairthorn that a Dr. Martin will arrive that afternoon to take up her late husband's practice, they brighten up somewhat. Dr. Martin arrives in due time, but misses the omnibus that runs from the railway station to Totville, three miles distant. As there are no other vehicles at hand, and not wishing to lose time, he sets out to walk, carrying his medicine case and bag. On the way he passes a stream of water. The day being very hot, he decides to take a swim in the secluded pool. While he is enjoying his cool bath a tramp steals his clothes and medicine case. The doctor seeing the tramp making away with his belongings, strikes out for the shore, envelops himself in an old empty barrel, and gives chase. The fleet-footed tramp, however, is soon out of sight, leaving the poor doctor to wander about in his wooden bathrobe. The tramp, in the doctor's outfit, arrives in Totville, and is welcomed by the widow Fairthorn, who mistakes him for Dr. Martin. He is installed in her late husband's office, and is almost immediately besieged by the invalids of the village. He keeps up the deception, and has a series of ludicrous adventures with the patients, producing no end of laughter. Meanwhile Dr. Martin, in his scanty attire, is attacked by a savage dog. He is finally rescued by a sympathetic farmer, who provides him with an ill-fitting suit of clothes, which makes him a comical sight to behold, and the recipient of jeers and grins from passers-by. In spite of such odds, he manages to reach the widow's house in time to denounce the tramp as an impostor. His just retribution follows with the aid of the village constable, who marches him off to prison, while the invalids give the real Dr. Martin a royal welcome.

Released February 19th.

Length 1,000 feet.

"TIM." (Edison.)

Cast:

Bill Ryan Charles Ogle
 Tim Barry O'Moore
 His Mother Mrs. Wm. Bechtel
 The Foreman Robert Brower

Tim, a boy of eighteen, has been having a bad time of it. His father, who works in the iron mills near by, is disappointed in him, for the boy has been idling away his time with the "gang" in the railway yards. Father and son can't meet any more without a blow from the one and curses from the other. But one night Tim comes in late, crawls through his father's room, and curls up in a corner of his own and falls asleep. He is awakened before dawn by his mother. His father is ill. Tim is sullen, but he is afraid of a beating, so he goes in and confronts the "old man." The time, however, has come for a final understanding. Tim's father will never be able to work again; his days are numbered, and he tells his son that he must be the man of the house, must go

out and earn the living. Tim at first refuses; he's not afraid of his father any more, for the old man can't get up and beat him. But his father puts it up to him, man to man, and finally sullenly he agrees to go to the mill and ask for a job. Tim gets a job. He doesn't like it the first day, for he is well knocked about. But he feels proud walking home with the other workers, and ordering his mother about as his father used to do. He goes to work the next day again, and now he begins to like it. He comes swaggering home, but the kitchen is empty, so he calls upstairs for his mother; orders her to hurry down and lay his supper for him. Likewise he pulls out his father's pipe and lights it. His mother comes slowly down the stairs with a candle. He looks up and starts to order her, but she tells him his father is dead. He says he doesn't care. She leans over and tells him again. The pipe drops from his mouth; he starts up the stairs, pushes her aside, and goes into his father's room. The foreman of the mill is sitting beside the body. Tim avoids looking, and the foreman starts to leave. Tim tries to detain him, but the angry foreman takes him by the collar and makes him confront his dead father. The boy is left alone, finally looks, and breaks down weeping. This changes his whole life. He becomes the man of the house, his father had his turn, now it's Tim's turn. He becomes a steady worker, supports his mother, and becomes a man indeed.

Released February 19th.

Length 960 feet.

"A DOLLAR SAVED IS A DOLLAR EARNED." (Edison.)

Cast:

James Hunt Augustus Phillips
 Margaret Dean Bliss Milford
 The Manager, William Lester George Lessey

A youth of twenty starts his business career with hopes of advancement and increases in salary. He marries the stenographer of the office, incurring the jealousy and enmity of the man "higher up." Year after year the bookkeeper works in the same monotonous way, with dead hopes, his shoulders becoming more stooped, his hair becoming whiter, his face pale, thin and emaciated, his bony, ink-stained fingers cramped and numb. Marriage, children, illness, drain the small bank account. At the end of twenty years the former ambitious youth is now a premature, tottering, shrivelled old man, a worn-out machine to be thrown aside. His mind becomes dull, stilted and stagnant from the monotony of routine; he loses his power of concentration, resulting in mistakes and errors. A young, officious clerk reproves the older man, whose latent manhood asserts itself. Crushing his pride, he recalls hasty action and offers apologies, but the following Saturday brings the "blue envelope." Unknown to her husband, the wife has saved the small sum of one dollar each week out of his salary. When she learns of her husband's discharge, and suspects his discouragement over inability to find employment, she carefully counts her savings of the past years and shows it to him. The newly acquired wealth makes the man somewhat hysterical. In his travels while searching for work he sees pictures of farming land for sale, and with part of his wealth the happy couple purchase a farm. A year later we see the old office man, together with his little family, healthy and happy among their new acquisitions, and we realise the blessing of the wife's foresight.

Released February 12th.

Length 990 feet.

"THE OLD REPORTER." (*Edison.*)

Cast :

The Owner of the "Star" Charles Ogle
 The City Editor Augustus Phillips
 Joe Norris, the oldest reporter William West
 The City Editor of a Rival Newspaper
 Robert Brower
 The Attendant at the Art Gallery...Bigelow Cooper
 His Confederates William Bechtel, Yale Benner
 The Detective Walter Edwin

The new proprietor of the "Star" discharges two old reporters. Joe Norris, who has worked for the paper thirty years, is one of them. His farewell to his old desk and its fixtures is pathetic, but he must make way for a younger man. Even his friend the city editor is unable to save his place. After a week's search Joe finds a place on another paper, but only as a space writer and with very uncertain pay. He is indifferently told to go and bring in what news he can of the theft of a famous painting from the art gallery. Arriving there he meets several detectives and newspaper men whom he knows, all bent upon the same mission as himself. Kean, a detective with whom he has exchanged courtesies for years, tells him there is absolutely no clue. As he makes a few notes his pencil breaks, and he borrows a knife from an attendant of the gallery, who is passing. A bit of gilt on the blade of the knife attracts his attention. The frame from which the painting was cut is a gold one. The attendant knew its enormous value. Norris borrows a small magnifying glass from his friend the detective, and makes comparisons. The clue is a strong one, and he gets his friend's promise to give him two hours' grace to "scoop the story" should he detect the thief. They watch the suspected man and trail him to a saloon, where he meets two art dealers. The detective interests the barman while Joe watches the trio over the partition of the back room. The painting is brought from underneath the attendant's vest, where it had been wrapped around his body. There is a sensational arrest of the three, and Joe rushes off writing his story. A habit of thirty years is not easily broken, and in his enthusiasm over getting the story Joe unconsciously goes to the "Star" office and to his old desk. When the city editor sees him, and looks over his shoulder at the "scoop," he promises Joe to see that the boss takes him back, for he has done what none of the new members of the staff could accomplish.

Released February 22nd.

Length 1,000 feet.

"SALLY ANN'S STRATEGY." (*Edison.*)

Cast :

An Estate Agent William Bechtel
 A Prospective Buyer Bigelow Cooper
 Silas Wilkins Martin Fuller
 Sally Ann Wilkins Alice Washburn
 A Plausible Stranger Charles Ogle

When Silas Wilkins receives the first payment for the sale of his farm, he decides to go to the city immediately and deposit his little fortune in a bank for safe keeping. Sally Ann, his brow-beaten wife, fearing for his safety with so much money on his person, insists on accompanying him to the city, but the selfish Silas arrogantly commands her to stay at home and attend to her household duties, and departs on his errand. Sally Ann's presentiment proves true, for in the city he falls into the hands of a "sharp," who offers to show Uncle Silas the sights of the big city. He soon finds himself in a gambling den, where his companion induces him to take a drink. While he is in a drowsy state of mind they relieve him of what they

suppose to be a package of money, after which he is roughly thrown out into the street. When Silas realises he has lost his all, he returns home heart-broken and penitent. His misfortune has changed his attitude toward his wife, and he becomes meek and subdued as she reprimands him for his disregard of her warning. Silas has the surprise of his life when he learns that, after all, he has not lost the money, because his sagacious wife at an opportune moment extracted the package of money from his handbag and substituted a similar package containing a block of wood. The situation now becomes very droll, as Sally Ann turns the table by commanding Silas to do the housework while she goes to the big city to bank the money. Silas obeys, and sheepishly begins to perform the household duties.

Released February 15th.

Length 675 feet.

"THE FOUNDLING." (*Edison.*)

Cast :

The Artist Harry Furniss
 Frank Marc MacDermott
 The Vicar's Daughter Miriam Nesbitt

Frank and another young man are rivals for the presidency of a well-known club, and it is evident that the rivalry is keen. Shortly before the election the rival discovers that Frank is not really the artist's son, and that his lineage is obscure. He causes this information to be published in a newspaper, and upon being confronted with it the artist is forced to admit the truth. He took Frank when a small boy from the Old Foundlings' Home, and brought him up as his own son. Naturally, this seems to put him out of the running for the club presidency, but the artist is not to be beaten so easily. With Frank he visits the Foundlings' Home, and there finds, as the only clue to the former's parentage, a very curious drawing of a chicken sitting on a large weight with a hammer on one side and a pair of shears on the other! Not much material to work on, one would say, and yet from it the artist is able to guess the place of his birth, and even the suggestion of his name. Following up the clue, Frank visits the town of Dorking, where, during his search among the old church records, he meets the vicar's charming daughter. Her interest is immediately enlisted. The first name they find leads them the wrong way, and this fact is taken advantage of by the rival, who, by bribery, makes it appear that the village toper is Frank's father. However, the real facts, which show him to be the son of a worthy couple, whose marriage was kept a secret, are disclosed just in time, and we know that he will not only get the club's presidency, but the more valuable prize of the vicar's daughter.

Released February 15th.

Length 1,000 ft.

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"THE SCHEME." (Essanay.)

Featuring:

Old Bickley Howard Missimer.
 Bertha, his daughter Lily Branscombe.
 The widow Eleanor Blanchard.
 Her nephew "Billy" Mason.

Old Bickley refuses to allow his daughter Bertha to attend a ball with Bert Brisk, her sweetheart. Now Bickley intends to take Bert's charming aunt, whereupon Bertha has an idea to bring her father to terms. Taking Bert and his aunt into the scheme, Bertha proposes to attend the ball dressed as a man, declares she will flirt with the widow, arouse father's jealousy, and trap him into fighting a duel. Then, having scared the old man to death, she will reveal her true identity, and have the laugh on him. The plan is carried out and old Bickley is forced into the supposed duel to the death with his disguised daughter. In the bright moonlight, at the edge of a wood, they meet, and Bickley is now put through a farcical "third degree," when a group of friends, made up as undertakers and gravediggers, measure him for his grave and stalk around him with solemn visages and uplifted spades. Bickley nearly dies of fright, and frantically pleads with his seconds to call the duel off. Meanwhile, Bertha and Bert are nearly exploding with laughter, and the widow is enjoying the scene immensely. The two duellists are finally placed back to back, each with a huge revolver in hand, and, after several copious drinks of whisky, Bickley gains enough courage to die, if need be. Of course, as they are about to fire the widow throws herself between them, and pleads with Bertha to "spare" her father's life. This is the cue for Bertha to throw off her disguise, and old Bickley is so astonished and happy that he readily consents to the marriage of the young people, after planting several resounding smacks on Bertha's upturned face.

"THE IRON HEEL." (Essanay.)

Cast:

Old Abner Wiley Norman Macdonald
 Robert Gregg, sen. } Francis X. Bushman
 Robert Gregg, jun. }
 Robert's Mother Helen Dunbar
 Laura, Gregg's war-time sweetheart
 Mildred Weston
 Wiley's butler Wm. Bailey
 The Maid Beverly Bayne
 Ross, the Detective Harry Cashman

Old Abner Wiley, a wealthy and crabbed miser, is rescued from some tormenting boys by the son of his bitterest enemy, Robert Gregg. Back in the Rebellion days Wiley and the elder Gregg both loved the pretty Laura. Gregg won her and Wiley has nursed his revenge long after Gregg's death. Discovering the identity of the younger Gregg, Wiley concocts a fiendish plan to bring about his vengeance. He makes Gregg heir to all his possessions. In his excitement young Gregg leaves his heavy walking stick in Wiley's library. Next morning Gregg is arrested at the breakfast table for Wiley's murder. An investigation of the miser's library reveals the walking-stick clotted with blood, and the entire room showing evidences of a struggle. Detective Ross discovers pieces of Wiley's personal belongings in the ruins of a burned house near by, and Gregg is further accused of having disposed of the body after the murder. He is tried, convicted, and sentenced to death. On the morning of the execution Ross is at headquarters, when one of the attendants passes him with a tray of empty dishes. Instantly Ross recalls seeing Wiley's maid coming from the second floor of the old house with a similar tray of dishes. His brain working rapidly, Ross rushes to the Wiley home, places the maid and butler under arrest, then lights a smoke torch, places it in the hallway, and shouts "Fire!" loudly. Suddenly through the dense smoke a panel in the wall slides back, and old Wiley, trapped like a rat, staggers out in a paroxysm of fear. Captured by Ross, and realising his

dastardly scheme has come to naught, Wiley dies while Ross reaches the gaol in time to stop Gregg's execution.

Released February 9th.

Length 975 feet.

"BRONCHO BILLY'S MEXICAN WIFE." (Essanay.)

Broncho marries a Mexican girl at the earnest entreaty of her dying father. Later a Mexican singer wins her love, and, to get Broncho out of the way, she has him arrested and gaoled on the charge of having assaulted her. In a frenzy of rage, Broncho secures the sheriff's revolver, escapes from gaol, and tracks the pair to his shack. Meanwhile, the Mexican singer's sweetheart, jealous of his attentions to Broncho's wife, reaches the shack first, and when Broncho bursts in, gun in hand, he finds the pair dead on the floor, her knife having found both their false hearts.

Released February 9th.

Length 990 feet.

"THE BOSS OF THE KATY MINE." (Essanay.)

Joe Benson, foreman of the Katy Mine, breaks the rules one day by taking a drink of whisky while at work. He is seen by Bushnell, the mine boss, who lectures him severely. At noontime Mrs. Benson brings Joe's dinner. Starting home, she is called into Bushnell's office, and the scoundrel attempts to force his love upon her. Looking through the window, Benson discovers the situation, bursts in, knocks Bushnell down, and takes his wife home. A few days later Mrs. Benson calls on Bushnell and begs him to put Benson back to work. Bushnell agrees to do so if she will leave her husband. Desiring to get Benson away from the mine, Bushnell has one of his men attempt to intoxicate him. An hour later Bushnell leaves a note at Benson's home, advising Mrs. Benson he will await her answer at his office that night. Staggering into the house, Benson finds the note, secures his revolver, goes to Bushnell's office with the intention of killing him, only to find the mine boss dead on the floor from a stroke of apoplexy. Seeing that Providence has stayed his hand, Benson returns home and joins his wife and little one in a prayer of thanksgiving.

Released February 13th.

Length 939 feet.

"THE PENITENT." (Essanay.)

Cast:

Bob Arling Francis X. Bushman
 Hugh Thompson Wm. Bailey
 Professor Danville Howard Missimer
 Alice, his daughter Beverly Bayne
 Mrs. Danville Helen Dunbar
 Dorothy, Alice's Cousin Mildred Weston
 Doctor Hardcastle Wm. Walters

Bob Arling and Hugh Thompson, two chums, are rivals for the love of pretty Alice Danville. Hugh wins her, and Bob, although heartbroken, wishes them life happiness. A few days later Professor Danville, a noted scientist, is experimenting in his laboratory when Alice enters. In spite of his precaution, she causes an explosion of chemicals that renders her blind. Hugh now shows the despicable side of his character in tiring of his blind sweetheart, and transfers his affections to Dorothy Haddon, Alice's cousin, who is paying her a visit. Bob notices Hugh's fickleness and upbraids him angrily, but Hugh refuses to listen. Still loving Alice with all his heart, Bob gives her every kind attention. Doctor Hardcastle, a noted specialist, now examines Alice's eyes, and agrees to perform an operation he believes will restore her sight. This operation is successful, and Alice is overjoyed. Hurrying out into the bright sunshine to find Hugh and surprise him, she discovers him and Dorothy together, and realises his perfidy. Pretending to still affect her blindness, Alice approaches them, then suddenly reveals the truth just as Bob comes on the scene. Stricken with remorse, Hugh leaves while Dorothy humbly asks Alice's forgiveness. A few hours later, in the quiet of the conservatory, Bob again asks Alice to be his wife, and this time does not ask in vain.

Released February 13th.

Length 986 feet.

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'Phone :

"THE LEGEND OF GODFREY DE BUILLON." (*Gerrard.*)

The film opens showing us Godfrey with his soldiers in camp beside a mountain stream. He hears a voice from Heaven commanding him to deliver Jerusalem from the in-

got there, removes and destroys it. Saladin, finding the picture gone, is alarmed, and accuses two Christians of stealing it. Despite their protestations they are condemned to the stake. All is ready and the fire is actually being applied to the faggots



fidels. He communicates his vision to his soldiers and the priest. The warriors rally round and kiss their swords in token of a vow to Heaven. In Jerusalem, Saladin, the infidel

when a soldier arrives announcing the approach of Godfrey with his army. Saladin visits Godfrey and makes overtures of peace which are scornfully rejected. Then follows some



ruler, is persuaded by a sorcerer to steal from the Christian Church an image of the Virgin. This is supposed to confer miraculous powers upon Saladin. He steals the picture and places it in the infidel mosque. A priest, not knowing how it

stirring pictures, showing the attack on Jerusalem, with a brisk battle on the walls, which results in the triumph of Godfrey and the vanquishing of the infidel hordes.

Released March 2nd.

Length 1,000 feet.

"THE SULTAN'S DIAMONDS." (Gerrard.)

Rogger is a well-to-do scoundrel who operates on the Stock Exchange, and is married to Valetta, an actress. Lord Ronald is an innocent young aristocrat who falls into Rogger's clutches and into love with Olivia, another actress, who dances at a party given by Valetta. Soon after Ronald and Rogger are introduced to each other his lordship is persuaded to invest money in Albino mines. At the party where Ronald meets Olivia Rogger makes unwelcome advances to her. Albinos create a stir amongst the gentlemen on the Stock Exchange, as they show a marked advance, and Lord Ronald, visiting 'Change, puts the remainder of his capital into the mines, to the amusement of Rogger, who considers him a fool. We are behind the scenes at the theatre. Olivia is about to take her turn when she overhears Rogger conspiring to ruin Ronald by depressing the market for Albino shares. Rogger does not know she has overheard, and he again renews his unwelcome attentions to her. Again he is repulsed, and he vows to show her the power of money. Lord Ronald meets her as she comes off the stage, and she implores him to sell his holdings in the shares. Ronald is deputed to convey the diamonds of the Sultan of Pershaw to Europe. Accompanied by his friend, the young detective, Freddy Dyke, he takes leave of Rogger, goes to the Court of Pershaw, receives the diamonds, and sails for home. Rogger is determined to capture the diamonds, and with his confederate, who acts as his footman, they board the steamer, and while Ronald with his companion sleeps in the cabin, they cut through the partition, seize the package of diamonds, and put another exactly like it in its place. Awakening, Freddy seizes the intruder's hand, and notices a mark on it. The ship's officers are aroused, but as the package apparently remains undisturbed they conclude that all is well. But having landed and taken the diamonds to be valued at Rogger's offices, they discover the supposed gems are worthless imitations. In consequence of this, Lord Ronald is blackballed at the club as a diamond swindler. A telegram is received telling of disaster to the Albino mines. Ronald is ruined. Olivia, knowing the telegram to be forged, goes to Rogger to threaten exposure if he does not put the market right. But she accidentally drops a note from him to her in Ronald's rooms. Valetta finds Olivia and Rogger together, and fetches Ronald, who sees the pair in a compromising position. He had already found the note dropped by Olivia, and now believes her false to him. He cannot bear these blows, and attempts to shoot himself. Freddy determines to track the criminals. He gains access to a secret gambling club, and there finds Rogger and his confederate, whom he recognises by the mark on his hand. He summons the police, and endeavours to effect an arrest. Rogger escapes by a secret door, but is pursued by Freddy and some of the police. He takes refuge in his rooms, but is followed there, and after shutting out his pursuers, enters the strong room, being finally driven into the huge safe. He shuts and locks the door, and finds too late he cannot open it again. After a desperate struggle he expires by suffocation, and when the door is blown off its hinges the detectives find his lifeless body.

Released February 23rd.

Length 2,300 feet.

"THE MYSTERY MAN AND HIS BOX." (Gerrard.)

This is a very clever trick comic. The mystery man appears in a farmyard from nowhere. A touch of his magic wand transforms a pretty country maiden into a withered hag. Then he gets possession of a trunk, with which he performs wonders. One sees there is nothing in it, and then, Hey presto! rabbits begin to hop out of it. The mystery man dives into a box, which shuts its own lid and remains motionless on the highway. It is found there by some country folk, who, first finding it empty, are astounded when the mystery man suddenly pops

out. He promptly pops them and a number of other people in, each one disappearing completely as he or she dives into the box. The box gets a move on itself, and appears in a garden, to the astonishment of two gardeners. Here it disgorges its strange company of people, and finally disappears like magic, the unfortunate gardeners being arrested by the police as magicians.

Released February 13th.

Length 475 feet.

"AN ARTIST'S TRAGIC IDYLL." (Gerrard.)

The artist loves a pretty fishergirl, Jeanne, but as her father will not consent to their union, she writes a note telling him that. However, he is engaged on her portrait, and a concluding sitting is given on the seashore. There the artist renews his attentions, to which she cannot accede. Disappointed, the artist returns to Paris, and sends a farewell note to Jeanne, together with the picture he had painted of her. Her father discovers her kissing the letter, flies into a rage, and rushes off to do bodily harm to the lover. He arrives at the railway station only in time to see the disappearing train which carries the lover away. Returning to Paris, the artist is haunted by visions of the fair fishergirl. Unable to attain his heart's desire, he takes to drink, and sinks to the depths of degradation. Moved by a strange impulse, he returns to the scene of his idyll, enters the cottage at night, and endeavours to carry away the picture. The fisherman, disturbed, shoots him for a burglar, and Jeanne, alarmed by the noise rushes down, to discover the corpse of her lover on the floor. It is a tragic and strongly emotional conclusion to a film of very remarkable quality.

Released February 20th.

Length 730 feet.



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"FOR HER HUSBAND'S SAKE." (Gaumont.)

Mr. Verrey, a factory owner, is desirous of retiring from business, and accordingly enters into negotiations for the sale of his works. The agents with whom he has discussed the matter endeavour to buy at the lowest possible price, and to facilitate this they circulate a report amongst the shareholders, which causes the price of the shares to drop alarmingly. The immediate result is that Mr. Verrey fails to obtain a credit of five thousand pounds necessary to re-establish his position, and ruin stares him in the face. In the midst of his disaster he decides to commit suicide, but his wife takes him unawares and prevents him. Mrs. Verrey now determines to enlist the assistance of the very wealthy Mr. Burt, a man who has expressed his deep affection for her, despite her disapproval. After considerable hesitation, she goes to Mr. Burt's, taking her little boy with her, and asks him to avert the ruin with which they are confronted. Mr. Burt immediately complies by writing a cheque for the amount which would save Verrey, but as Mrs. Verrey is about to depart her husband himself makes his appearance. The discovery of a

hubby objects. That happens over coffee after dinner, and Suzanne, piqued because she does not get her own way, goes to bed and locks her door. The disconsolate Leonce must needs go and do the same. Suzanne's regrets for his absence are later changed to an urgent need of his services, for a couple of mice have found their way into her bed. Leonce hurries at her terrified calls for help, and an exciting mouse-hunt begins, which finally ends in death for the intruders. The domestic cloud then passes with Suzanne's promise not to smoke again.

Released Thursday, February 13th. Length about 800 feet.

"MISS NELLY'S MARRIAGE." (Gaumont.)

John Morgan, a keen supporter of the "Entente Cordiale," divides his fortune between his niece Nelly Palmer, London, and his godson Roger Lecardran, Paris, on condition that they marry each other. Miss Nelly, with a true British instinct of arranging her own affairs, decides to find out for herself whether Roger is "worth while," and she pays a visit to the latter disguised as her brother Jack. Her masquerade



note from Burt amongst his wife's papers has brought him there, but he soon discovers that his wife's action is for his own welfare. Mr. Verrey, however, prefers to accept ruin than the assistance of a man who has attempted to divert his wife's affections, and he returns the cheque. Meanwhile, the bank directors have discovered that the shares in Verrey's business were depreciated by a fraudulent misrepresentation, and a satisfactory epilogue is reached with their offer to give the factory owner the credit which he requires.

Released Thursday, February 13th. Length about 1,010 feet.

"A PASSING CLOUD." (Gaumont.)

The course of true love never did run smooth, apparently. Suzanne and Leonce have fallen out over cigarette-smoking; the little woman wants to indulge in an occasional puff, but

naturally leads to embarrassing situations, and at 3 a.m. in a gay café she escapes from the clutches of a persistent damsel, and arrives at the firm conclusion that she will not marry such a gay spark as Roger. On leaving the café, Roger regains something of Nelly's esteem by rescuing a little dog from the ill-treatment of some roughs, and the two "boys" then drive home. The dog's jumps of joy, however, disarrange Miss Nelly's wig, and her golden tresses tumble down upon her shoulders, revealing to the astonished Roger the unsuspected beauty of his companion. He soon repents of his bachelor resolutions, and exerts himself to win Nelly's favour. When Nelly's mother arrives next day in search of her wayward daughter, she is pleased, if somewhat scandalised at the escapade, to learn that it has ended in an engagement.

Released Thursday, February 13th. Length about 820 feet.

"THE DEATH OF LUCRECE." (Gaumont.)

Shakespeare's fine poem has probably familiarised the more serious reading public with the story of Lucrece. It is more with the historical aspect of Roman life, however, than the infamy of Sextus that the present adaptation is concerned.

Some time later Sextus secretly retires from the camp, and goes to the house of Lucrece on pretext of bringing news of her husband. He shows himself unworthy of her hospitality, and in the dead of night introduces himself to Lucrece, who refuses to his entreaties what her fear of shame grants to his



The scene opens with Collatinus bidding farewell to his wife Lucrece on his departure to join the Emperor Tarquin at the siege of Ardea. During a lull in the operations of the attacking party, Sextus, son of the Emperor, suggests to his friends that they should ride to Rome and pay a surprise visit to their wives. These latter are taken unawares amidst much merry-

threats. It is a matter of history that she yielded to her ravisher when he threatened to murder her, and to slay one of her slaves, placing him in her bed, so that this apparent adultery might seem to have met with the punishment it deserved. Dawn sees Sextus fleeing from the house, but Lucrece sends for her husband and father and reveals the indignity



making, but Lucrece is not among them. When the party proceeds to the house of Collatinus, she is seen weaving industriously with her maids, and an affectionate meeting takes place between husband and wife. The calm and serene beauty of Lucrece creates a deep impression on the sensual Sextus.

which she has suffered, afterwards stabbing herself. This incident was the signal for the rebellion which expelled the long-hated Tarquins for ever from Rome, and led to the establishment of the republic.

Released Sunday, February 16th. Length about 1,120 feet.

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Phone: Gerrard 2451.



"THE REAL THING." (Hepworth.)

Featuring:

Mr. Harry Buss, Miss Alma Taylor, and Miss Chrissie White.

Jack, who is engaged to a pretty young girl named Phyllis, is crazed on one subject, and that is—hair. However beautiful a girl may be, she is nothing to Jack if she is not well supplied with "woman's crowning glory." Now, Phyllis, although she is very pretty, has only got an average supply of locks, and consequently there is always the feeling at the back of Jack's mind that she is not as perfect as she might be. One day the inevitable happens: Jack is introduced to a friend of Phyllis's, named Miss Merriman, who is the possessor of a most glorious head of hair, and succumbs to her attractions



on the spot. Poor Phyllis is heartbroken, but finds herself quite powerless to defeat Miss Merriman's superior attractions. She is discovered one day by her little brother Willie crying bitterly, and after managing to extract from her the secret of her trouble, he goes out, determined to think of a remedy to assist her. He has not gone very far before he finds lying on the ground a bunch of pin curls which Miss Merriman has dropped, and this discovery sets him thinking that the lady's hair may not be quite all it appears at first sight. Creeping into the room where Jack and Miss Merriman are busily making love, he manages, without attracting the lady's attention, to detach a large bunch of curls which forms the major part of her attractions, and then flies from the room without being discovered. A few minutes later, Jack, happening to look up, is horrified to see the change in her appearance, and starts from her in dismay. When Miss Merriman discovers what has happened, she proves to be the possessor of an extremely sharp temper, and, thinking that Jack is the author of her misfortune, "tells him off" in the most forcible manner. Willie, having watched the scene from afar, quickly runs back to Phyllis, and pulling her hair about her shoulders takes her back to Jack with the remark that it is a "poor thing, but her own." Jack, now seeing what an ass he has made of himself, begs Phyllis's forgiveness, and she, realising that the incident has been a good lesson to him, takes him back to favour once again.

Released February 2nd.

Length 550 feet.

"THE BURGLAR AT THE BALL." (Hepworth.)

Featuring:

Mr. Harry Buss, Mr. Tom Butt, and Miss Madge Campbell.

A young doctor who is going to a fancy dress ball with his fiancée decides to adopt the disguise of a burglar, which he thinks will be both novel and humorous. At the last minute, however, he finds that he will be detained late at the hospital, and therefore writes a line to his fiancée, saying that she will have to go on to the ball alone, and that he will join her later. She replies to him that she will do this, and tells him to wear a white flower in the buttonhole of his coat in order that she may recognise him, in spite of his mask. That evening, whilst on his way to the ball, the doctor is held up by a genuine burglar, and forced to hand over all his valuables and everything else upon him, amongst other things his fiancée's letter, which the real burglar reads, and quickly grasps the

situation; firing his revolver to attract the attention of a passing policeman, he gives the doctor in charge, explaining that the doctor is the real burglar, whilst he himself is on the way to a fancy dress ball, producing the letter as a proof of what he says. The policeman believes the tale, and in spite of his protestations the doctor is hurried away to gaol, whilst the burglar goes on his way rejoicing. On arriving at the ball the burglar attracts considerable attention by his eccentric conduct and clumsy dancing, and especially upsets the doctor's fiancée by ignoring her and flirting with several of the other ladies present. His costume and mask, however, suffice to prevent his being detected, and consequently he is enabled to fill his pockets with a very choice selection of valuable articles. Meanwhile, the doctor, who is shut up in a cell at the police station, is struck with a very happy idea. He feigns hydrophobia, thus securing the calling in of the police surgeon, who recognises him as a fellow-practitioner, and after the matter has been explained to the police he is set free. He at once sets off for the ball as speedily as possible, where he finds the burglar in the act of making a bolt for it, as his little plans have been seriously upset by the fact that the time for unmasking has arrived, a circumstance on which he had not counted. The doctor's arrival, of course, "fairly puts the lid on things," and the burglar is seized by the other guests, whilst the doctor rifles his pockets of the property he has stolen, and on the arrival of the police the burglar is hurried to gaol. The doctor, who is restored again to his sweetheart



and friends, has a busy time of recounting to the interested crowd all the exciting adventures he has been through.

Released February 6th.

Length 575 feet.

"AT THE FOOT OF THE SCAFFOLD." (Hepworth.)

Featuring:

Miss Chrissie White, Mr. Alec Worcester, Mr. Harry Gilbey, Mr. Harry Royston.

John West, a splendid young fellow just on the threshold of life, who has up to now been a clerk in the small country town in which he was born, is offered, to his great delight, a post of much greater importance and carrying a far larger salary in an office in London. He sets off in great spirits, bidding good-bye to his mother and sister, whom he leaves behind him in the quiet country village. On arriving in London everything continues to be satisfactory, and John finds his work most interesting, whilst his employer is delighted with his new clerk, who appears to be both obliging and clever.

After he has been in London three or four weeks, John receives a letter from his sister, telling him to be sure not to forget that it is his mother's birthday in a few days. The following day, therefore, John goes out to look for a present for her, and finally purchases a curious-looking Eastern dagger, which he decides will make an excellent paper-knife, and which he takes to show his fellow-clerks at the office on the following day. Late that evening, when John sits down to write to his mother and to send her his birthday gift, he finds, to his great annoyance, that he has left the dagger at the office, and as he has the keys in his possession he determines, late though the hour is, to go back and fetch it. Now, it happens that this very night a burglar has broken into the

office in search of plunder, and also, by a most unfortunate chance, John's employer, who has been making a night of it up West, decides that instead of going home he will sleep at the office. He encounters the barglar just as he is in the midst of his raid, and the two are soon engaged in a furious struggle, which ends by the thief snatching up John's knife, which, lying on the table, happens to be the nearest weapon, and stabbing his opponent to the heart. This done, the ruffian makes his escape as soon as possible, and John, entering the office ten minutes later, is horrified to find his employer lying on the floor cruelly murdered, whilst his own knife, still covered with wet blood, shows only too plainly the weapon which has been used for the deed. Staggering out into the open air, John attracts the attention of the police, and returns with them to the room, but the inspector views John's story with considerable suspicion, and when he discovers that the knife which has been used is John's property his worst suspicions are confirmed, and, to John's horror and amazement, he orders his immediate arrest on the charge of murder. Circumstantial evidence is all against John, and, to his dismay, he is committed to the assizes on the capital charge, in spite of all his protestations of innocence. Meanwhile, the real criminal, who has been attempting to drown his conscience by drink, gets himself involved in a brawl in a low public-house, and, being arrested for assault and battery with violence, receives a sentence of two years' penal servitude with hard labour. Thus the real murderer is all the time in the hands of the authorities without their knowledge, and, being shut off from all communication with the world, is himself quite ignorant of the fact that another man has been arrested for the crime which he committed. Time passes, and John, whose defence at the trial is overpowered by the weight of circumstantial evidence which the police produce against him, is found guilty and sentenced to death, to the bitter anguish of his heart-broken mother and sister. The usual intervening three weeks pass, and on the day before the execution John has an interview with his mother and sister in the condemned cell, where he bids them good-bye for ever. Now that very evening the real murderer, who is serving his sentence for his other crime, taking advantage of a momentary dispute amongst the convicts with whom he is working, which attracts the attention of the warders on guard, strikes down the man nearest him and makes a dash for liberty. The warders fire upon him and manage to wound him, but, in spite of this, the man dashes on, and manages to get away. After travelling all night, he at last reaches a small house standing at the lonely corner of a wood, and, overcome with exhaustion, falls fainting on the doorstep, unable to go any farther. Now this happens to be the house owned by John's mother and sister, and they take the man in, and do their best to dress his wounds and relieve his pain. The man, however, feels that his end is near, and, knowing that he has not long to live, and also that the warders are hot on his track, confesses that it was he who committed the murder, about which there was such an outcry a few months ago. The two warders who are in pursuit soon arrive, and one of them hurries off for a doctor, whilst the other remains behind to witness the confession which the convict is making, little realising that it is a matter of life and death to two of his hearers. The confession once made and signed, the man falls back on the couch unconscious, and the doctor, who arrives a few minutes later, pronounces life already extinct. It now becomes a question as to whether or not it is possible to get the confession into the hands of the proper authorities in time to save John, for it is but an hour to the time of execution, and the prison is many miles away. The doctor, however, places his motor at their disposal, and the two women, accompanied by one of the warders, set off on their furious race against time. Fortune, however, does not seem inclined to favour them, for they experience an unfortunate delay of about five minutes at a level crossing whilst a train is passing, and, again, a shortage of petrol causes them the loss of more precious minutes. At length, however, they arrive at their destination, and the car comes tearing up to the prison gates, with the momentous question of "Are they in time?" still undecided. Whilst all this has been going on, John, who has been trying to nerve himself as best he can to meet his terrible fate, receives the final ministrations from the chaplain, and then, after he has been pinioned, the sad procession to the scaffold is formed, and he is led out to his doom. Everything now seems hopelessly lost to the poor fellow, who believes himself about to die for a crime which he never committed, but at the last moment the confession that will prove his innocence is placed by the warder who has accompanied the two women in the hands of

the prison governor, who, on his own authority, orders the execution to be stopped, and John, still unnerved and half dazed by the shock he has undergone, is led back from the scaffold, to find his mother and sister waiting in the prison yard, with the glad news that his innocence has been proved at last. A few weeks' wearisome delay occurs, whilst the slow-moving machinery of the law is set in motion, but finally John's innocence is completely established, and he is restored, a free man, to the loving arms of his mother and sister and returns—a man snatched from the very jaws of death to face the world again.

Released February 6th.

Length 1,925 feet.

"MIFANWY—A TRAGEDY." (*Hepworth's*)

Featuring:

Miss Ivy Close.

This film, which is taken from the well known Welsh story of "Mifanwy," is a subject at once both haunting and beautiful, and one well calculated to form an artistic and appealing picture. Taken amidst some of the most beautiful coast scenery that is to be found anywhere in the world, and with the leading part magnificently portrayed by the beautiful Miss Ivy Close, it would be difficult indeed to find any fault with the production, which forms a harmonious whole well fitted to please the patrons of every high-class picture theatre, and which comes as a welcome change to the somewhat monotonous round of "Dramas" and "Comics," with which the manager of the average picture theatre has to content himself, for the simple reason that it is almost impossible for him to get anything different. The following is a brief synopsis of the story as told in the film, which will be found to follow almost exactly the famous old legend. In the first scene there is a charming view of Mifanwy sitting on the rocks of the heathland waiting for her lover's boat, which is hourly expected. Whilst she is sitting there the rector of the parish comes up to her and, kneeling at her feet, begs her to marry him, but



Mifanwy gently tells him that her heart is already given elsewhere, and the clergyman, realising that there is no hope for him, turns sadly away. We then get a beautiful view of the boats riding over the bar, smothered with surf from the breaking waves, ending with a picture of Mifanwy's innocent delight as her lover springs from his boat and clasps her in his strong arms. For the time, life to Mifanwy is happiness itself, but there comes a sad day when the boats come over the bar with their flags at half-mast, and when they reach the shore Mifanwy learns that her lover has fallen overboard and is drowned. With sorrow too great for any outward sign, the girl turns away from her would-be comforters, seeking the solitude of her own room; but the shock has been too great for such a frail flower, and that night, with her heart broken and her mind almost unhinged by her great grief, Mifanwy dreams that she hears her lover calling her from the sea which has been his grave, and wanders down to the seashore in her night attire; then, fancying that she sees him standing amid the waves, goes to join him, finding in the sea the peace and comfort that has been denied to her on earth. And there they find her the next morning, lying with a happy smile upon her lips and her wearied brain and broken heart at peace at last.

Released February 6th.

Length 675 feet.

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4618.



Releasing:—BISON 101, GEM and VICTOR Films.

"THE LADY LEONE." (Victor.)

Featuring:

Flo Lawrence and Owen Moore.

Lady Leone Mervyn, an orphaned heiress, is much sought after by her outlaw cousin, Sir Robert Huntley, for his son, Hal. In order to secure her vast estates, he insists that she and Hal get married, but Lady Leone will not accept any such proposal. During a raid, a peasant of the village, John Wilde,



is killed in pure wantonness by Hal Huntley, and John's son, Jack, swears to be avenged for the murder. Jack, reconnoitering the Huntley fortress, falls into a glen, where he is found unconscious by Lady Leone and Dame Margery, the Huntley housekeeper. A mutual admiration springs up between Lady Leone and Jack. They are telling each other their stories of woe when they are interrupted by Dame Margery, who announces the approach of the Huntleys. Jack conceals himself, and later, after a hard fight with the sentries, escapes from the glen. A short while after Dame Margery brings a letter for



Jack from Lady Leone, telling him that Sir Robert is dying and that he wants her to marry his son Hal. Jack goes to her aid, and by means of a clever subterfuge he gets inside the Huntley

castle, arriving just in time to interrupt the ceremony. After a desperate fight with the retainers of the Huntleys, in which Jack is wounded, he succeeds in rescuing the Lady Leone and bringing her safely home. Some weeks later Lady Leone, having appealed to the King for protection, is conducted to London by the Royal Commissioners, leaving Jack heartbroken. He follows her to London, and endeavours to obtain admission into the Royal Chapel. As he is being driven away by one of the guards the King and Queen, accompanied by the entire Court, are about to enter the chapel. Leone is one of the ladies-in-waiting to the Queen. She sees Jack and presents him to their Majesties. The King, having heard of Jack's prowess



in rescuing Lady Leone, knights him. The following day Jack and Leone have a meeting in the King's garden, where he tells her of his love for her. The King and Queen at the moment appear, and the King shows his displeasure at having a simple knight marry the wealthy ward of the Queen, but through the intercession of the Queen the Royal consent is obtained. Leone and Jack, accompanied by their retinue, starts for her estates to be married. On the way they are attacked by Hal Huntley. After a hard fight, Jack succeeds in routing the outlaws and driving Hal Huntley to the edge of a precipice and to death. Then Leone and Jack repair to her home, where they are married.

Released February 22nd.

Length 1,470 feet.

"HUNTED DOWN." (*Bison.*)

John Dayton is shot by George Willis in a saloon quarrel. The deed is seen by Arline Marsdon, who gives Willis money and a marked time-table, whereby he escapes and goes further West. Mrs. Dayton is determined to bring the murderer to justice, and engages the services of Craig Burton, a detective. Burton collects the evidence, and by means of a pierced ace of spades, a handkerchief and the marked time-table, he tracks Willis to the edge of the desert. Willis is made aware of the detective's presence, and hits the desert trail. He is followed and shot by Burton, who revives him and brings him back to justice.

Released February 22nd.

App. length 1,000 feet.

"AN INDIAN ISHMAEL." (*Bison.*)

Gray Dove, a squaw, has been a patient and faithful attendant to her chief. He becomes infatuated with a young squaw, Briar Rose, who desires his whole attention. She persuades the chief to get rid of Gray Dove. He gives her corn and water, and despite her dumb entreaties he casts her out, and she wanders out to the big desert with her little son, Red Deer. Hunger and thirst overtakes them; and the woman after giving the boy the last drop of water, folds him in her arms and lies down to await the advent of the Happy Hunting Grounds. A wagon train happens to come along, and Big Bill and his wife find the child alive, the squaw having gone to await the coming of her son. They pick up the boy and bury the mother. Ten years pass, and Red Deer grows to be a fine type of the educated Indian. He loves the woods and wilds; and one day, whilst setting traps for beavers, he meets the pretty little Indian maiden Golden Willow. "Like turns to like," and it is a case of love at first sight. Outside the fort guards are watching the horses grazing, when a band of horse thieves ride up, kill the guards, and escape with the horses. They sell them to the Indians. The garrison is aroused, ride out, see the horses in the Indian camp, attack it, and take a number of the Indians prisoners. Little Golden Willow escapes, and meets Red Deer. She tells him the circumstances, and together they ride to the fort. The colonel listens and is convinced. He apologises to the chief and releases the prisoners. Red Deer joins the tribe, and asks for and is given Golden Willow for his squaw; and Red Deer is made chief for his services in saving the red men. The spirit of Gray Dove rises above the Happy Hunting Grounds and blesses her son and his mate.

Released February 26th.

App. length 1,010 feet.

"THE LIGHTING OF LOVE'S WAY." (*Gem.*)

Adolph, a half-witted hunchback, loves a girl who is loved by Miles, a lighthouse tender, whose affection she returns. They have a clandestine meeting, as her father objects to Miles. Later Miles and the girl are married in a boat, while the father rages on the shore. A month later Adolph cuts the wires and punches holes in the oil tank at the lighthouse. Miles, the keeper of the lighthouse, finds that the light will soon be extinguished, as holes have been bored through the oil tank. The hunchback, who is labouring under a delusion that the lighthouse keeper's wife is held a prisoner by her husband, comes in the house and asks her to go away with him. She refuses to leave, and he ties her to a chair. Then he goes up to put out the light. A steamer is seen approaching. Adolph is just about to put out the light, when the wife breaks loose, runs upstairs, and after a fight she throws him from the lighthouse window, and manages to keep the light burning until the ship is safe. Then she and her husband search for the hunchback, and find him clinging to a boat and almost dead. They resolve to care for him in the future.

Released February 22nd.

App. length 1,010 feet.

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"THE BURGLAR'S DILEMMA." (A. B.)

A young burglar is entrapped in a room with a presumably murdered man, and submitted to the Third Degree. The man, who has been stunned in a quarrel with his brother, is not dead,



and the burglar is released at the eleventh hour, when he is just about to make a false confession to escape from his torturers.

Released February 16th.

Length 1,007 feet.

"BY THE SEA." (Lubin.)

Returning from a fishing voyage, Harry finds his sweetheart, Marie, dying, and is heartbroken. She is buried on the rocky shore, where their troth was plighted, and as her hapless lover



lies in despair across her grave the rising tide overwhelms him, and he is laid beside her. Daily the fisherman's mother brings flowers from her humble garden, and nightly her fancy conjures up the forms of the dead lovers.

Released February 16th.

Length 1,057 feet.

"PAPERING THE DEN." (A. B.)

Jones, at his office, is much perturbed at hearing over the tele-

phone wires to his house the sounds of ardent kissing. He thinks it is his wife and another man, and dashes off home, only to find that his wife has engaged a tramp to re-paper



Jones's room as a birthday surprise, and the said tramp is busy kissing the maid.

Released February 13th.

Length 496 feet.

"THE TOLL-GATE RAIDERS." (Kalem.)

Stark, a hill-dweller in Kentucky, excites the countryside against Judge Randolph's toll-gate, and organises a raid, in which the toll-house is fired. On the night of the fire the gate-



keeper's daughter is visited by Charlotte Randolph. Their lives are saved by Charlotte's sweetheart, and later the judge, realising that public opinion is against him, agrees to sell his toll-road.

Released February 13th.

Length 1,025 feet.

"THE DIVORCEE." (A. B.)

Brown is henpecked by his wife, who finally goes to Reno,

and, securing a divorce, re-marries. Hubby No. 2 is not so easily henpecked, and his wife is unhappy. Following her new husband one night, she sees him meet Brown, and jumps to the



conclusion that the men are about to fight. There is some complication, and Brown gets his own back.

Released February 16th.

Length 502 feet.

"THE MOUNTEBANK'S DAUGHTER." (Lubin.)

Herbert Strickland, a young minister, saves Rosa, the daughter of a wandering player. He refuses to allow her to return to her drunken father, and the father spreads scandal in



the village. Rosa hears of the scandal and runs away. Herbert, who loves her, follows, and, finding her, persuades her to return, and they are married.

Released February 16th.

Length 1,003 feet.



"RANCH MATES." (Lubin.)

To find money for his sister's education, Burt Atkinson leads a double life—ranchman and cattle thief. The Sheriff learns

the truth, and orders Burt's arrest, just as his sister is coming to visit him. In despair he shoots himself, and Ed, his mate, has to break the news. He lies heroically, saying that Burt died fighting cattle thieves, and he is rewarded by the girl's love.

Released February 13th.

Length 1,060 feet.

"A RACE WITH TIME." (Kalem.)

The President of the O. and N. is advised that a test pouch of letters must be delivered by two o'clock on the day of the



trial, or the mail contract will go to the Union Railway. A Union hireling wrecks the O. and N. engine, but a station-master's daughter secures the pouch and carries it through in the nick of time.

Released February 16th.

Length 825 feet.

"A FACTORY GIRL'S HONOUR." (B. and C.)

Kitty Burnett, a factory girl, rejects Caleb Standish, the manager, and is dismissed by him. She appeals to the factory owner, who will not listen to her pleading, but his daughter



Daphne agrees to help her. The daughter obtains work at the factory, and during a struggle with the manager the place catches fire. Daphne is rescued by Kitty, and the factory owner rewards the brave girl, and gives her back her employment.

Released February 16th.

Length 917 feet.

"IRELAND, THE OPPRESSED." (Kalem.)

Lord Kilhannock evicts a number of his tenants, and Father Falvery, interfering on their behalf, is placed under arrest. He is rescued by his flock and hidden in a cave on the hillside. Michael Dee, a spy, sells the secret of his hiding-place, but the soldiers are forestalled, and Father Falvery escapes once more, and emigrates to America.

Released February 16th.

Length 975 feet.

NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

Phone: Gerrard 6331.

Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"ON THE STEPS OF THE THRONE." (*Pasquali*.)

The kingdom of Silistria, during the minority of the heir to the throne, Prince Vladimir, is ruled by Count Backine as Regent. Backine, an ambitious, power-loving man, knowing that the end of his period of power is approaching with the Prince's twenty-first birthday, uses all his wiles to bring about a marriage between Vladimir and his niece Alexandra, trusting to the influence which he hopes to be able to exercise on the Prince through his wife to keep him still, in fact if not in name, the ruler of Silistria. Unhappily for the Regent's plans, Vladimir has already fallen in love with his pretty cousin Olga, and the lovers frequently meet secretly in the beautiful gardens of the palace. One of these meetings is witnessed by a creature of the Regent, who hastens to tell Backine what he has seen, and, alarmed at the danger thus threatened to his project, Backine, after an attempt to affiancé Vladimir to Alexandra has proved unsuccessful, summons a meeting of the Council of State, and persuades his colleagues to decide that the Prince shall be requested to spend the time which must pass before his coronation in Paris. Vladimir cannot refuse the request, which is, in effect, a command, but before he goes he visits all his old friends in Silistria—not forgetting his old fencing master, with whom he engages in a last friendly bout, in the course of which an incident occurs which has an important bearing on future events. The master's foil slips and inflicts a wound on the Prince's forearm, which, although not serious, will leave a permanent scar. Later a series of superb stagings show him clad in the uniform of his regiment of guards leaving the palace after a passionate farewell to Olga, and entering a motor-car, in which, with an escort of soldiers, he is driven to the railway station, *en route* to the French capital. Backine has arranged for one of the lieutenants to accompany Vladimir, with secret instructions to induce the Prince, by plunging him into all the distractions which Paris can offer, to forget Olga and the promise he has made to her. Although, with a letter from his sweetheart always carried in his breast pocket, Vladimir is not likely to be untrue to her, he willingly enters into the amusements provided for him, and his admiration for Mlle. Thais, a dancer who is the sensation of the hour, gives his enemies the opportunity they require. Backine's emissary in Paris is greatly struck with the resemblance which a rather shady young dancer, whom he encounters in a café bears to the Prince, and he thinks the discovery so important that he reports it to Backine in Silistria, and receives detailed instructions, upon which he acts immediately. Chicita, the dancer, calls upon Thais, who has fallen in love with the Prince, whom she believes to be an English nobleman, and, showing her a letter from Olga to Vladimir, in which she asks the latter to return to Silistria, informs her who her lover really is, and tells her that he will surely desert her at the first opportunity. Temporarily blinded by jealousy, Thais agrees to become an accomplice to the Regent's plans and writes to Vladimir asking him to meet her at a certain house—in reality one which Backine's employee has engaged. When the Prince arrives at the house he is shown into a sitting-room and a trap-door is released under his feet. He is plunged into a cellar which has been prepared, and from which there is no egress, and with Thais and one of the Regent's men as gaolers is left there while Chicita is hastily made up as the Prince, and prepared for the journey to Silistria. The formal coming-of-age of Prince Vladimir is announced, and at the same time publicity is given to his engagement to Backine's

niece, Alexandra. A triumphant reception is arranged for the returning ruler, and the pretender is driven through files of soldiers, cheered by the populace of the capital, to the palace. The resemblance between the real Vladimir and the sham is so close that everybody is deceived but Olga, who at once knows as if by intuition that this is not the man she loves. She makes known her suspicions to one or two friends, among them the old fencing master, who vows to solve the puzzle. Challenging the supposed Prince to a bout with the foils, the master contrives to wound him slightly in the arm, and, on pretence of examining the wound, discovers that there is no trace of the old scar which his sword inflicted on Vladimir. The Regent has fathomed the suspicions of the fencing master, who is known, moreover, to be a firm friend of Vladimir, and gives instructions so that the faithful old man is shot while out for his morning ride, and his body thrown in the river. Seriously injured though he is, he manages to scramble to shore and to attract the attention of two officers, to whom he tells the story of the imposture he has discovered. Meanwhile, orders have been sent to Backine's agent in France ordering him to put the captive Vladimir to death, but, though the Prince is bound and the train of powder which is to blow him to pieces is almost lighted, Thais relents at the last moment and releases the Prince. When their enemy attempts to detain them he is thrown on the trap-door, which hurls him into the cellar. The explosion occurs, and the villain meets the death he had destined for the Prince. Meanwhile, Coronation Day dawns in Silistria. One after another the superb ceremonies are carried through, and at last the sham Prince and his Consort are led, through a company of men clad in blazing uniforms and women in sumptuous dresses, to the steps of the throne. Then, before the actual act of coronation can take place, the real Vladimir with his few faithful friends bursts into the chamber, the usurper is swept aside, and while all look on with amazement, Vladimir goes to Olga, and, taking her by the hand, leads her to the steps of the throne which is rightfully his.

Released February 23rd.

Length 3,350 feet.

"MERRYPIPLE AND THE STATUE." (*Ambrosio*.)

Merrypimple, after an evening with some friends, falls asleep at the base of a statue of a knight in armour, which occupies a prominent position in the park. To Merrypimple's heated imagination it seems that the stone figure descends from the plinth and wakes him, insisting on joining him in a visit to a conveniently near inn. Together the weirdly assorted pair enter a cab, but the dead weight of the stone man brings it to the ground in ruins, and while the front part of the carriage drives merrily off, Merrypimple and his companion are left amid the wreckage of the after part. Undiscouraged they resume the journey on foot and reach a café, but, unhappily, the statue, incautiously leaning against the wall, brings the whole house down in ruins. At another inn, the weight of the stranger wrecks tables and chairs; and each time Merrypimple comes in for trouble. Finally, however, the pair start on the return journey, and, arrived at the statue's station, they resume their positions—with this difference: that Merrypimple strikes a posture on the plinth, while the statue falls into a slumber on the steps. At this stage Merrypimple awakes, to find himself being roughly shaken by two policemen, and realises that it has been "only a dream."

Released February 20th.

Length 433 feet.

NORDISK FILMS CO.,

25, CECIL COURT, CHARING CROSS ROAD

Phone City 172.



"THE DEVIL'S DAUGHTER." (Nordisk.)

Gabriel Toquani is a young and talented sculptor. He is engaged to Carmen, a charming *ingénue* of some eighteen summers. Happy in each other's love, life seems for them one long dream. When this story opens, Adrien Liefer, an heiress, sees Gabriel's portrait in one of the daily papers. Adrien is as unscrupulous as she is beautiful, and having always been used to having her own way, she determines to become acquainted with the sculptor. She telephones to her lover Manuel, who is a doctor. Manuel is operating upon a small child when his *fiancée's* summons is received. He hastily answers the call, and explains that he cannot leave his patient. Adrien, always selfish and unreasonable, replies over the wires that if Manuel does not see her that day he will perhaps never have another opportunity. She discharges a revolver into the air, and her lover, believing that a tragedy has occurred, entrusts the patient to others and makes his way to his *fiancée's* house. Here he finds, of course, that he has been tricked, and learns the object of the call. He sees that his *fiancée* is bent on meeting Gabriel, and attempts to dissuade her from her foolish decision. On the

heart in Manuel's affection. Once again the girl is betrothed, but this time it is with a prospect of happy days before her. One day Adrien calls to see Gabriel, who she finds is absent. In a spirit half mischievous and half vindictive, she seizes a hammer and destroys the all but completed statue of herself. Gabriel enters at this moment. For a second he finds it impossible to realise what has happened. At length, with a cry of rage, he leaps forward and completes the work she has started. With an effort he restrains his passion and demands an explanation. With a toss of her head Adrien leaves him, and he realises, too late, that she has been playing with his affections. With revenge in his embittered heart he seizes a revolver and follows her. Even as he reaches the house a storm breaks. He enters and finds Adrien. His revolver is drawn, but those eyes hypnotise him, and he is but a weakling in her power. Scornfully she sweeps out on to the balcony, and he



following day, Adrien, looking her best, calls at Gabriel's studio. She arranges for her likeness to be executed in clay, and is pleased to note that her beauty has made an impression upon the sculptor. So the sittings commence, and gradually Gabriel falls under the spell of his client. Soon Gabriel, together with Carmen, her parents, and a number of friends, go for an outing in the country. During the afternoon a storm arises and the party are forced to take shelter in the first house they come upon. Unhappily, this proves to be Adrien's home, "Klintford," and it is here whilst the storm is at its height that Gabriel succumbs to the woman's charms and tastes the sweetness of the first embrace. Carmen is a witness to this and, broken-hearted, acquaints her father, on reaching home, that her engagement with Gabriel is at an end. The next day Adrien, annoyed by the efforts of some strolling players, sets a bulldog on to them. The animal bites the leg of a little girl, a member of the troupe, and the party leave, vowing vengeance. A few minutes later they are outside Carmen's house, and the child's plight is noticed by the girl. She helps the little one in and sends for a doctor. He arrives in the person of Manuel, and the young doctor is struck with the tender ministrations of Carmen. Taking advantage of the presence of his patient, the doctor calls time after time, and the obvious end is that he falls in love with Carmen, who finds the solace for her wounded

follows in her train. Amidst the tumult of the storm he makes a wild endeavour to reach her side. Even as his arms close about her there is a blinding flash, and the two are seen to stagger and fall. The house takes fire, and from afar Carmen and her lover gaze on the destruction of "Klintford," the home of "The Devil's Daughter."

Released February 16th.

Length 3,008 feet.

"LUCK'S OUT." (Nordisk.)

Fred and Oscar are "up against it," and after a few hours' furious thinking devise a scheme that would appear to have possibilities. They engage a large hall in an obscure village, and hang a curtain across the centre of it. A grand theatrical performance is advertised, and the whole village turns out to enjoy itself. At one end of the hall Fred takes the money from a number of eager pleasure seekers, and at the other end Oscar does the same. When the hall is filled to overflowing the two friends depart, both silently and swiftly. Time passes, and the audiences, for there are two, become impatient. They begin to clap, and the noise of one arouses the suspicions of the other. Suddenly the curtain is pulled aside and the trick is discovered. With a cry of rage the villagers make for the exits. They are soon on the track of the actors, and after a comical and heated chase they overtake their quarry. Poor Fred and Oscar!

Released February 16th.

Length 771 feet.

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"IN FREEDOM'S CAUSE." (Thanhouse.)

It is the year 1776, and Varley, an American Scout, is speeding on his way to General Washington with an important despatch. The man is almost dropping with fatigue, and to add to his distress, he is seen and pursued by a detachment of English soldiers. Despite his fatigue, he keeps a clear brain, and eventually eludes the English, subsequently taking refuge in a small house, where a young girl gives him succour. The English, however, also reach the house, and on entering it decide to make it their headquarters for the time being. Previously to their appearance, the girl conceals the scout, who, now too exhausted to think of continuing his journey, begs her to carry the despatch to Washington. The task set the girl is a hard one, but with courage and diplomacy she carries it through. Making the English drunk, she secures one of their uniforms, and by clothing herself in it passes out of the house without awakening suspicion. Then she makes for the headquarters of the American army, and eventually reaches them on a trusty horse. The despatch contains the information that Washington can attack the English with advantage. Acting upon this news, he crosses the Delaware that night, and on the morrow meets the English at Trenton.

Released Feb. 12th.

Length 949 feet.

"A LODGING FOR THE NIGHT."

André Deed in the leading rôle.

Jim, arriving at a tiny country station, with half a dozen portmanteaus, seeks a lodging in a place which should surely be known as "Inhospitability Reck." He is flung from place to place, in doors and out of doors, and is tossed from water-spout to balcony with certainty and rapidity. It is true that the conduct of the inhabitants is to some extent condoned by Jim's blissfully unconscious intrusion upon the privacy of many harmless guests at the local inn. Thus, for instance, he



saunters casually into a bridal chamber, and enters the domain of an irascible guest before being kicked into the wash-house of the establishment. Here the laundry-women turn upon him tooth and nail, and Jim is cast completely adrift. Tired, but not disheartened, he finds his way into a sewer, and in a little corner, fresh and open to the heavens, he sleeps peacefully.

Released Feb. 12th

Length 378 feet.

"TO RIGHT THE WRONG."

On the lower slopes of the Maritime Alps two brothers, both living beneath the roof of their mother, find that their roads in life have strangely diverged. One has become a Customs officer, whilst the other is known as a wastrel and a man of sullen character. Secretly he is a smuggler, one of a band who meet in the mountains and run bales of goods ashore with consummate daring, endangering their lives on the rocks and risking discovery by the Customs with hardy recklessness. Their daring ends in the Customs alighting on the exact spot of their operations, and one evening the officers, including Louis Verglade, the elder of the two brothers, are on the wait and watch above the road which winds from the sea up to the mountains. From their point of vantage they are able to pounce upon the smugglers as they climb the road laden with bales. A sharp affray ensues, and Louis comes to grips with his own brother, although he is not aware of his identity, since the latter's face is smeared with black charcoal as a means of disguise. The struggle between the two men ends in Jean striking Louis with his knife. The officer falls weakly to the ground, and Jean, taking to his heels, is pursued by some of the other officers. He makes his way to the shore, and, taking a desperate chance, plunges into the sea. Several shots are fired after him, and then the Customs officers, leaving him to his fate, return to their wounded comrade. Jean, however, does not drown. He escapes from his peril, and some months later is able to return secretly to his native village. He returns a changed man, for remorse for the harm he has done his brother has softened him. He writes to his mother a confession of his guilt, but Louis, who has by now recovered from his wounds, happens to open the letter first, and he generously changes the note for another, which conceals the true facts of the case from his mother. He determines also to see Jean as soon as possible, and to get him to return home openly. Jean, skulking in the vicinity, dare not, of course, meet his relatives. He does, however, fall in with the smugglers, and these vindictively insist that he shall aid them in a plan to put Louis out of their way. The elder brother is, in fact, a very vigilant officer, and likely to prove really dangerous. Jean listens to the plan, but, wisely keeping his own counsel, he makes no pronounced objection, simply determining to frustrate the smuggler's murderous designs by the best means which may occur to him. Thus it happens that when he comes upon his brother lying asleep on the hillside, he swiftly decides upon his course of action. Unaware that Louis is friendly towards him, he dare not wake him, and it occurs to him that he could not do better than to take Louis' coat and hat lying near by, don them himself, and lead the smugglers into attacking him, when he would be prepared for them. He carries the coat and hat to his mother's cottage, and there disguises himself. Unhappily, however, the rest of his plan is never to be carried out, for one of the smugglers, coming to the very threshold of the cottage to wreak vengeance, mistakes the uniformed figure inside for Louis Verglade, and treacherously stabs it. It is a fatal wound, and renders Jean's expiation of his misdeeds complete.

Released February 15th.

Length 1,621 feet.

"FOR LOVE IS LIFE." (Pathe Frères.)

Featuring:

Madame Robinne, of the Comédie Française; Madame Bovy, of the Comédie Française; M. Alexandre, of the Comédie Française; M. Ravet, of the Comédie Française.

In the students' quarter of Paris, Jean Chedart, a young, hard-working sculptor, makes a bust of his neighbour, Gabrielle Normand. Gabrielle is an orphan, and upon her has devolved the burden of bringing up her sister, a little mite of some six years. True, Gabrielle has had an offer of help from an uncle, but her devotion to art forbids her to leave Paris and her studies, and so she stays on, busy, happy and contented with the many friends she has made in the artistic and Bohemian world of Paris. Chedart's time to leave Paris and to return home to his parents in the provinces is drawing near.

He has a last examination to pass, and then he is to go back home to marry and settle down into monotonous respectability. Jean revolts at the thought, revolts because a wife has already been chosen for him, and he is denied the right to make his own happiness. But he is subservient to his father's commands, and the only consolation he has is to pour out his trouble to Raoul Delville, a young composer, with very modern tendencies, a cynical outlook upon life, and a strong liking for being well groomed. Raoul laughs heartily at the story, and bids his friend "be merry, for to-morrow we die," and to deal with his father's unpleasant proposition when the time comes for him to take some action. Chedart accordingly proceeds with his studies, and, passing his examination, receives a diploma. The event is made the excuse by the merry students for a feast in his honour, and his study is gaily decorated. Gabrielle's little sister is seated at the head of the board and joins in the fun, until from very weariness she falls asleep, and is carried off by Gabrielle to be put to bed. The rest of the party resolve to spend the remainder of the night in one of their favourite haunts, and hurry off, regretting the while that Gabrielle refuses to join them, on the plea that she cannot leave her sister alone. Whilst they are enjoying themselves, Chedart, senior, who has been made somewhat uneasy by one of his son's letters, is making his way to Jean's studio, after a hurried journey up to town. He finds all the disorder of the abandoned feast on entering the studio, and looks round with an expressive shrug of the shoulders. He is startled presently

freedom, telling his father, whose heart has been set on the match, that she and his son are unfitted for each other. The old man still refuses, however, to allow Jean to marry someone not chosen by himself, and so Jean, fearful of an estrangement, refrains from writing to Gabrielle. Gabrielle in the meantime has been stifling her sorrow in hard work, and with an outward show of enjoyment joins in such amusements as the students indulge in. She, however, refuses to go to the annual Quatz' Arts Ball with Delville and a band of merry makers, pleading, as is her custom, that she cannot leave the little girl. The others, accordingly, leave her to enjoy themselves at the Moulin Rouge, where the fun waxes fast and furious. The party enjoy themselves famously, dancing and confetti-throwing occupying them, until Delville, growing venturesome, climbs to the top of the roof in his character of "monkey" which his costume bestows upon him. His agility and efforts to amuse the company are received with shouts of approval. Raoul clambers still higher, careless of risk, and suddenly, apparently through his vision being blurred by his mask, he makes a false movement, and falls with a crash from the rafters to the ground. He is almost beyond all human aid when the throng of dancers, now blanched to the lips, gently pick him up and carry him away. He is taken home, and Gabrielle, hastily summoned, is able to be with him at the last. She learns that he has left her his small fortune as a token of his esteem for her. Three months later Gabrielle, who has sent a picture of herself to the Salon, is awarded the gold medal.



by Gabrielle, who has come to fetch her sister's doll, and to her he puts a polite question or two. Gabrielle, answering briefly, hastens to withdraw, forgetting the object of her errand. The father, watching her go, sees her enter the adjoining studio, and on turning back his eye alights on the forgotten doll. Immediately he jumps to a conclusion, an entirely erroneous one, and firmly resolves to carry off his son without a moment's delay. Jean, therefore, on returning home, finds his father in a stern and forbidding mood. He himself fears to give too insistent a voice to his objections to returning home, and he submissively leaves Paris, without a farewell to Gabrielle. Gabrielle's suffering, at the loss of Jean, whom she knows loves her, is embittered when she receives a letter from M. Chedart, who, still labouring under a wrong idea, has thought fit to do what he thinks to be "the right thing," by sending Gabrielle a sum of money for "the present necessities of herself and her child," and an ultimatum that she must not expect to see Jean again. Gabrielle faints upon receiving this letter, and Raoul, fetched by the child, is much concerned at her grief. He does his best to console her on discovering its cause, then hopes for time and circumstances to right matters. In the meanwhile, Jean, back at his father's house, finds it hard to be affectionate to the fiancée chosen for him. Marie Claire, the daughter of an old friend of the family, is not long in discovering that Jean does not truly love her, but she says nothing, hoping to win him as time goes on. When, however, she learns by chance that Jean loves another woman, she bravely makes a sacrifice, and gives him back his

Jean reads the news in the paper, and his mother, watching his face, realises how much he is bound up in Gabrielle. Her own heart has long been aching for him, and she resolves to help him if possible. Accordingly she suggests that they shall go up to Paris to see the picture, hoping at the same time that there may be a chance meeting with Gabrielle. The journey is undertaken, a letter being left for Chedart, senior, to apprise him of the reasons of his wife's absence, and to ask him to follow on to Paris. At the Salon Jean and his mother do, indeed, meet Gabrielle, but the girl is too wounded by the treatment she has received to do more than pass with a disdainful bow. Madame Chedart then realises that some more direct appeal must be made to her. She, therefore, calls upon her, and pleads to her, for her son's sake, to forget the wrong done her and to be reconciled. Gabrielle, only too willing to be softened, agrees to see Jean, and at the interview past misunderstandings are cleared up and forgiven. As to Chedart, senior, he, arriving on the scene in a furious state of mind, and anxious to prevent any more collusion with "the student girl," is much dismayed to find that his ordinarily so submissive wife has taken up arms against him, and has succeeded very effectually in putting him into the wrong. She calls upon him to acknowledge it, and to admit himself thankful to have so worthy a daughter-in-law as Gabrielle. The old man, to do him justice, is willing to admit that he acted over-hastily, and he straightforwardly asks for Gabrielle's pardon, which, needless to say, is graciously accorded.

Released Feb. 22nd.

Length 3,156 feet.

R. PRIEUR AND CO., LTD.,

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Phone: Gerrard 9115.

Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.

"FACE TO FACE WITH A LEOPARD." (*Lux.*)

Jack and Mary are sweethearts, but a jealous rival betrays them to Mary's father, who angrily dismisses Jack from his employ, and forbids his daughter to have any more to do with him. Mary makes arrangements to meet Jack secretly, and they fix a meeting-place upon the cliffs. That afternoon, Tom, the negro servant, tells Mary that he knows where to find a baby leopard. Mary accompanies Tom to the leopard's den, and Tom makes a perilous descent over the cliffs to the lair. The

children grow up happily in the Morris household. One day one of them meets with a serious accident, and a nurse is immediately sent for. That night a thief breaks into the house. Mr. Morris surprises him at work, but he turns upon him. A struggle follows, in which Mr. Morris is knocked senseless. The household is aroused, and nurse and burglar confront each other. They immediately recognise each other: they are husband and wife. By a strange coincidence, the identity of the children is also discovered. They welcome their mother, and



mother leopard is absent, but when she returns and finds her cub gone she immediately starts in search of it. When Mary learns that the infuriated beast has started in the direction of the trysting place, she hastens to warn Jack, who is on his way. The leopard gets there first, and attacks Mary, but fortunately Jack arrives in time to save her, and thus wins her father's gratitude and forgiveness.

Released February 12th.

Length 850 feet.

"TWO LITTLE WAIFS." (*Lux.*)

Jacque Dubarrie is an idle and good-for-nothing scamp, who leaves his wife and takes with him the two little babies which have been born to them. He finds that the children are an encumbrance, so leaves them in the forest, where their cries attract Mr. and Mrs. Morris, who are out motoring. The kindly couple, upon finding that there are no claims laid to them, decide to adopt the children. Years roll by, and the

it is through their prayers that she is led to forgive her erring husband.

"AUNTIE IS TRANSFORMED INTO A PIG." (*Lux.*)

Auntie is not a very generous soul, and gives Uncle a very rough time, in consequence of which her nieces and nephews determine to play a little joke upon the unhappy couple. Whilst playing blind man's buff, and Uncle is blindfolded, they discover a pig in a sack which has been left in the cart of a farmer, who has apparently gone to seek liquid nourishment. They quickly administer a sleeping powder to Auntie, rob her of her bonnet and shawl, take the pig out of the sack, put Auntie into the sack, and place her in the cart. Having disposed of Auntie, they get the pig and dress him up as Auntie. When Uncle is freed from the cloth that binds his eyes he discovers the pig, and his dutiful nephews and nieces play upon his superstitious fancies in such a manner that he really be-

believes that his good wife has turned into a pig. For the next day or so the pig has a right good time, feeding and drinking, but he rather objects to Uncle's tender solicitude, and has not much relish for his morning bath. Uncle lavishes every affection upon the pig, thinking that it is really his wife who has taken another form. Judge of his surprise when Auntie again reappears upon the scene and indignantly metes out justice to her spouse. This film is very original in conception and execution. The pig is a remarkable animal, and is bound to cause much admiration.

"ALL ON ACCOUNT OF A WIDOW." (Powers.)

The girls arrange to go camping with the boys, but the question of a chaperon arises. Dave agrees to find a suitable chaperon, but the girls do not approve of the selection of a charming young widow, who monopolises all the boys' atten-

"SALOME." (Savoia.)

Herodias, wife of Philip of Iturea, gives her affections to her husband's brother, Herod. Their secret passion is discovered by John the Baptist. He denounces them, but, so great is his power in the land, that none dare silence him. Succumbing to the temptation of Herodias, Herod betrays his brother, and casts him into the Prison of Bronze, where he is left to languish. Herodias now plots to rid herself of her husband, and she finally prevails upon a negro servant to go to the Prison of Bronze and strangle him. When Philip is dead, his brother Herod is proclaimed, 'midst great pomp, Tetrarch in his stead. For a time he rules wisely, but can never drive away the pangs of conscience that are his constant companions. Herodias next prevails upon Herod to seize and imprison John the Baptist, who is obtaining a strong hold over the people. Weakly Herod fulfils her wish, and the prophet is cast into the Prison of Bronze. St. John is beloved by Salome, the daughter of



tions. They tell the boys that if the widow goes, they will not, and this leads to a quarrel. The girls form themselves into the "Independent Order of No Men Wanted," and go off camping on their own. Much to their chagrin, the boys find that it is impossible to break into the Adamless Eden, so they camp near by in the hope of securing an opportunity to do so. They concoct a plot, in which they disguise themselves as tramps, and attack the girls' camp. Fortunately, the girls learn of the impending onslaught, and prepare to meet the b'hoys, who retire hastily in a much-damaged condition. The girls decide that, "in view of the fact that they are exposed to the attacks of marauding tramps, &c., they are in need of protection." They carry out their resolution, and innocently tell the boys about the "horrible tramps that attacked them." The boys are at a loss to explain the reason why they bear black eyes, and other embellishments not usually recognised as birthmarks, but peace is restored and everybody is satisfied. The girls decide that a chaperon can very well be dispensed with.

Herodias, but he spurns her affection. In vain does she visit him in the Prison of Bronze and attempt to lure him into her power. Herod becomes possessed of an insurmountable desire to see Salome dance. This desire is discerned by the watchful Herodias, and promptly frustrated. The populace begin to demand the release of John the Baptist, and fear possesses Herodias lest he should be liberated and again denounce her to the people. The visit to Herod of the Roman Judges is an occasion for much feasting and merrymaking. It is at a feast given in honour of his guests that Herod requests Salome to dance. She refuses, but Herod maintains his entreaties, and finally says that he will give her anything she cares to ask for if she will dance. Salome is puzzled what to accept, but her mother creeps to her side, and, like the evil serpent, suggests that she shall ask for the head of John the Baptist. Spurned affection turns to hate of a like intensity, and Salome sees in this her chance to revenge the affronts offered her by St. John. She asks for his head. Herod regrets his rash promise, but his

regrets are soon charmed away by the witchery of the dancer. When Salome has finished dancing, the head is brought to her. The sight of this strikes terror to the heart of Herod, and he sees his guests shrinking from him in disgust. Too late, he seeks to repair the evil he has done by commanding his soldiers to seize Salome and put her to death.

Released February 8th.

Length 2,350 feet.

"THE HORSE THIEF'S DAUGHTER." (Nestor.)

Bill Durbin, ostensibly a rancher, is in reality a receiver of stolen horses. His wife, on her deathbed, has begged him to give up the life for the sake of their little girl, and he has half promised to do so, but the old associates and associations have proved too strong for him, and he was drifted back again. His daughter Tess grows up a lovely woman, much loved by her rascally old father, who successfully deceives her as to his

Roy accomplishes the expected and the unexpected; he soon collects his proofs of the guilt of the rancher and his associates, and he falls deeply in love with Tess, whose beauty of character and whose suffering at her condition are apparent to him. He takes the opportunity of telling Tess of his infatuation, and begs her to go away with him. He determines to depart on the morrow. Wild gets proof of the assistant-sheriff's identity, and he and Durbin determine to capture him. Tess gets wind of this, and, as she hears them coming, begs Roy to hurry up to the loft where he is sleeping. She watches Wild and Durbin through her door. Durbin sleeps by the ladder which Roy must descend in the morning, and Wild keeps watch, gun in hand. Roy creeps down the ladder early in the morning, and Wild knocks him off the ladder. Roy drops his gun and grapples with Wild. Durbin wakes, and joins Wild, and Tess, fearful that Roy is killed, runs in, picks up the revolver and holds the men at bay. The excitement proves too much for Durbin, who has a sudden attack of heart seizure. The sheriff and some



occupation. Murder will out, however, and one day the full knowledge of her father's machinations comes to her, and with it unhappiness. Fresh horse thefts are reported. The sheriff suspects the thieves, but has no definite proof. His assistant, a young man, offers to disguise himself and find out, if possible. He starts out on his quest. Tom Wild is the most daring of Durbin's gang, and is a valuable man to him. Wild aspires to the hand of Tess, who has an inborn dislike for the man and his brutality. As Tess is clearing away the dinner utensils one day Wild takes the opportunity to tell her he wants her for his wife. She shows her horror of him, and incites him to seize her. Roy, the sheriff's assistant, enters, and throws him aside and calms the girl. Wild leaves, breathing vengeance. The girl calls Durbin, and Roy, putting on an air of great humility, begs for a job, and, although Durbin is naturally suspicious, his daughter persuades him to give Roy a trial.

cowboys arrive, having become alarmed at Roy's long absence, and take Wild prisoner with the others, they have rounded up. Roy asserts his claims to Tess, who leaves with him to see the beautiful new life.

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"JOHN COLTER'S ESCAPE." (Selig.)

John Colter, a backwoodsman of the north-western coast, earned a reputation for his speed as a runner and his resourcefulness in face of danger. Once, when trapping, he was captured by a marauding band of Blackfeet, who gave him a chance for his life by running the gauntlet in a rather singular way. He was set loose, and the Indians were ordered to put



sue him until he was worn down, thus giving opportunity to prolong his torture at their pleasure. The crafty Colter led them such a swift pace that when the strongest runner was so far ahead that his fellow men were out of sight, he turned, tripped the Indian, and finished him with his own spear. Then he took to the water, and by hiding like a beaver beneath a driftwood raft, escaped.

Released February 23rd.

Length 402 feet.

"THE MANTLE OF RED EVANS." (Selig.)

May Evans, an orphan girl, is advised by her uncle to leave a lonely ranch where she has been living and go to the settlement and take charge of a hotel. She concludes to take advantage of the offer, and immediately demonstrates her fitness for the position, making the hotel one of the most popular in that section. Bob Evans, a young man from the East, who has gone West to pick up his fortune, happens to meet the young woman as she is journeying in her usual independent fashion along from the ranch to the hotel. This begins an acquaintanceship which ripens into affection on the part of both, he



rescuing her from a very perilous situation for which she feels grateful. Bob Evans comes into hard luck, and needs food and drink, particularly the latter. He tries to work his face on the flinty hearted barkeeper, and when that method does not attain the desired results he bethinks himself of a famous gun man named "Red Evans," and writes that name on a

card, passing it to the barkeeper. This immediately gives him "standing," together with food and drink. He registers on the hotel book "Red Evans," still being out of funds, and hoping to perpetuate his popularity. When May sees the name she "freezes" up and orders him out of the house. Another notorious character turns up with the same name, but the terrors are minimised when the nervy woman declares that it was the name of her dead father. She subsequently forgives Bob and concludes to take his name for life.

Released February 23rd.

Length 1,005 feet.

"THE FIRE COP." (Selig.)

Andy Brannigan was a good-natured, happy-go-lucky policeman, large of frame, but limited in nerve inasmuch as it pertained to real bravery. He has, however, been very successful in spectacularly posing as a hero, and deceives all but his frank and faithful wife, who laughs at him when he tells her that he has been awarded a medal for bravery. Eventually he brings this token home in triumph, and she throws it on her red-hot stove and dares him to demonstrate his fire-proof bravery in taking it off. He does this safely and adroitly with a pair of pinchers; but the ribbon is burned away, and he is duly humiliated. Subsequently he becomes the true hero of a fire in a tenement and saves a number of lives, having almost been forced to the action by circumstances rather than through his own bravery. He is shown vividly as the daring actor in a succession of thrilling scenes in one of the greatest



fire plays ever presented both for variety and intensity of action, as well as thrilling picturesqueness. Having saved four precious lives he finally drops from the roof of the flaming building, and is caught in the safety-net held by the firemen in the street below. He is rushed off to the hospital as the hero of the hour, and his wife is informed of the perilous condition of her intrepid husband. She then realises that he is a braver man than she dreamed of, asks his forgiveness, and approves him as truly one of the bravest, and worthy of all honour.

Released February 27th.

Length 1,005 feet.

"FREIGHT TRAIN DRAMA." (Selig.)

Bill Mogroity, an ex-railroad employee, good at heart, but grown shiftless and lazy from a long, enforced idleness, rebels at his wife's upbraidings, and leaves his humble home to follow the life of a hobo. Mrs. Mogroity and her small daughter, Rosy, left alone, make a pitiful attempt to eke out a living by taking in washing. Bill's wanderings throw him into the company of other hobos, and one day he chances to overhear some of them plotting to wreck and rob the fast express. His tramp life by this time has pretty well disgusted him, and when he realises what his companions are about to do he suddenly resolves to save the train—even if it cost him his own life. He sneaks away from the others, and, after a very thrilling ex-

perilous, manages to flag the train and capture the would-be wreckers. The express train conductor persuades Bill to accompany him to the city while he reports to the superintendent. In the meantime, Rosy, the child has been sent to gather firewood in the railroad yard. Seeing some shavings in an open box car, she climbs in. She is no sooner in the car than the train starts, and Rosy, thoroughly frightened, is carried rapidly away. Bill is presented to the road superin-



tendent, and for his bravery is given a substantial sum of money and a pass for himself. As they are passing out of the railroad yard their attention is suddenly arrested by the sight of a child clinging to the open door of a swiftly moving freight train. The superintendent flags the train, and when the child is rescued from her perilous position Bill discovers that she is none other than his Rosy. Explanations follow, and the superintendent changes the pass from one to two. That night there is a happy family reunion in the Mogroity home.

Released February 27th.

Length 1,038 feet.

"THE TRIANGLE." (Selig.)

Cast:

Tom Brand	Thomas Santschi
Richard Craven	Herbert Rawlinson
Bessie Craven	Bessie Eyton

The Triangle is the telling title of a vivid story of modern life. It is a lucid and impressive recital of a fine woman's terrible mistake—a mistake that darkens her life—a mistake caused by her listening to what she deemed the call of duty. Young, inexperienced, and impressionable, and following the wishes of others, she unfortunately marries a man who is void equally of honour and principle. Later she awakens to a



realisation that the man who has really loved her from her girlhood days is truly the man whom she loves above all others. She finds out that her husband, hidden behind a mask of so-called social respectability, is in reality a drunkard, a profligate, an associate of thieves, and he later becomes a fugitive from justice. True, however, to her marriage vows, she smothers

her own shame and is loyal to him until Fate removes him from her life. Her goodness and faithfulness are eventually rewarded, and her first sweetheart comes into his own.

Released February 20th.

Length 1,210 feet.

"ATALA." (Selig.)

This production of Atala essays to follow as closely as possible the text of Chateaubriand's great classic, and to reproduce, as far as nature can reproduce art, the wonderful illustrations of the world's most famous artist of distinctive style, Gustave Doré. Slight liberties have been taken with the plot for the purpose of making the story tell more clearly on the screen; for instance, the binding together of the threads of Fate in Atala and Chactas by making his father, the warrior Outalissi, the friend of Lopez, the Spaniard, who for that reason frees Chactas when he is brought before him a prisoner. The plot, known to most students of French literature, is simple. Lopez, the Spaniard, leaves his Indian wife and his little child (by her), Atala, to go to the new settlement at St. Augustine, and she, heartbroken, dies years later, swearing her daughter to the "virginal" vows. Atala willingly takes the vow, but when Chactas is captured by the men of her tribe, and about to be tortured, she finds he is the son of her father's old friend, and becomes unconsciously interested in him. He loves her at once, and will not be freed by her unless she accompanies him. This, after much thought and prayer, she finally does, and finds herself, though in all innocence, in the power of a strong and greatly-loving man. To escape him, she finally eats of the leaves of a poison plant, and thus Chactas finds her, dying. A hermit hears his frantic lamentations and cries for help, and bids him bear her to his cell, where she recovers sufficiently to confess her reason for the deed, her mother's vow. The hermit bids her, if she loves Chactas, to marry him, as such vows are not registered in Heaven. To her great joy he marries them before she sinks into a sleep from which she will never awake. Chactas and the hermit bury her, and he lies sobbing upon her grave as the scene dissolves into the picture of the old and blind Chactas, a sort of Indian Homer, telling the story of his love to Rene, the hunter.

Released February 16th.

Length 1,000 feet.

"ROPED IN." (Selig.)

Jim Harris, weary of the rough and rowdy ways of cowboys, concludes to settle down, and replies to a matrimonial advertisement. The boys get wise and poke fun at him, but when the lady's picture arrives he becomes an immediate object of envy. He quickly sends her transportation and other funds, and puts on all his fixings to meet her. When the fair Cynthia steps from the coach, instead of showing eighteen summers, she is decrepit from fifty frosty winters. Her heart, however, is warm and pulsing, and she makes love to Jim in a way that abashes that roughrider. The boys disguise as highwaymen, and attempt his abduction, but Cynthia thwarts their well-meant effort by securing his release at the point of a revolver. He is



weary of her endearments, however, and when he finds the cook with a trap full of live mice he induces him to turn them loose in Cynthia's room. This so frightens and disgusts the ancient maiden that she decides to leave the ranch at once and for ever joyously relinquishing all claims.

Released February 20th.

Length 1,005 feet.

TYLER FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 9997

Releasing:—ECLAIR, ITALIA, TYLER, and AMERICAN STANDARD Films.

"IT PAYS TO BE KIND." (*American Standard.*)

A rich widow, Amy Karling, mourns the loss of her only child. She is invited by her nieces to visit them. She thinks how nice it would be if she could adopt one of her nieces in place of her lost daughter. She therefore decides to test the young ladies. She writes saying that as she is poor she must work for them if she is going to stay with them. As it happens the nieces have quarrelled with their cook, and when the "poor" relation arrives they give her the post of cook and treat her just as if she were a servant. That is to say, all of them except one treat her in that way. The one is the youngest niece, who feels sorry for her Aunt Amy, and takes every opportunity of showing it. After two days Aunt Amy disappears, and the young ladies are left to make the best they can of the cooking. Uncle Willie arrives to take them on a visit to Philadelphia, where he promises to introduce them to a relative. Of course, the relative is Aunt Amy, and equally, of course, the kind young niece is adopted into the wealthy home much to the disgust and disappointment of the other three who had treated their aunt so badly.

Released February 16th.

Length 745 feet.

"A WOMAN'S TRICK." (*Eclair.*)

Theodore and old William are boon companions much given to drinking together. Theodore attempts to kiss a country

"LEGAL MURDER." (*Eclair.*)

In the luxurious showroom of a fashionable dressmaker's establishment, Dr. Marien and his wife inspect the latest things in dresses. The doctor is struck with the charms of the model who displays the gowns, and, when she later delivers the costume chosen, his admiration increases. Stella, the model, is an adventuress, and soon has the doctor in her toils. She is extravagant, and the doctor's resources are taxed to the utmost to meet the expenses she incurs. Every day new creditors turn up, demanding settlement of their accounts. But the doctor is too weak to break away from the woman who is ruining him. They go to a circus together one day, and whilst the clowns are tumbling about in the ring a gallery breaks down, and many people are injured. Amongst the injured is the Countess Vilmer, who has been present with her son George. She is carried in an unconscious condition behind the scenes, and Dr. Marien renders first-aid. The shock of the accident has been severe, and the Countess seems unable to recover from it. At home she consults with her own doctor, who recommends her to see Dr. Marien. Together they visit Marien, who, after consultation, recommends that nothing be done until it is seen how the case progresses. Looking the subject up in his book, he discovers that an operation would very probably be fatal at this juncture. He therefore writes to the Countess stating that for the time being he does not propose any special treatment. But the postman brings a note from Stella, saying that she must have a large sum of money without delay. The doctor



maiden, and gets his face smacked for his pains. The maid seeks out Theodore's wife, who is doing the washing at a stream, and tells her of the incident. She goes off in search of her husband, and finds him drinking with old William. Her appeals and remonstrances are in vain; she cannot part the companions. A neighbour suggests that she should flirt with old William and thus cause her husband to quarrel with him. There is a very pretty scene when the flirting takes place, but the plot does not appear to be successful, for when Theodore is informed he simply roars with laughter at the idea of old William making love to his wife. The neighbour finds the wife in tears, and suggests a plan for convincing her husband. The lady is once more on the steps leading to the stream when old William appears and is induced to continue his flirting. The kind neighbour takes care that Theodore shall see this, when he flies into a rage, kicks old William into the water, and marches off with his wife, who is hugely delighted at the quarrel between the two men.

is hard pressed, and, in order to get the needful money, he writes to the Countess's physician, saying that an operation must be performed immediately—his fees will provide the needful cash. The Countess is surprised and distressed to receive the news, but, under the influence of her doctor, decides to undergo the operation. With her son she goes to the hospital, takes an agitated farewell of her boy, and enters the operating room. Alternately, we get glimpses of the intense activity in the operating chamber, and the painful anxiety of the son as he waits in the lobby outside. Now and again a nurse or doctor passes through the lobby, but cannot give him any definite news. At last the family physician approaches to tell the young man that his mother has succumbed under the operation. Next day Stella calls for the money she has demanded. Dr. Marien, whipped by a guilty conscience, reproaches her, telling her that she has driven him to commit a crime in order to satisfy her demands. The family physician overhears this conversation, breaks into the room, and accuses Marien of his crime. But he is so ex-

cited and wrought up that he falls in a fit upon the floor, and is removed unconscious. Later, recovered somewhat, he tells his trouble to the Countess's son, who takes the advice of his solicitor, but finds that no proceedings can be taken against the doctor. The operation was, in fact, a legal murder. The young Count determines to pursue the man who has wronged him. The doctor has just concluded a successful lecture, and is leaving the lecture-room, surrounded by admirers, when George confronts him, and challenges him with his crime. Guilt is written upon the doctor's countenance, and he leaves the place with



his reputation shattered. He realises too late his folly. Visiting Stella, he pours forth his contempt and scorn for her, then returns home, and takes a last farewell of his sleeping wife. Entering his study, he writes a short note, expressing contrition for his offences. His wife wakes suddenly, and instinctively feels that something is wrong. She descends to the study door, and beats upon it, but the doctor will not open. Through the key-hole she sees him with a revolver. Frantic, she endeavours to break in, but without avail, and as she falls swooning in the corridor we realise the tragedy within.

Released February 9th.

Length 2,355 feet.

"MATHILDE." (*Eclair*.)

The Count de Lancry and Lugato are both introduced by Rohegune to Mathilde. Both are anxious to gain her favour. She favours Lancry. Lugato, seeing this, is consumed with jealousy. Lancry is rather wild in his habits, and finds himself on the brink of ruin as the result of his gambling. Lugato evolves a fiendish idea for revenge. Under pretence of friendship he gives Lancry a draft upon his bankers for 200,000 francs. It is accepted with profound expressions of gratitude

and safely locked away in a secret drawer: but Lugato has spied upon Lancry as he puts the draft away. The pair take dinner at a restaurant and leave there for a gaming-room. Lugato will not enter the gambling saloon; he hurries back to Lancry's room, and, operating the secret spring, opens the drawer and removes the draft. Then he writes a note informing his rival that he has been suddenly called away from Paris and does not know when he will return. Lancry and Mathilde become engaged. He goes to the secret drawer for the draft, and becomes frantic when he discovers that it is missing. Lugato is away and cannot re-write the draft, whilst Lancry is in pressing need of money. In bed at night he comes to a momentous decision. Rising and using Lugato's note as a copy he forges the draft. Next morning at the bank he is paid the cash. With the money he begins buying presents for his bride. Whilst settling with one of the tradesmen at his rooms Lugato enters. The shock to Lancry is tremendous, but he succeeds in bowing the tradesman out. Then his enemy, producing the original draft, extorts from him a written confession of his crime; it is a powerful scene, extremely well done. The marriage duly takes place, and Lugato invites the young couple to visit him. The invitation is not welcome, but Lancry dare not refuse. At dinner, Lugato, sure of his hold over the husband, boldly presses unwelcome attentions upon the wife; then, after dinner, he beguiles Lancry away and returns to the music room, where he renews his attentions to Mathilde. Lancry discovers him and rescues his wife, after a heated scene with Lugato. Next day, fearing that the incident will cause Lugato to expose him, Lancry returns and apologises. His enemy pretends to overlook the offence, and, as a pledge of his forgiveness, tells Lancry that if he will go to London his banker will relieve him of the claim he has over him. The violent scenes at Lugato's have prostrated Mathilde, and she is ill in bed when a note arrives from her husband instructing her to enter a motor which will be waiting for her, and telling her that they will go together to their home at Chantilly. Originally the note had told her of Lancry's trip to London, but his servants, bribed by Lugato, had delivered the note to his enemy, who had altered it in order to lure Mathilde into a trap. Lugato's accomplice succeeds in persuading the chauffeur to partake of drugged wine, and then Lugato himself takes the chauffeur's place and drives off when Mathilde enters the car. Rohegune, who has seen the letter, has his suspicions aroused, but is just too late to prevent Mathilde leaving. He jumps into another car, which pursues the one in which Mathilde is a prisoner. There is an exciting chase, during which the pursuing car comes to grief shooting over an embankment. The end of the run is a lonely house. Here the chauffeur descends and unlocks the door, then disappears. Mathilde, believing that she sees a way of escape, runs to the house for refuge. She is admitted by a servant of Lugato's and conducted to an upper room. A coffee-pot stands steaming on the hearth, and before she arrives Lugato has drugged the coffee. The serving woman pours out a cup of coffee for Mathilde, who partakes of it. It is night; the hands of the clock have nearly reached midnight, when Mathilde, awakening from a slumber, finds herself a prisoner in the room. Suddenly, a secret door opens, and Lugato appears before her. He taunts her with the fact that she is in his power, and shows her her husband's written confession of his crime. He waits only for the clock to strike before drinking his cup of revenge. But the pursuing car is once more on the road. It has been put to rights, and the chauffeur, with his head bandaged, dashes madly along on the trail of the first car. They reach the house just on the stroke of midnight, and, bursting into the room, Rohegune at the point of a revolver compels Lugato to hand over the incriminating papers. Whilst Rohegune is endeavouring to comfort Mathilde, Lugato escapes again through the secret door, but in fastening it he breaks the handle of the massive lock and finds himself a prisoner in the secret chamber. He makes a frenzied attack upon the walls, with the result that he breaks through to the chimney, and is asphyxiated with the fumes that escape into the room. The confession is burnt in the fire and Mathilde carried off in the car. Rohegune has the happiness of bringing together again husband and wife, knowing that he has been instrumental in removing the cloud which shadowed their lives.

Released February 13th.

Length 3,250 feet.

THE CHARLES URBAN TRADING CO., LTD.,

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Releasing :—ECLIPSE-RADIOS Films.



"FROM ST. CLAUDE TO MOREZ." (*Urbanora.*)

A panorama view of the beautiful little town of Saint Claude, lying amid picturesque surroundings, is first shown. A train journey through wild and rugged country, over gorges and across rushing streams, until we reach Morez. Views of the quaint streets and houses and an interesting picture of the old forge—the wheel is worked by a large dog, who treads it round from the inside—make an exceedingly novel picture.

Released February 12th.

Length 365 feet.

"A CANINE SHERLOCK HOLMES." (*Urbanora.*)

A gang of thieves plan to rob a West-end bank by a clever ruse. Two of their number enter the bank during business hours with poisoned gold, which they present to the cashiers to be checked. As soon as the needle point on the coins pricks the finger of the clerk he is rendered unconscious, and the rest of the gang enter, institute a hold-up, and get clear away with their booty. Detective Hawksley is called upon to track the thieves, and, accompanied by his clever dog Spot, he commences investigations. A piece of cloth torn from one of the thieves' coats is found, and Spot is put on the scent. He soon traces his man, who is walking in the park with his pretty wife Grace, who has helped in most of the raids. Spot dodges round corners and hides behind letter-boxes and gate-posts, and manages to follow the pair unseen to their house, but before he can get up the steps the door is shut, and he is on the wrong side of it! He goes back to the road and, stretching himself out, gives several howls of pain. This attracts the notice of Grace, who, thinking he has been run over, has him carried into the house and laid upon a couch. Half an hour later Spot is left to himself, and he soon collects some useful evidence—a letter addressed to the leader of the gang, also a bunch of keys. He takes these to Detective Hawksley, who goes at once to the address on the envelope. He gets in with one of the keys, and surprises the thieves. An exciting struggle ensues, and Hawksley manages to despatch Spot with a note to the nearest police station. He guides a cordon of police to the house, and an entrance is forced just in time to save Hawksley's life. The gang are arrested, and Spot and his master go home very much contented with their night's work.

Released February 19th.

Length 1,040 feet.

"DUPIN VISITS MARSEILLES." (*Urbanora.*)

Dupin arrives one day by train to see the sights of Marseilles. After a tussle with the railway officials he strolls on to the quays, and noticing a pretty girl looking into the water determines to scrape an acquaintance with her. He follows her into the lift which ascends the Notre Dame de la Garde, and addresses her when they reach the summit, but is badly punished for his impudence. He tries to step on to the moving transship bridge, and falls into the river, being rescued from a watery grave with difficulty. On the Place de la Bourse, as he is gazing round, a newspaper boy collides with him, and Dupin gets a few more bruises. He feeds the bears in the Zoological Gardens, and wanders through the corridors of the Palais de Longchamp, but is unceremoniously

bundled out by an indignant official who finds him climbing over the statuary. He is leaning over the sea-wall and overbalances into the water, being fished out in a net by two fishermen. Rather disappointed with his day of pleasure, Dupin returns to the railway station and takes the next train away from Marseilles, and leaning from the window for a last look he loses his new silk hat!

Released February 19th.

Length 470 feet.

"THE BADGER." (*Urbanora.*)

The badger is a plantigrade animal, possessing an elongated body and short limbs. He has long, powerful claws, by means of which he forms deep burrows; these burrows so much resemble a rabbit's hole that the latter often mistake them for their own property, and when the real owner returns a grim tragedy is enacted under the earth. The badger is very fond of fruit, and does not hesitate to rob orchards whenever he has an opportunity. He also feeds on roots, eggs, and the smaller quadrupeds. During winter the badger is hunted with dogs. When he takes to his burrow it is a common practice to smoke him out—half suffocated, he attempts to bolt, the dogs catch him, and, tired out, he is easily held alive.

Released February 19th.

Length 370 feet.



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"LORD BROWNING AND CINDERELLA." (Vitagraph.)

Featuring:

Mr. Maurice Costello, Miss Clara Kimball Young, Miss
Flora Finch, Mr. Van Dyke Brooke.

Everything is in anticipation at the home of the Widow Gibson. Her two daughters are anxious to make an impression with Lord Browning, who is expected to arrive at almost any moment. Her step-daughter, Cinderella, a beautiful young girl, is carefully kept in the background. While they are waiting a storm arises, and Lord Browning, who is on his way in his auto., is overtaken. The downpour is so intense he seeks shelter in a fisherman's hut, and learns of the Gibson family from the old fisherman. Mrs. Gibson and her two daughters and step-daughter are caught in the same storm, and also take refuge in the fisherman's hut. Lord Browning, seeing them approaching, disguises himself in fisherman's clothes. The mother and her daughters enter very haughtily, and, not recognising him, are very patronising and seem to be contaminated. Not so with Cinderella. She is a friend of the old fisherman, treats him very kindly, and enters into conversation with Lord Browning, very much to the disgust of her step-sisters and mother. The next day, Browning, dressed as the fisherman, comes to Mrs. Gibson to sell fish. He is summarily and harshly dismissed, and told to go to the basement door. Cinderella kindly directs him there. Lord Browning has made up his mind to reveal himself. He returns to the fisherman's home, changes his clothing, and in his machine visits the Gibsons, previously announcing his coming. They receive him very

father has laboured all his life as a prospector and miner. Since the death of Una's mother his one thought has been to make Una the richest woman in the world. He writes his sister, Mrs. James Court, residing in the city, that he feels the end is near and he must leave Una in her care. She will be no burden to her, as she has ample means to care for herself. Mrs. Court arrives in the Sierras too late to meet her brother alive. She takes Una to her home, where, in the midst of the magnificent surroundings, she appears like an untamed bird in a gilded cage. While not punctilious about prudish proprieties and ethical niceties, she is naturally good. She often shocks



graciously, and when he asks for Cinderella they reluctantly call her and superciliously introduce her. Lord Browning calls frequently after that, and soon announces his engagement to Cinderella. Their first thought and pleasure after announcing their engagement is to hurry to their old friend, the fisherman, to tell him the good news, which he joyfully receives and approves with his blessing.

Released February 27th.

Length 1,017 feet.

"UNA OF THE SIERRAS." (Vitagraph.)

Featuring:

Miss Mary Charleson, Mr. Earle Williams.

Brought up as a child of the Sierras, with her father, a lone hermit, Una is as sweet and natural as a wild flower. Her

her aunt, and quite frequently startles the neighbours by her pranks. Her wealth makes her a desirable catch, and one, Sharpe, a stockbroker, tries to captivate her, but she does not hesitate to tell him that she has no use for him. She prefers Clifford, who often calls at the Court Mansion, tells him so, and doesn't care who knows it. Clifford is also a stockbroker, and when Sharpe finds out that Una favours him he determines to ruin Clifford, who is anxious to secure the directorship of the B., C. and L. R. R. Sharpe induces all the stockholders to vote against him. Una hears of this, and tells a broker to buy up the B., C. and L. R. R. stock. The young lady has passed her maturity and he obeys. Una hurriedly reaches the meeting of the board of directors, throws her stock upon the table with her votes, and places the gavel in the hand of the astonished Clifford. Sharpe is discomfited. Clifford hurries to the home of his mother, and tells how Una saved him from defeat. Una kisses his mother and then turns to Clifford, and, throwing her arms around his neck, asks him if they are engaged. He replies by clasping her tightly to his breast and planting a kiss upon her forehead.

Released February 27th.

Length 997 feet.

"CAPTAIN BARNACLES, REFORMER." (Vitagraph.)

Featuring:

Mr. Van Dyke Brooke, Miss Norma Talmadge.

Ebenezer White is a hard-fisted money-lender. He rules his family with a rod of iron, and his wife is afraid of him. His son Ned is a scapegrace, and is turned outdoors by his father. Ned tries to reform, however, and asks for another chance. White refuses to give him one, and tells him he wants nothing more to do with him. Barnacle drops in in the midst of this family row to pay his rent to White, who is his landlord. He tries to intercede for Ned, but White will not hear him and drives Ned away. Barnacle gives White his opinion of his conduct and goes. Ned, in despair, drowns his sorrows in drink, is thrown out of a village "pub," and gueyed by the small boys and rabble of the village. In this condition he is found by

Barnacle, who takes him to his home, sobers him up, and with the help of Ruth makes him feel the comforts of home life. Then, with the assistance of Bunce, he gets him a berth aboard ship, and lends him money enough to start life anew. Time passes, Ned makes good, and writes to his mother that he is coming home from his first voyage and will meet her at Barnacle's, as he does not want to return home till his father asks him. The night Ned reaches home there is a storm off the coast and a ship is wrecked. Ned nearly loses his life in rescuing the passengers. As he is lying at the point of death news is carried to White, and suddenly a sense of the wrong and



heartlessness he has shown his son is brought home to him by Captain Barnacle. He goes to Ned's bedside and begs his forgiveness, and he and his family are reunited with hearts refined.

Released March 1st.

Length 1,000 feet.

"THE EAVESDROPPERS." (Vitagraph.)

Featuring:

Alice Miss Clara Kimball Young
 Bob Mr. James Young
 Kitty Adele de Garde
 Tommy Kenneth Casey

Alice takes Tommy and Kitty, her little brother and sister, to a matinée. They immediately become imbued with the wonderful idea that they are actors. They set up a miniature



stage of their own in the summer house on the grounds. They spy upon their sister and her lover Bob, and reproduce their love affairs. A quarrel furnishes material for an interesting production, which is a revelation and a lesson to Bob. He goes and makes amends, acting upon the performance.

Released March 6th.

Length 498 feet.

"THE WOOD VIOLET." (Vitagraph.)

Featuring:

Miss Anna M. Stewart, Mr. E. K. Lincoln, and Mr. L. Rogers Lytton.

The birds, the trees and all nature bring peace and joy to the heart of Olympia, the "wood violet," born and brought up in the midst of nature. Marvin Ross is on a hunting trip in the mountains where Olympia dwells. Marvin, in the chase, comes up with the girl. He is so infatuated with her beauty and the sweetness of her innocence, her unstilted grace, that he falls desperately in love with her. She is not familiar with men of his kind, and cannot fathom him. The young man takes her to her father's cabin, where he remains a few days, during which time he becomes better acquainted with Olympia. She insists that he must not harm the animals of the woods, and to confirm his promise, he throws away his gun. He tells her of his love, and she promises to become his wife. After gaining the consent of her father they are married. Marvin, being wealthy, establishes her in a beautiful mansion. She pines and longs for the woods. Her husband, noticing this, goes back to her forest home, and with her father builds a lodge on the border of a lake. During his absence Olympia cannot withstand her longing, and discarding her finery, dresses herself in the clothing in which she loved to roam, and wanders back to the scenes of her childhood. There she finds the lodge which her husband has built for her, and a little later he and her father find her. Her joy is unbounded when he tells her that he has built it for their future home, and the three of



them will live there 'mid the scenes so dear to her heart. At this evidence of his devotion and love she joyfully throws her arms about his neck. There they dwell and rear their offspring in contentment and happiness.

Released March 6th.

Length 925 feet.

"TIMID MAY." (Vitagraph.)

Featuring:

Timid May Miss Mary Charleson
 Steve Mr. Robert Burns
 Terror of the Mountains Mr. George Stanley

A simple country maiden of the "Sis Hopkins" type, Timid May arrives at the Bullshod Ranch, to the astonishment of the waiting cowboys, who expect to see an up-to-date female. She

is so timid and shy she is almost frightened to death by their revolvers and rough appearances. While all the other boys consider her a joke, Steve, a big, good-natured lout, thinks she is just about right. There is a reward offered for the capture of a desperado. The Sheriff, her uncle, and his men start in pursuit. Steve accidentally happens to get in the bad man's way, and both are so surprised they separate in opposite directions. One is scared and the other das-sent. They have a lively time eluding each other. May sees the desperado approaching her. She is almost scared out of a year's growth. The bad man appeals to her for refuge. Hardly knowing what she is doing, she tells him to go in the barn, which is also used as a gaol by the Sheriff. She locks him in, and when the Sheriff and his men return they find their man secure in gaol, thanks to Timid May. Steve, scared to death, arrives on the scene before the posse, and when they arrive, takes part of the credit. May is so bash-

is indignant and gives notice. He expects the new cook up long before dinner, but at one o'clock no cook. So he turns to and does the cooking himself, with the result that the soup is untastable and the meat half raw. The new cook, a Swede,



ful and so overcome by his assumed heroism, she falls into his arms, and throws darts of love into his soul. This Western comedy is there with the bells.

Released March 8th.

Length 800 feet.

"THE SERVANT PROBLEM, OR, HOW MR. BULLINGTON RAN THE HOUSE." (Vitagraph.)

Featuring:

Mr. Barton Bullington Mr. Hughie Mack
Fanny, his Wife Miss Florence Turner
Helga Svenson, the new Cook...Miss Lilian Walker
Harriet Jenkins, the new English Cook

Miss Flora Finch

Mr. Bullington has a great idea of his ability to "run" things. He is always finding fault with his young wife for the way things are managed. One morning at breakfast things not being properly cooked, he tells her to discharge the Irish cook Bedelia. She does so, but Bedelia's anger is so terrible she flies before her. Bullington goes down and discharges Bedelia himself. Then to show his wife how easy it is to manage things, he telephones an employment office. They tell him they are sending him a cook at once. In the meantime, he tries to get the housemaid to help with the cooking, but she



turns up at 4, having walked the whole way. She proves utterly incompetent, cannot understand the kitchen range, and messes up the floor, the pots and pans and herself, finally saying she does not understand the range, and leaves. The next morning the employment office telephones they have an English woman with three children, a good cook, but she insists on taking her family with her. In desperation Bullington consents. She arrives with her offspring, three in number, and takes possession. She sets the children to work to clean things up and sends the Bullingtons sternly out of the kitchen. That night they have a delicious dinner, but they tremble beneath the eye of 'Arriet and feel themselves her slaves for ever.

Released March 1st.

Length 738 feet.

**Reprints of Articles or
Adverts. in "The Cinema"
can be supplied within
24 hours if order received
: on day of publication. :**



Scene from "Flying A" Film.
THEIR MASTERPIECE.

Released March 8th.

Approx. Length, 992 feet.

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

Phone Gerrard 3080

Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.

"A WOMAN ALONE." (*Western Import Co.*)

Mabel Weston falls in love with a dashing young stock-broker, to whom her father takes a violent dislike. She marries him in spite of her father, who tells her to choose between her father and her lover. A constant gambler on the stock market, her husband finally loses his last dollar, and commands Mabel to go to her father and borrow some money. She goes, and is refused the loan, tells her husband that her father will not help them, and he rushes from the room in despair. Meanwhile, the father reconsiders his act, and goes to his daughter's home with the money. Just as he is handing it to her a shot is heard,

"FOR THE MIKADO." (*Thanhouseer.*)

A Japanese nobleman was highly honoured by the Mikado by being sent on a secret mission to obtain information concerning the plans of a foreign foe. Accompanied by his pretty young wife, he went to the enemy's country, where he hired a residence, and expressed his intention of making his home there. The information he sought was to be secured from a soldier of the enemy, who for a large sum of money had agreed to furnish data and papers which the Mikado desired. The envoy met with unexpected success at the outset, and flushed with his victory, began to dissipate, despite the remonstrances of his



and they discover that the husband has committed suicide. Mabel starts out to support herself as a stenographer, and leads a very lonely and miserable existence, due to the rude advances made by her employer. A young lawyer in an adjoining office makes her acquaintance by means of a bunch of violets, which he places on the end of a pole and transfers to her desk across an airshaft and through a window. He watches Mabel constantly from his office window, and one day sees her employer forcing his attentions on her. He arrives upon the scene just in time to administer a good thrashing to the employer, and persuades Mabel that she need no longer be a woman alone.

Released February 15th.

App. length 1,000 feet.

meek little wife. An appointment had been made for him to meet the traitor outside the fort at midnight, when the Japanese was to exchange a bag of gold for the papers. The Jap was not able to be there at the appointed time, being sodden with drink, and his wife, who found him helpless in the library of their home, realised that the Mikado's mission was in danger of becoming a failure at the last moment. The woman, although usually meek and timid, determined to take his place. She disguised herself in a suit of her husband's clothes, and kept the appointment. Unfortunately for her, they were discovered, and as she escaped she was shot and mortally wounded by a sentry. The importance of her mission nerved her on,

however, and she managed to elude her pursuers, and reached her home. There she aroused her drunken husband, told him she had been successful, but that the searchers were close on her track, and urged him to flee while she would remain and delay the enemy. The man, startled into sobriety, did as she suggested, while the woman, discarding her disguise, arrayed herself in her native garb, and calmly waited for the soldiers to appear. They questioned her without result, although they knew the man they sought lived there, for the traitor had made full confession. She laughingly told them that her husband "was out," and she did not know when he would return. Finally, the officer in charge, enraged because a search of the

fire is about to be applied, he dashes in with the Indian followers and snatches the girl from the very arms of death. Guided by their faithful Indian friend, John and Faith are sent off safely to a new land, bearing in their hearts a memory of the redskin who never forgets.

Released February 12th.

App. length 999 feet.

"THE ARAB'S BRIDE." (*Thanhouser.*)

A wealthy Moor had one treasure he failed to prize at its real value—his beautiful daughter. In course of time the rich man did appear, and was enthusiastically greeted by the father.



house had revealed nothing, seized her roughly by the shoulder, and threatened to lock her up. He felt something warm and sticky on his hand. He looked at it, and saw it was blood. Then he realised that the person he sought stood before him. The woman made no effort now to conceal the truth. She knew that death was only a matter of a few minutes, but she did not regret it. Her last moments were made happy by a realisation that the mission had been a success, and she died happy because she had been able to lay down her life for the Mikado.

Released February 15th.

App. length 1,000 ft.

"THE TRIALS OF FAITH." (*Reliance.*)

The Allens have a pretty daughter, Priscilla, whom they are very anxious to see married to John Winthrop, the finest lad in old Plymouth town. So the parents of the young people arrange the match. All would have gone well, but on the day that the papers were to be signed and the engagement entered into, Faith, a poor relation of the Allens, arrived from England. John loses his heart to Faith, and she returns his affection. He vows that he will marry none but her. This does not make Faith any too much of a favourite at the Allens, and Priscilla's treatment of the stranger is particularly harsh. One day, in the woods, Faith is kind to an Indian. In return, he teaches her the value of the herbs and the healing qualities of the various plants. A little child is taken ill in Plymouth town and Faith, with her knowledge of woodland remedies, cures him. She is called upon to attend others, and she does everything so well that Priscilla sees a chance for her revenge. She spreads the information throughout the town that Faith must be a witch, else how could she be able to effect such marvellous cures? The governor has Faith arrested, and the girl is condemned to be burned. John, in despair, goes to the Indians and secures their help. At the last minute, just as the

The daughter, however, had the temerity to say that she did not love the man. In fact, her heart had been won by another, a young Arab Sheik she had seen while in the market place. She knew little about him, but was convinced that he was far more worthy than the suitor her father had selected. The father was obdurate, however. He did not deign to argue with the girl, simply commanded her to prepare for the ceremony, and with



sighs and tears she did so. The girl had a faithful attendant, homely, but quick-witted and resourceful. The attendant proposed a plan which she thought had merit, for it would make three persons happy. And affairs came out as she had predicted.

Released February 15th.

Length 1,000 feet.

THE POWERS KIDS.



THE TWO CHARMING CHILDREN WHO APPEAR IN THE POWERS PICTURES.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 21, NORTH AUDLEY STREET, OXFORD STREET, LONDON, W.

Telephones: GERRARD 7676, 8798.

Telegrams: "FADDIST, LONDON."

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L. 34, Southold Mans., Maida Vale. Fo. 705.

S.W. SUBURB.—Cinema Theatre, in a very busy street. Price only £150. Rent £120 p.a. Holding 300. Lease 18 years. Takings £18 to £21.—Box No. 945. THE CINEMA.

AT A BARGAIN.

S.E.—A great chance now occurs for securing a Cinema Theatre seating 800. Rent £600 p.a. Lease 60 years. Showing very good profits. Immediate inspection advised.—Box No. 915, THE CINEMA.

W.—Well-established Cinema Theatre, in excellent position, for Sale, showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £1,600, which includes everything. Ample room for extension.—Box No. 944, THE CINEMA.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £200 p.a. Part of the Premises at present produce £130 p.a.—Box No. 912, THE CINEMA.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating 700. Cost £4,000. Fully licensed. Will be let at £300 p.a., subject to a premium of £1,500.—Box 812, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 883, THE CINEMA.

S.W.—Theatre, seating 300. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 809 THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 805, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 914, THE CINEMA.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or could be enlarged to hold another 100. Established 3 years. Music and Dancing licences. Rent £90 per annum. Small premium.—Box No. 977, THE CINEMA.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 976, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
41, Oxford Street, W.,
have the following
TO DISPOSE OF.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long Lease. Ground Rent £250 per annum.—Fo. 802.

A GREAT BARGAIN £350.

LONDON, near.—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner.—Fo. 704.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Fo. 813.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Fo. 807.

W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered, everything practically new. Tip-up seats, two private boxes, stage, dressing-rooms, &c. Seating 530 and standing room for 75. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long Lease. Price £3,500.—Apply, Harris and Gillow, as above. Fo. 810.

W.—One of the most up-to-date Cinema Theatres for Sale, showing a net profit of £25 weekly at a bargain price. Rent £200 p.a. Long Lease. Seats 500. Cost £10,000 to build.—Box No. 913, THE CINEMA.

E.—Going Concern, seating 224. Property available for extension. Taking £200 per week. Rent £210 p.a. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 800, THE CINEMA.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—H. H., 112, Finchley Road. Fo. 707.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184 ft. Exit at the rear.—Box 811, THE CINEMA.

S.W.—Premises, capable of seating 500. Fine position. Price Freehold, £2,750. £1,500 can remain on mortgage.—Box 858, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 945, THE CINEMA.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a. and a Suite of Rooms, producing £500 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £200 p.a. Price £15,000.—Box No. 978, THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 806, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25-£30 per week. Rent £260 per annum. Price £700. £450 cash. A bargain.—Box 801, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 967, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch. Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box No. 866, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 953, THE CINEMA.

S.W.—Premises suitable for converting in one of the finest positions. Busca stop almost outside the doors. Thousands pass daily. Frontage 70 ft.; depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000.—Box 825, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 992, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street,
have the following
FOR SALE.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft., depth 120 ft. Low Ground Rent.—Fo. 828.

E.C.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Fo. 710.

E.—Site 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,000. Part could remain.—Fo. 830.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Fo. 815.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £350 p.a. and a small premium. A bargain and an unusual opportunity.—Fo. 721.

N.W.—Site. Area 4,245 sq. ft. Price, Freehold, £4,250.—Fo. 863.

W.C.—Fine Site, in one of the best positions in London, having two frontages of 25 ft. and 61 ft. Area 16,000 sq. ft., on Building Lease.—Fo. 714.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft.; depth 120 ft.—Fo. 857.

SHEPHERDS BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Fo. 822.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Fo. 712.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Fo. 831.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Fo. 823.

SUBURB, S.E.—Site, frontage 52 ft.; depth 220 ft. Price, Freehold, £1,800, or on Lease at £90 per annum.—Apply, Harris and Gillow, as above.—Fo. 859.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 835, THE CINEMA.

SITE. busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 979, THE CINEMA.

WEST-END.—Site in one of the busiest thoroughfares in the West-End. Price, £310, Leasehold.—Apply, Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 951, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 927, THE CINEMA.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be Let at a Ground Rent of £350 p.a. Freehold would be Sold. A bargain.—Box 870, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 577, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 855, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,350.—Box 865, THE CINEMA.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 98 years. Price £166 13s. 4d. p.a.—Box No. 933, THE CINEMA.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £6,500.—Helliwell, 110, Nibthwaite Road, Harrow. Fo. 718.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price Freehold, £2,000.—Box 819, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 850, THE CINEMA.

IN one of the best positions near Tottenham Court Road—Busca tube station, and busy junction. 52 ft. by 175 ft. High class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease. Further particulars of Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W. Fo. 720.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W. 138, Lillington Street, S.W.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage. Box 847, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 869, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 817, THE CINEMA.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Box 824, THE CINEMA.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Box 860, THE CINEMA.

SITE. in a very fine position at Waltham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 847, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £15 per annum. Lease 37 years. Price £550.—Box No. 890, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 837, THE CINEMA.

MAIN Road in Streatham. Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Box 836, THE CINEMA.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L., 34, Southwold Mans., Maida Vale, W. Fo. 716.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 861, THE CINEMA.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Box 948, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 816, THE CINEMA.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £850 p.a. Lease 23 years. Premium £2,500.—Box 831, THE CINEMA.

BUSBY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 871, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 950, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 820, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, W. Fo. 719.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,000. The site for a theatre would probably be let.—Box No. 949, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 60 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 947, THE CINEMA.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, S.W.

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Box 856, THE CINEMA.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £1,250, or would Let on a Building Lease at £65 per annum.—Apply, Harris and Gillow, Cinema Property Agents, 451A, Oxford Street, W. Fo. 709.

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 68 ft. To be Sold at a very low figure to close a trust estate.—Box 842, THE CINEMA.

BUILDING SITES.**LONDON AND SUBURBS.—Continued.**

OLD KENT ROAD. Site, in an excellent position. Frontage 65 ft., depth 88 ft. Ground Rent £85 p.a.—Apply, Box 851, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 846, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 853, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Fo. 715.

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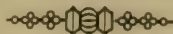
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THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 16. Vol. II. [New Series.]

WEDNESDAY, JANUARY 29, 1913.

[Registered at the G.P.O. as a Newspaper.]

PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

SUBSCRIPTION RATES.

British Isles and Colonies - 5s. 6d. per annum, post free.

Other Countries - 12s. 0d. per annum, post free.

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THE DOOM OF THE RENTER.

WILL HE BE OUSTED FROM THE BUSINESS?

MESSRS. PATHÉ FRÈRES' MOMENTOUS DECISION.

"THE CINEMA" SCORES AGAIN.

Last week we were able to publish, 24 hours ahead of any of our contemporaries, the official denial made on behalf of Baron Fassini, of the Cines Co., by Mr. Serra, the European representative, that his company had any intention of promoting or joining in any film trust or combine. Needless to say, our news created something like a sensation.

To-day THE CINEMA again scores by being the first in the field to give publicity to a decision of the greatest moment arrived at by Messrs. Pathé Frères, and one which puts an end to the suspense in which the trade has been gripped since our esteemed contemporary, "The Bioscope," gave to the world Mr. Charles Pathé's utterances upon the subject of combines and the handling of films exclusively by their manufacturers.

The news is contained in the following letter which we have been asked to publish by Mr. Solenne, the General Manager of Messrs. Pathé Frères Cinema, Ltd., viz.:—

To the Editor, "The Cinema."

28th January, 1913.

Dear Sir,—We should be greatly obliged if you would kindly bring to the notice of your readers the fact that we have decided to stop the SALE of our production from March 29th next, and also to adopt, from the same date, a system of HIRING DIRECT all films controlled by us, whatever the Trade Mark.

We feel sure that this new departure will prove most advantageous to the Exhibitors and will allow us to place, through them, before the public, certain improvements that we are now contemplating.

This decision has been taken after mature consideration, following the advice of M. Charles Pathé, who requests us to state that he is, more than ever, in favour of free competition, and totally opposed to all Trusts and Combines.

Thanking you for the courtesy you have always extended to us,

We remain, dear Sir, yours faithfully,

L. SOLENNE, General Manager,

PATHÉ FRÈRES CINEMA, LTD.

We venture to think that the decision of Messrs. Pathé will come as a bombshell to all sections of the trade. Notwithstanding the fact that rumours to the same effect have been current since the memorable Parisian interview, many members of the trade have not feared to express the opinion that no one concern was strong enough to institute such a drastic change, though there have been some who have said that such a thing could be accomplished if the whole of the manufacturers were unanimous upon the question.

The point of vital importance to the exhibitor is, Where will he stand? and to the renter, Is his livelihood to be taken from him? Both of these questions require mature consideration; but, speaking generally, we can but feel that the step taken by Messrs. Pathé Frères is not for the betterment of the industry. If the example they have set is likely to be followed by the other manufacturers, then the doom of the renter, one of the most essential factors in the business, is already sounded; for a hard-working, honest body of men who have invested their capital in building up a business will find their livelihood gone. Unable to obtain a supply of new stock, so soon as the life of their present films has run out, they will have to retire from the business and leave the exhibitor dependent for everything upon the manufacturer.

And what will then be the situation? That, by combination, they can raise the prices for hire to just what they please and force the exhibitor to take just what they like. Beside such a state of affairs, the leasing of films sinks into insignificance. Far better would it be that this latter course should be universally adopted than that the manufacturer should be the sole arbiter in the film question.

Already throughout Germany and on the Continent, where this attempt has been made to combine renting with manufacturing, it has become distasteful, and the result has been seen in the practical establishment of a monopoly, to the detriment of those desirous of purchasing through the open market. We sincerely trust that the example set will not be generally adopted. We believe emphatically in the maintenance of the open market, the manufacturer selling to the renter or exhibitor, who buys only that which is good, and the exhibitor in his turn, through the aid of competition, getting the best article at a price which enables him to make a living.

We do not shut our eyes to the fact that there is much old junk on the market, but the way to eliminate this is not by the means now proposed.

OUR VIEW OF THINGS.

Hurrah!!!

We congratulate the trade upon the defeat of the L.C.C.'s Bill to provide for the licensing of places where films are stored. This measure, if it had been allowed to pass unchallenged, would have imposed a hardship upon the film trade which it ought not to be asked to bear. Many of them have but short leases of their premises, and ought not to be called upon to carry out such costly alterations as would be demanded of them before they would be granted a licence under the proposed Act. Every film manufacturer and renter, in his own interests, takes all the precautions necessary to safeguard himself against the danger of fire, and we do not consider that he should be asked to do more than he now does. Doubtless the Bill will be resuscitated next year, but, at any rate, we shall breathe freely for another twelve months.

It's Pictures They Want.

We have referred several times of late to the fact that the public who visit the cinema go there to see the pictures and not to listen to variety turns, which are too often of the cheap and nasty character. We are therefore quite in accord with the Salford licensing justices in their decision to prohibit variety turns in the cinemas under their control. As we have pointed out more than once, there is room in the world of entertainment for both picture theatres and music halls, and neither of these should enter into competition with the other. There are those who argue that this competition already exists, because some halls include one or two pictures in their programme. To our minds this argument is fallacious, for we are rather inclined to look upon an occasional picture at a music hall as a form of advertisement. It creates an appetite, or whets an existing one, which can only be satisfied at the cinema proper. Those who are well advised will stick to pictures . . . The remainder of the sentence is to be found in the concluding words of a speech by one of our leading legislators. It is unprintable in THE CINEMA.

The Height of Absurdity.

The strict Sabbatarians must have received a severe shock when, at Chesterfield last week, some shopkeepers who had dared to supply the wants of the public on Sunday were fined 1½d. each after being hauled before the local magistrates. The enormous amount of the fine should prove some consolation to the proprietors of cinema theatres in Chesterfield who have dared to open on Sundays, and who, apparently, are the next to be shot at, for the chairman of the Bench, in preaching a homily to the wicked Sunday traders in the good old country squire style, declared that he meant to stop Sunday picture shows, although doubtless he enjoys a game of golf or bridge whilst the poor folk are patronising the pictures. This kind of farce only serves to emphasise the need for repealing that obsolete and antiquated measure, the Lord's Day

Observance Act. We wonder whether those who are so ready to convict under this Act would be content if some of the equally antiquated punishments prescribed in Holy Writ were meted out to them for offences which they daily commit. Our readers will doubtless be entertained by reading the report of this amusing case, which appears on another page.

Dishonesty in Business.

During the past few weeks we have received quite a number of complaints from manufacturers that expensive posters that they have prepared for the purpose of advertising special films have been put to uses other than those for which they were designed. In one notable instance, that of the "Kings of the Forest," issued by the Selig Polyscope Co., a magnificent poster has been not only used for this purpose, but has been mutilated in such a manner as to make it absolutely useless for further exhibitions. This is a most serious matter, for the offenders lay themselves open to a charge of inducing the public to patronise their exhibitions in the hope of seeing a film which they have not booked. There is also another matter in connection with posters to which we should like to draw attention. The cinema is now an established English institution, and it is reprehensible to make use of the posters which are printed in foreign languages except in those districts where the foreign element abounds. Only this week we saw in the Camberwell district a large poster advertising "Father," with some unpronounceable title printed in a foreign language. In a district such as this, this caused a great deal of derision amongst passers-by, and certainly did not do the film any good. Where it is necessary to use the posters supplied by the film manufacturer, it would certainly pay to have the title reprinted in English, so that passers-by may at a glance grasp what they are about to see on paying for admission.

We notice that in a contemporary, or, we had almost said, in an advertising sheet, a lamentable lack of knowledge is shown, for the suggestion is made that such uses as those to which we have referred point to the necessity for the establishment of a censor of posters. If the writer of the note in question had been conversant with the subject upon which he had written, he would have known that such an official has been in existence in London and in the provinces for a number of years. This poster censor works under the direction of the United Bill Posters' Association, and has been instrumental in detecting many offences of a similar character to that of which our manufacturer friends have complained.

Mr. Montague, who has drawn our attention to this subject, tells us that he intends to use every means in his power to put a stop to this practice. He also informs us that he has sufficient data to fix the responsibility upon those concerned. A word to the wise should be sufficient, and we trust that, having drawn attention to this matter, the guilty parties will take what we have said to heart, and that there will be no repetition of the offence.

YOU CAN'T BEAT THESE.

THE GOD

Selig's Great One-Reel Feature. For release
Sunday, March 9th. An All-Star Cast.

———A feature all will talk about.———

and

RODERIC

Selig's Great Western Special. For release
Sunday, March 16th. A ride for life for
forty miles. Horse after horse is exhausted.

———A ride that looks impossible.———

BOOK THESE FEATURES.



SELIG POLY

E. H. MONTAGU

12, GERRARD STREET.

OF GOLD

A Drama of the Vanity of Vanities. On view at our showrooms this week. Produced by Colin Campbell. A marvellous production.

K'S RIDE.

A story of a child's wonderful ride. On view February 3rd to 7th. Beats any riding film you ever saw. The public will sit breathless. A ride across all kinds of country.

BOOK THEM QUICK.

SCOPE COMPANY,

Sole Agent.

LONDON, W.

Telephone: 5156 Gerrard.

Telegrams: "Polyscope, Westrand, London."

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

I have had a copy handed me of No. 4 of the Kinetadogram, that smart little advertising sheet, which, as its name implies, emanates from the Kinetadograph Trading Company, Limited. It is extremely well got up, and besides containing the company's announcements also includes some useful information. My advice to exhibitors is get a copy.

The Express Film Service, of Denman Street, will shortly launch out in a branch of the business outside their present scope. When arrangements are fully completed, details will be sent to all on their mailing list, also to those making application.

I am informed that "Bobby," that familiar figure on the screen, has been engaged by Messrs. Pathé Frères, at a salary of £4,000 per annum, the contract to extend over a period of ten years.

Joe Bissett and Enid Sellers, who danced for the Turkey Trot film, are the artists in the latest Selsior dancing film (*Ragtime à la Carte*). The conductor who had charge of the musical arrangements, and who, in the corner of the film, is seen wielding his bâton, is Mr. George R. Hatley, musical director of the Holborn Empire. This is another of those fine novelties which have won for the Selsior Film Company quite an enviable reputation.

Mr. Fisher, of the Invicta Film Company, informs me that the Universal Film Manufacturing Company have reorganised their scenario departments, both on the Pacific Coast and at the general offices in New York city. Further particulars will be given in our Photoplay Page next week.

I hasten to tender my congratulations to the Gaumont Company upon a remarkably sharp achievement. Sunday last witnessed the *Battle of Flowers* at Nice, which, as my readers are doubtless aware, is 1,000 miles removed from the metropolis. Notwithstanding this fact, films, which were taken by the Chrono-chrome process, were projected at the London Coliseum on Tuesday afternoon—within forty-eight hours of the actual event. The great drawback to colour photography in the past has been the interminable delay which has occurred between the actual event photographed and its release, but Chrono-chrome has successfully solved all difficulties in this respect, and has enabled picture patrons who like current events served hot to gratify their inclinations.

Lest it may be thought that quality in the picture was sacrificed to haste, let me say that the *Battle of Flowers* is a veritable triumph for Chrono-chrome. This is without doubt one of the most severe tests to which any natural colour process can be subjected, but the

Gaumont Company have come through the ordeal successfully, and when the picture was shown on the screen at the London Coliseum the house went wild with delight. M. Leon Gaumont will doubtless henceforth be known as the wizard of natural colour cinematography.

It is not often that a branch office is honoured by receiving two High Admirals on the premises in one week, but this is what occurred at the Newcastle branch of the Gaumont Company last week in connection with the launch of the largest battleship built on the Tyne at Messrs. Armstrong, Whitworth's yard, and for which the Gaumont Company received an exclusive order from the Brazilian Government direct to supply a film, regardless of expense or the length, for the Government's use.

As showing the resources of the Gaumont Company, we may add that although the official order was not placed until two days beforehand, they were able to place four camera men on the job, and thereby secured every interesting event which took place. Not only did they take the reception of the guests in the centre of the town, but also had motor-cars waiting to take operators to their respective positions, and secured a very fine film, over 800 feet in length.

On the following day the Brazilian Admiral in charge of the launch, together with a complete staff, attended a private exhibition of the film, and expressed their



Scene from "Flying A" Film.

LOVE AND THE LAW.

Released March 1st.

Approx. Length, 1,000 feet.

admiration at the results obtained, and personally thanked the branch manager of the Gaumont Company, Mr. Jennings, for the attention which he paid to the matter, and complimented him on the general success of the picture. The following day the Chief Admiral of the Staff of the Chilian Government, introduced by Messrs. Armstrong, Whitworth's, 'phoned through to know if they could see the picture of this launch, and Mr. Jennings immediately fixed an appointment for them to come to Gaumont's branch office, which they did, together with several officers and their wives, who were delighted with the picture, and it is, therefore, a matter of congratulation to the trade in general, obtaining as it does a very large scoop in the cinematograph world.

I have, therefore, no hesitation in saying that when the Newcastle branch of the Gaumont Company get into their new premises, fitted, as it will be, with all the latest appliances, and a very handsome projecting room, it will be able to surpass everything it has done during the last twelve months, and we may expect to hear big things of this company in the North of England.

I had the pleasure yesterday of witnessing at Eclair House, Moor Street, Cambridge Circus, the projection of another of the Zigomar series of films, which has, I venture to say, done more to popularise this company's productions than any of the masterpieces which preceded it. All lovers of the moving picture have a predilection for detective dramas, and I assert unhesitatingly that wherever "Zigomar, the Eel's Skin," length 3,200 feet, is shown, patrons will clamour for more. Any exhibitor who fails to book this picture would certainly be unworthy of the name of a public entertainer. It will be fully reviewed in our next issue.

They do things quicker in Vienna than they do in London, and this accounts for the fact that whilst the first International Cinematograph Exhibition in England is still in embryo, in the Austrian city one has already been held, and with great success. Whilst it is pleasant to chronicle this, it is still more so to record the fact that congratulations are due to Mr. E. H. Montague, of Selig fame, upon the fact that the company which he represents have been awarded a silver medal and a magnificent diploma for the general excellence of their films.

By the way, there is an interesting little paragraph on another page of this issue recounting an animal story. This must not, of course, be taken too literally, but the Editor tells me he has reprinted it because it comes from an influential Vienna paper, and shows what interest is taken even in other countries than ours on the doings of that great magician in the moving picture world, W. N. Selig.

The report that the Thanhouser Co. had been burnt out of house and home created some sensation amongst exhibitors in this country, who foresaw themselves being starved for lack of the good things which are periodically released this side of the water by the

Western Import Co. I am, however, able to reassure them that there will be no break in Thanhouser releases. Mr. Mainwaring informs me that the negatives were saved, and all their great features are coming over as usual. As showing how swiftly they move in America, I may state that pictures taken after the fire have already been received in this country, and are fully up to the high standard for which this company has such an excellent reputation.

I am glad to chronicle the phenomenal success achieved by the Elite Sales Agency, a progressive firm which, within the short space of three months, has found the spacious offices forming its first home, in Shaftesbury Avenue, all too small for the trade built up. So rapid has been the growth of this agency that Mr. Beck has been compelled to take the entire space available at 99, Charing Cross Road. I do not marvel at this, for no finer films have ever been placed on the English market than those released by the firm which gave us Sister Beatrix.

If any one other than my friend Mr. George Smith, of the Vitagraph Co., had told me that there existed a place in that enlightened country called England, where Vitagraph films were not shown, I should have branded him as a nincompoop not worthy of being allowed to live. That there is such a place, however, is apparent from the following letter which Mr. Smith has shown me. The writer says:—

Is there NO way of having your films shown here at the — Theatre. We *hardly* ever see one, and as they are Miles and Miles ahead of ANY others, it's hard.

I went into BRISTOL to see "Mills of the Gods"; it's GREAT, but WHY can't we have them here? I'm BORED till yours come.

No doubt the manager of the hall referred to will find the cap fits. I was going to add, if so, let him wear it, but I content myself by pointing out that it's never too late to mend, and I trust he will see to it that his sins of omission do not become sins of commission.

One of our advertisers the other day drew my attention to a paragraph in a trade paper stating that all advertisements should be given the position they deserved. I must confess to having been a little dense at the time, otherwise I might have appreciated the hidden meaning of the writer in question. Of course, what he meant to convey was that advertisements stood on a higher plane than news, and ought, therefore, on no account to be allowed to mix with their inferiors, but should always be collated together, page after page, in a batch. I hasten to assure my friend that on THE CINEMA we hold the same opinion, only we look at matters in a different light. We say that every advertisement should face reading matter, and so far as possible we show our belief in our own principles in a practical manner.

Mr. Bridger, of the Selig Polyscope Co., one of its most popular members at Film House, is, I learn, shortly becoming the Selig representative in the provinces. I have no doubt this will give him an opportunity of not only proving his worth, but of also adding to an already large circle of friends.

"UNDOUBTEDLY THE GREATEST FILM DRAMA YET PRODUCED IS **SATAN.**"

The London Evening Standard
and St. James's Gazette,
January 25.

PROVINCIAL SHOWS.

LIVERPOOL

TO-DAY, January 29.

WEISKER BROS.' KINEMA HOUSE, LONDON ROAD, at 11 a.m.

NEWCASTLE

THURSDAY, January 30.

OLYMPIA, at 11 a.m.

GLASGOW

FRIDAY, January 31.

VITAGRAPH ELECTRIC THEATRE, Sauchiehall Street, at 11 a.m.

EDINBURGH

MONDAY, February 3.

CINEMA HOUSE, 18, Nicholson Street, at 11 a.m.

CARDIFF

WEDNESDAY, February 5.

IMPERIAL THEATRE, 37, Queen Street, at 11 a.m.

THE MONOPOL FILM CO.,

General Manager,

Frederick Martin.

CINE HOUSE, GREEK STREET, LONDON, W.

Telegrams: "Sisterhood, London."

Telephone: City 3583.

AMONG THE CINEMAS.

News and Views of Houses Here and There.

THE PICTURE PLAYHOUSE, RYE LANE CORNER, PECKHAM, S.E.

Owned by	Popular Entertainments, Ltd.
Manager	Mr. Sidney Still.
Leader of Orchestra....	Mr. Victor Geverding.
Pianists.....	Miss Bertha Zander and Miss Lily Valentine.
Chief Operator	Mr. L. Leaman.
Opened.....	January 19th, 1911.
Seating	700.
Performances	Continuous (2 p.m. till 11 p.m.).
Sundays	6 p.m. till 10.30 p.m.
Pictures Changed	Sundays, Mondays, and Thursdays.
Prices of Admission....	3d., 6d., and 1s.
Projectors Used.....	Two Gaumont Machines.
Music	Piano, Mustel Organ, and Effects.



One of the most popular cinema theatres in the suburbs, and one which is bringing in a steady flow of prosperity for its owners, is the Peckham Picture Playhouse (otherwise known as the Three P's), situate on the corner of Rye Lane, Peckham. Mr. Sidney Still, the energetic and popular manager, informed me that nothing in the way of films was too good for Peckham; in fact, he said, the more you give them the more they want. At the time I visited Mr. Still he was celebrating the second anniversary of the opening, and by way of a treat was giving his patrons an extra strong bill of fare. When I mention that "Kings of the Forest" and "Father" were included in the same programme, his statement is fully borne out. Mr. Still entered the cinematograph profession some four years ago, when he took over the management of the Electric Palace, Brixton, where also he had charge of Fun Land, which was an annexe to the Electric Palace. From there he journeyed to his native town—Peckham—and on June 4th, 1911, took over the Picture Playhouse, where he has remained to this day. I might also mention that Mr. Still first came under the banner of Messrs. Sedger and Laurillard

at the old Hengler's Circus during the time they were running the Great Wrestling Tournament.

I took this opportunity of asking Mr. Still for his opinion of the proposed Managers' and Picture Musicians' Association. He informed me that it was the finest move yet made, and he congratulated THE CINEMA upon being the first trade journal to voice such a matter, and he is looking anxiously forward to the time when it will be *au fait accompli*. Mr. Still spoke highly of the Essanay productions, and stated that Mr. Anderson is easily a first favourite among his patrons. I also learnt from Mr. Still that he intends showing "Les Miserables" for a week in February, three times daily. Here, again, the inhabitants of Peckham have another treat in store. The Playhouse patrons have, indeed, everything that goes towards the making of an ideal cinema from the finest films and a courteous manager down to the polite attendants that wait upon them.

V. F. T.



CHRONO-CHROME



Pictures from the Palette of the Sun.

ONLY THIS

A Magnificent CHRONO-CHROME Film of

THE CARNIVAL AT NICE

of Sunday, JANUARY, 26, 1913, was shown
at the COLISEUM on Tuesday, January 28,
at the afternoon performance, within forty-eight
hours of the event, though Nice is about
:: :: 1,000 miles from London. :: ::

**CHRONO-CHROME—one day ahead
of the Illustrated Newspapers, and**

IN ALL NATURE'S COLOURS.

THE GAUMONT COMPANY, LTD.,

CHRONO HOUSE, 5 & 6, SHERWOOD ST., PICCADILLY CIRCUS, LONDON, W.

THE L.C.C. AND SUNDAY OPENING.

OUR APPEAL FOR FREEDOM.



AS it is apparent that the narrow-minded and intolerant Sabbatarians are attempting to force a retrograde step on the licensing authorities in London, in order to stop the Sunday opening of cinema theatres, it is essential that those of our readers should be warned in time, in order to prepare for the fray. The next London County Council election, which takes place in March, will undoubtedly be of importance to those who support the cause of Sunday liberty, and it is therefore necessary that the London exhibitors and *all* electors should make it quite clear to *all* candidates that no interference with their present Sunday liberties will be tolerated. Every effort *must* now be made to maintain the existing Sunday policy and conditions of the L.C.C. with regard to licensed places, which policy has been in existence for several years, and was brought about and approved by members of *all* parties of the L.C.C. The alterations suggested and desired by the Sabbatarians would result in the closing of every picture palace in London. To prevent such a disaster occurring, and to enable the necessary steps to be taken in every part of London to safeguard the interests of the rational Sunday movement, readers in sympathy with us and who do not wish to be deprived of their harmless Sunday entertainment are asked to put this question to *ALL* L.C.C. candidates in their localities:—

“Will you, if elected, vote for the continuance of the existing policy and regulations adopted by members of all parties on the L.C.C., whereby cinema theatres licensed by the Council are permitted to be open on Sundays, provided such opening is not for an ordinary dramatic entertainment, and does *not* involve any compulsory seven days' labour, but is only for a suitable picture exhibition, the profits of which shall be devoted to charitable purposes.”

By putting the above question, you not only help yourself, but you considerably assist us in our endeavour to keep the cinema theatre open for your enjoyment.

It seems to us that the near approach of the triennial election of county councillors calls for a vigorous plan of campaign, especially on the part of exhibitors, who should make use of every opportunity afforded them of keeping the Sunday opening question ever present in the minds of their patrons. Signs are not wanting that at least one section of the Council will endeavour to get in on a side issue. The tramways question is to the majority of London workers of minor importance to the Sunday opening question. Even if the trams were to cease running, the wage earners of the metropolis would still have plenty of means of transit to and from their places of business at their disposal, but once let the cinema

theatres be compulsorily closed down on Sundays, and what is there to stand between the people and the public-house? Nothing but the street corner; and who is there that remembers what the streets were before the Sunday picture performances who would wish to revert to the previous condition of affairs? It is certainly not the desire of the police to prohibit Sunday pictures, for that overworked body of men is amongst the strongest supporters of the rational Sunday movement, recognising as it does that by this means the duties of the custodians of law and order are lightened in a degree unattainable by any other means.

With their hundreds of halls scattered throughout the length and breadth of the County of London, cinema theatre proprietors possess a means of influencing public opinion enjoyed by no other body. It costs but little to manufacture slides containing pointed reference to the issue at stake, and by utilising the screen either between each subject or at the end of the programme the vast multitude of the electors could be reached over and over again before the elections take place. Delay is dangerous, for, if exhibitors do not inculcate the lesson to be taught, the enemy will do so, and once the seed of opposition has started to germinate, it will be found exceedingly difficult to stay its growth or eradicate it entirely. Let us all be up and doing, for with united effort there is nothing to prevent a victory being gained, and who knows but that by concerted action we may prevent ourselves from remaining *in statu quo*, and may, indeed, achieve such a triumph as the day when unrestricted Sunday opening, as in other trades, will be permitted.

Continued from page 13

every Sunday; that the Committee sees no reason why the Sunday evening opening should not be continued; and that, therefore, they recommend the Council to continue the existing system.

To the Sunday opening the Progressive party offer strong opposition. Sir John Benn (their leader) opposes the report. Mr. Smallwood (Progressive) demands the closing of the picture halls.

Nearly all the Municipal Reformers are in favour of allowing the working-classes to please themselves about going to picture palaces on Sunday, so long as one day's rest in seven is observed.

Nearly all the Progressives are rabidly opposed to the people being allowed to go to cinema shows on Sunday, except the Labour and Socialist members, who would vote against Sunday closing.

The logical consequence of the Progressive “kill-joy” policy is surely that they will close the museums and art galleries, stop Sunday travelling and excursions, stop the bands in the parks, and close the parks, lest any of the people should hear a thrush or linnet sing, or see the moving picture of Nature at work.

Is London to become the victim of the stupid, narrow-minded bigotry of those who hate healthy amusements, or is it to offer a sturdy resistance to the attempt to take away reasonable recreation from the people?

I am, yours faithfully,

WHITEHEAD COUSINS.

12, St. Bride Street, January 28, 1913.

[We ourselves are entirely opposed to Sunday opening being made a party question, for we believe in the exhibitor supporting the representative of either party who favours his cause. In pursuance of our policy of opening our columns free to all, we print Mr. Cousins' letter.—ED.]

It is very extraordinary to see so many showmen struggling after a good variety number that will lift their programme out of the ordinary rut ; not realising that the most popular variety turns of the day can be obtained for a few pounds with the help of the

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AN UNWARRANTED ATTACK.

THE ATTEMPT THAT FAILED.



AMONGST theatrical proprietors it has long since come to be recognised that one of the finest ways to secure success for a play is to have it adversely criticised in the public Press. If there be any truth in this argument, then the Monopol Film Co. should consider themselves extremely fortunate, for their fine picture "Satan" has been made the subject of one of the most unwarranted attacks ever delivered in this country upon any film—an attack made with that venom which characterises the Yellow Press.

It must not be taken that in what we have said we have any desire to imply that "Satan" needed anything in this direction to make it a success. We are willing to pit our opinion against any writers on the lay Press, and we once more assert unhesitatingly that not only will this picture prove one of the biggest money-earners ever produced, and second only to "Dante's Inferno" for the popularity of the run it will enjoy, but there will be very few indeed except those who view it with a biased mind who will not be ready to admit that it is a highly creditable production.

It is only necessary to bear in mind the fact that the Ambrosio Co. were responsible for the making of the picture to realise that it is bound to be as nearly accurate as imagination could possibly make it, and as free from anything objectionable as any film possibly could be.

We do not say that there may not be some trivial inaccuracies, but to the writer of the attack made upon

the picture in the news sheet we have in mind we would commend the injunction, "Be to our faults a little kind."

It is nothing short of nonsensical to talk about the picture as having "nothing to recommend it but the idea that every evil deed is instigated by an individual to whose wiles all the characters succumb." Surely, this is strictly in accord with religious superstition, and the producer might reasonably expect to be commended rather than condemned.

We cannot reconcile the statement made in the opening sentences of the attack upon this picture, "that 'Satan' is a great production in length, conception, and production" with the further statement that "as a moral play it has no claim whatever." If the picture is great in one sense, it cannot fail in the other. But perhaps it is because of its realism and the manner in which the prevalent sins of this generation—the lust of gold and money-grabbing—are portrayed that it offends against the good taste of this captious critic.

Be that as it may, this attempt to kill an exclusive of the highest order has failed most ignominiously. Bookings, we are informed, have been coming in by every post, and since the publication of the article in question the number has increased by leaps and bounds. This being so, we may be pardoned for suggesting to the worthy scribe that his utterances upon "Satan" might probably with advantage be included amongst those things which were better left unsaid.

SUNDAY CINEMAS AND OTHER "SINS."

To the Editor of THE CINEMA.

DEAR SIR,—Cinemas are open in London on Sunday evenings. They are enormously attended by the working and other classes. Sunday is the workers' family day, and the feature of Sunday cinema attendances is that to a remarkable extent they are family gatherings of father, mother, and children. If the fathers and mothers were not at the cinema, some of them might possibly be "round the corner," and the children would be left with full opportunity to see and hear things in the street that are undesirable.

Of course, cinemas are entertaining, as well as educational, and Sunday evening is part of Sunday. But is dulness a test of religion? It cannot be so, for, if it were, London on Sunday would be the most devout city in the world. And we know that it is not so. Sunday London is only a shade less funereal than a cemetery. Many of the workers live sombre, monotonous lives during the working week, with no chance of recreation. Are they not even to be allowed to see pictures on a Sunday?

One thing is certain. If you close the cinemas you will not fill the churches. You cannot press-gang people to the pews. And after all, the Sunday cinema is at worst a microscopic "sin" to Sabbatarians. If the churches cannot prevail against it, and ask for absolute "protection," how can they hope to succeed against pint pots and bright eyes?

And have you the right to close cinemas? Surely not, until you have locked up the motor garages and high-class rinks and made a desert of the golf courses on Sundays. And do not forget the parks, which are never dull nor impressively religious. If for religion you feel that you must close the people's eyes, you should remember that there are bands in those parks, and you should not overlook the ear, and those bands are deliciously secular in their repertoire and rollicking in performance. Nor are the folk round the bandstands quite as staid as Dr. Clifford would like. The Godly bystander becomes bewildered. He murmurs, "This cannot be Sunday, or I cannot be in London."

And I had forgotten the clubs. The Sunday cinema closers are the Progressive presidents of Radical clubs, which are the weekly Paradise of the constant drinker and of that enthusiast who seeks to do a week's toping in a day. And variety entertainments, made up of dancing and songs, are provided for him to aid his "religion."

But stay! Are these not matters which each man should decide for himself? Has any man the right to impose his judgment on the multitude? There is as much genuine religious feeling in the working-classes as in any other classes. They have, at any rate, the intense care for family life and the well-being of the family. If the cinema were actually harmful, they would say so. They don't. They go to it, and they have the right to demand that they shall continue to go to it.

Ah! But we had forgotten the admirable Sunday League concerts, other concerts, and Sunday concerts in the big hotels and restaurants. These latter are mainly the diversions of the rich. Is the worker alone to be dull—the toilers on their one day of release from work?

Then there are the museums—the British, the L.C.C., Horniman, the Victoria and Albert Museums—all open on Sundays.

Also the Art Galleries—the National, the Tate, and the Portrait Galleries—all open on Sundays. And, in all common-sense, what is the difference between the stationary pictures (not all desirable) in our public galleries and the moving pictures of the cinema palaces—what is the difference, I repeat, that makes it moral to look at one and immoral to look at the other?

These are a few thoughts inspired by a review of the attitude of the two parties on the London County Council towards the question of Sunday cinema shows after six o'clock on Sundays.

The Municipal Reform party licensed the Sunday opening. A report of a Municipal Reform Committee of the Council points out that over 200,000 people attend these picture halls.

Continued on page 11.

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NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

More London Sites Secured.

Quite recently sites have been secured in High Street, Camden Town, in Finchley Road (opposite the Hampstead Garden City), at South End Green, close to Hampstead Heath Station, and in the High Road, Tooting.

Like Charley's Aunt.

That weird and mystical picture production "Dante's Inferno" continues its phenomenal run at the Theatre De Luxe in the Strand under the able management of Mr. Boys. It is now in its 21st week, and the intrinsic merit of the film has been much enhanced by the recent installation of one of Kamm's finest Maltese Cross projectors.

The Triumph of Tottenham Court Road.

Tottenham Court Road would appear to be the Elysium of the picture theatre promoter. There are already five picture playhouses, and all apparently doing good business. A sixth site is scheduled, and the Cinema News learns on good authority that it is the intention of the proprietors of one of the existing houses to reconstruct their building in order to obtain accommodation for 200 additional seats.

More Room Wanted.

One of the most deservedly popular photoplay houses in the Eastern corner of the Metropolis is the Coronation Electric Theatre at East Ham, which is in the capable managerial hands of Mr. Bridge. So successful, indeed, is the house that it has been decided to nearly double its holding capacity, and to this end additional land has been acquired by the proprietors. Much of the popularity of this rendezvous is due to the excellent manner in which Miss Daisy Newland plays to the pictures.

Interesting Auction Sale in Hull.

Messrs. Field, Wells and Son on Friday held an auction sale of the effects of the West Parade, Springbank, Picture Palace, between £50 and £60 being the financial result. There was a good number present, and bidding for several of the lots was keen. The Kalee projector realised £16, and a dynamo £7. All the other lots secured nominal prices. The Picture Palace was closed about a week ago, and after a thorough renovation and the installation of modern appliances will be opened again under new management.

Messrs. Somersald Extending.

A notable addition to the cinematograph theatres of Wales has been made in the Gaiety Grand Cinema, City Road, Cardiff, which has been opened by Messrs. Somersald and Co., 17-19, Great Windmill Street, Piccadilly Circus, London, the ceremony being performed by the Lord Mayor, Alderman Morgan Thomas, J.P. On the opening night the hall, which has a seating capacity of 1,000, was packed, and over 2,000 people had to be turned away. This theatre is probably the most beautiful cinematograph theatre in Wales. The performance (continuous) lasts from 2.30 to 10.30. There is a high-class orchestra. The Gaiety Grand has sprung into immediate popularity, and promises to be a huge success.

The R.R. Exclusives Booming.

Whatever doubt the exhibitor may have with regard to the value of the long film, so far as his particular house is concerned, there can be no doubt about the pulling power of the exclusive film—if it be a good one. Evidently this cogent fact has been recognised by the "R.R." Film Co. of Cine House, Greek Street, Soho. This firm devotes itself exclusively to exclusives, and judging by the contracts which are daily being received by the courteous and capable manager, Mr. Charles Bowden, exhibitors have come to the same conclusion, viz., that exclusives pay. The first film issued by "R.R.," which, by the way, means Reasonable Rates, entitled "To Save a Son" (2,100 feet), is having a splendid run. It is a strong, healthy story written around bogus massage dens, and is of absorbing interest to all classes.

Not the Film that Time.

A flash of lightning struck Worthing Picture Palace, causing a fuse in the projector chamber to blow out. The operator, however, saved the situation, and the display proceeded, many patrons being unaware of what had happened.

As Others See Us.

The "Daily Sketch," in quoting from the letters by picture pianists, which appeared in a recent issue of our journal, speaks of us in the following flattering terms:—"THE CINEMA, a bright weekly publication, that deals with every phase of the moving picture business." Thanks, Mr. Editor.

Cinematographers Beware.

The Lord Commissioners of the Admiralty have issued a notice calling attention to the danger which cinematographers run in taking films of forts or naval armaments. Their lordships have added that they will not hesitate to put into force the Official Secrets Act, under which prosecutions may take place against any offenders in this respect.

L.C.C. and Sunday Cinemas.

Discussion on the Theatres and Music Halls Committee report upon Sunday cinemas, mentioned in our last issue, was, at the meeting of that body last week, deferred until the opinion of the High Court has been taken upon the Woolwich Stipendiary's decision that no licence is necessary if non-flam is used.

Princes at a Picture Theatre.

Prince Christian celebrated his eighty-second birthday on Wednesday by going to a picture theatre. Accompanied by Princess Christian, Prince Albert, and the Princesses Victoria and Marie Louise of Schleswig-Holstein, he visited the People's Electric Theatre, Windsor, and saw the cinematograph performance. Only the household from Frogmore were present, special arrangements having been made with the theatre management.

Ellaline Terriss and Seymour Hicks in Films.

Mr. Seymour Hicks is making arrangements with the leading cinematograph film makers for some of his most popular plays and sketches to be filmed. Miss Ellaline Terriss and Mr. Seymour Hicks, with their full companies, will pose. "Richard III." will offer the greatest scope, and the interest of this picture will be immensely increased by the fact that it will be taken actually on the Field of Bosworth, with the armour, dresses, &c., historically correct. The moving story of "Scrooge" cannot fail to make a strong appeal to the public, and a striking film will be made from "The Hampton Club," with its tragic and dramatic ending. "The Slum Angel," with its combination of genuine pathos and hearty fun, is also sure to make a popular picture.

Wallace Reid Falls with Horse.

Wallace Reid, director of one of the "Flying A" companies, sustained severe injuries to his left leg when, on horseback, he was giving chase to a runaway on the boulevard. Mr. Reid and Miss Lillian Christy, leading woman of the company, had been at the plaza, and were about to return up town. The two horses were untied when that of Miss Christy's dashed away. Mr. Reid was immediately astride his own, and giving chase to the runaway. He was in a wild gallop about a block from the plaza when the animal lost its footing on the pavement and crashed to the ground, carrying its rider with it. Mr. Reid's left leg was pinned beneath his mount, and at first it was feared a bone had been broken. He suffered, however, a severe sprain of the left ankle, which rapidly swelled. The runaway stopped of its own accord upon overtaking other "Flying A" horses which it had started to follow. It is not believed that Mr. Reid's injuries will interfere with the direction of his company, although he will not be able to wear a shoe on the foot for several days.

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Drastic Punishment.

The Rochdale magistrates have prohibited a lad who was brought before them on a charge of theft from attending a picture theatre for the space of six months.

The Wonders of the Film.

Mr. George Edwardes has selected a German piece to succeed "The Sunshine Girl" at the Gaiety. Its title is to be "The Wonders of the Film." It is not announced whether the cinematograph is to play any part in the new piece at present.

Treat to Newsboys.

The boys engaged in the circulation of the evening papers at Long Eaton were entertained at the café of the Picture House on Wednesday last, and in the evening visited the Picture Palace. On the following night they attended Vint's Picture Palace.

B. and C. Actors at Work.

The latest advices from Jamaica are to the effect that the B. and C. Company, which, as we reported in a previous issue, arrived at Kingston on New Year's Day, is now settled down and is at work. Some remarkably good films may be expected on the return of this enterprising party.

Picture Theatres in Dublin.

There are at the present time 36 cinema theatres in the city of Dublin. At the recent licensing sessions application was made for several new licences, but the Recorder in each case refused the application, stating that at the present time there were as many picture theatres in the city as could possibly be made to pay.

Louise Lester Grows in Popularity.

Miss Louise Lester is rapidly becoming famous among picture patrons in the rôle of "Calamity Anne." Miss Louise Lester has had many years of stage experience prior to her connection with the "Flying A," both in stock and travelling shows, and long familiarity with work which has made possible her wonderful interpretation of "Calamity Anne," quick with a gun, fond of a pipe, a Satan with her tongue and temper, but beneath it all a warm and human heart, and innate sense of fairness. It is a most difficult rôle for a woman to interpret. It is comparatively easy to show this creature of the camps clad in short riding skirts, boots, wide sombrero hat, sporting a handy six-shooter, in the more laughable guise; but to do so would spoil the real character of "Calamity Anne," for "Calamity Anne" is a woman, subject to the foibles and vanities of woman, and possessed of a woman's heart, a strong sympathetic nature hid beneath a rough exterior. It requires a genuine artist to portray a rough woman of the camps who can make you laugh good-naturedly one moment and bring the quick tears of sympathy the next. Miss Lester does this in "Calamity Anne" productions.

An Operator's Daring.

To what length the operator will go when filming for the picture was demonstrated in Berlin. Recently at the German Government Aviation Ground, while an official trial of a new airship, which had been ordered by the British Government, was about to be started, a motor-car arrived up at express speed, and from it jumped an excited individual crying, "Stop! Wait!" and waving above his head a packet of official-looking documents. Taken by surprise, the engineers and officials launching the airship waited for the newcomer, who, without a word, quickly entered the car, and waving imperiously, commanded that the flight should begin. The explanation came later, when the airship was well on its way. The stranger, it transpired, was a well-known cinema actor, and the whole episode had been thoroughly recorded by an operator with a cinema camera, to be used in a detective drama. To carry out the plan thoroughly there would have been an officer of the law dropping from the airship by a trail rope to the steamer, where he would have arrested the criminal he was pursuing, but the incident closed later with the operator being taken from the airship under arrest by a detachment of soldiers summoned for the purpose by the officials.

City Councillor Fined.

Mr. John Walker, a member of the Liverpool City Council, has been fined 40s. and costs for not having a fireman in attendance at a picture palace of which he was the proprietor.

Paying 60 per Cent.

During the course of a case at Manchester recently it was pleaded in evidence that several picture theatres in the city were paying from 50 per cent. to 60 per cent. To the average exhibitor comes the more pleasing news that in that city there is not a single hall that is not making money.

The Edison Talking Pictures.

A demonstration was recently given at West Orange, New Jersey, of the Edison Kinetophone or Talking Picture, which immediately scored a decided success. The Talking Picture will be put upon the stage in New York in the first week of February, and at an early date we shall hope to give our readers an impression by one who will be present at that performance.

A Negligent Showman.

A treat to crippled children at the Corn Exchange, Sheffield, had a sequel in the appearance at the City Police Courts, last week, of Harry Crommack, dancing master, of 23, City-road, Sheffield, who was summoned for not having provided a sufficient number of exits, and also for not having kept the entrances and exits clear. A fine of £5 was imposed.

History by the Film.

Some years ago the French Government instituted a system of preserving certain films in their archives. These have now been released, and have been shown recently in Paris to portray the events of President Faillière's year of office. Among the films is one depicting the visit of the late King Edward to Paris, and as showing the entente which prevails between the French nation and ourselves, it is interesting to remark that this picture has been received with almost hysterical applause.

Wages Dispute.

On Wednesday last Messrs. Black and Whitaker were summoned by Ruben Hodges and Georgette, his wife, who claimed £3 10s. for a week's wages in lieu of notice, and another week's wages that were due. Mr. Silvester, who appeared for the complainants, said that they had been engaged for some time past at the Picture House, formerly the Carlton Rink, Booth-ferry-road. Mr. Hodges was engaged as electrician and operator of the cinematograph, and the wife as a checker. Their joint weekly salary was 35s. Their engagement had been in force since November last, but of late there had been a little unpleasantness, particularly on account of the fact that the machine on which the operating was done was old and worn out. Complainant had had to ask for various parts and repairs, but nothing was done; eventually the male complainant gave a week's notice. Later Mr. Hodges was summarily dismissed without even the wages earned the previous week having been paid. Mr. Silvester added that, after receiving the summons, defendants sent in a counter claim for £5, caused through the alleged negligence and incompetence on the part of the male complainant.

Ruben Hodges, the male complainant, gave evidence that last Monday week the caretaker told him that he had orders to keep him (the complainant) off the premises. Answering a question, complainant stated that he was at one time chief electrician with the Great Lafayette, and had a testimonial from him. Both defendants cross-examined complainant, who stated that when he gave notice he left it with Mr. Black's landlady. He was not paid for the last week he worked, nor was he allowed to work his notice out. Mr. Black said he never received the notice. Mr. Hodges gave evidence, and Mr. Black, in answer to the chairman, admitted that the 35s. for the week's work done was owing. William Pearson, doorkeeper at the Picture House, Ernest Wright, the new operator, and Sidney James gave evidence for the defendants. Mr. Black stated that he gave the complainants notice. Eventually the magistrate made an order against the defendants for immediate payment of £3 10s. and costs.

A CRISIS

Especially an unpleasant one, is often difficult to avert. You are probably at the moment struggling hopelessly to ward off the disaster which you see overtaking your show. Possibly you are suffering in many ways; the worst is the fact that you cannot get the class of programme you require, at the right price, supplied to time in good condition. We are offering facilities which will prove a boon to all such, and to any others who wish to cut down expenses. Our terms will seem *ridiculous* after what you have been paying. We are not boasting; we can prove the strength of our remarks. Get into touch with us immediately.

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THE PRICE OF A MISDEED.

AN URBANORA TWO-REEL THAT SCORES.



THE Urban Trading Company have in the past achieved a reputation in the cinematograph industry for the production of films of sterling quality second to none, and whilst they continue to put out such pictures as "The Price of a Misdeed," length 2,080 feet, which is to be released on February 26, there is no fear of their good name being tarnished. Whilst there is undoubtedly in many quarters a tendency to pad out the long film with the eye on the main chance, 4d. per foot, such ulterior motives can never be ascribed to the Charles Urban Trading Company. If a film is allowed to run into two reels, it is only because the strength of the story and the great variety of the incidents warrant it, and in the film under notice we have once more conclusive proof of the quality of the plot constructed by this company's scenario writers.

Everyone loves the exciting sport of racing, and any picture which depicts the seamy side of this sport is always certain of being warmly received in the cinema theatre. For this reason, if for no other, "The Price of a Misdeed" is certain to score a success, for the story of deception and retribution is told with a strength that makes it get home, and causes those who witness its portrayal through the instrumentality of the magic screen to share in the sorrows and participate in the joys of the chief characters concerned. Many of the scenes are of a thrilling description; indeed, there is no lack of excitement from the beginning to the end of the picture. The film is bound to prove a worthy successor to the many triumphs which have originated from Urbanora House.

The story runs:—Count Saveuse is paying a visit to his racing stables. He is the owner of a mare named "Pretty Dolly," and is entering her in a big race. The Count sends his secretary, Jack Vyner, with a letter to one of his friends, asking him to come and give his opinion of the mare's chance of winning. Vyner is a young man, with a great desire to see life—he is very poor, and the wealth and luxury surrounding him make him envious. He conveys the Count's message, and next day a party of gay visitors arrive. The stables are inspected, and "Pretty Dolly" is praised and petted by the ladies. The Count believes she is certain to win the Prix Montgomery, and, being obliged to go to Vienna a few days before the race, he instructs Jack Vyner to attend the meeting and to put £2,000 on the mare for him. Meanwhile, the trainer tells Vyner that "Pretty Dolly" has developed a serious cold, and that her chances for the race are spoiled. Jack is tempted. Why put the £2,000 on a horse which cannot win? He cannot resist the temptation, and decides to keep the £2,000. At the races, contrary to all expectations, "Pretty Dolly" wins in a canter, 6 to 1. Vyner has defrauded Count Saveuse of £12,000 by not backing the mare! Next day the Count returns, and Vyner makes his confession. The

Count treats him with contempt, and, making him sign a written statement of fraud, dismisses him. Vyner emigrates to the Argentine, where he hopes to start afresh and wipe out his dishonour. Five years later Count Saveuse pays a visit to Mr. Carrol, whose daughter is his godchild. Saveuse has been in India for several years, and has not seen his friends. On his arrival he is astonished to find that the child he remembered is now a young lady in long frocks. Charmed with her beauty, Saveuse falls in love with his god-daughter, but soon discovers that he has a rival, in whom he recognises Jack Vyner, his late secretary. The latter, by dint of hard work and good luck, has returned from the Argentine with a considerable fortune. Saveuse tells Margot that her lover is a rogue, but she will not believe him, and demands a proof. The Count wires to his housekeeper for a certain envelope in his bureau, which contains Vyner's written confession. That night the Count wins a large sum of money at the Casino, and on his way home is attacked by two ruffians. Vyner passes at the time, and comes to his rescue. When Saveuse realises that his deliverer is he whose life he intends to spoil, he feels some compassion. A letter is brought to him from his rival, promising to give up all hope of winning Margot if he will not reveal the story of his dishonour. Saveuse relents, and, summoning Vyner, assures him that the past is forgotten, and, offering him a cigarette, uses the confession as a lighter, allowing it to burn down until only a black ash remains as evidence.

Later he congratulates the young couple, and Margot's gratitude almost makes up to him for having lost her.

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THE MIRACLE AT THE OXFORD STREET PICTURE HOUSE.

On Friday last the Picture House, Oxford Street, opened its doors for the reproduction of that extremely successful play, "The Miracle," as performed at Olympia. As most of our readers may be aware, the Picture House is in Oxford Street, at the junction of Poland Street, and exactly opposite to that long neglected playhouse, the Princess's Theatre. One steps from the street down a mosaic pavement straight into the stalls, which are fitted with tip-ups, upholstered in canary silk. Here and there the walls, in cream and gold, are relieved with exquisitely panelled paintings of seventeenth century figures, while the lower part of the walls are of solid mahogany. Lights branching from old-world vases are dotted about, and high overhead is a huge electrolier, beyond the crystal beads of which gleam and glow 500 lamps, bathing the hall in a soft, warm light. The circle—there is only one—is reached by a broad stairway of white and green marble, and there is never a pillar to obstruct the view. But even beyond an outward display science plays its part at the picture house, in that the heating and ventilating arrangements are on the most approved system, and fire is certainly considered to be next to impossible. The aim is to make this theatre the home of the world's most realistic films, and the start made on Friday with those wonderful pictures of "The Miracle" straight from Covent Garden Theatre has undoubtedly given the place a good send off. As at Covent Garden, "The Miracle" at the Picture House is portrayed to the accompaniment of Professor Humperdinck's beautiful music, which is rendered by an orchestra and a choir both under the guidance of Mr. Sydney Freedom, who was the leader of the orchestra when Professor Rheinhardt produced the play at Olympia. A special setting has been given to the picture by the erection of the convent and cathedral gates in uralite stone, extending across the entire circle. With its doors, steps, towers, and windows, this grey entrance, 60 feet wide and 45 feet high, looks as though it had been taken bodily from some mediæval German city. That the popularity of this picture is by no means on the wane has been proved by the vast audiences which have thronged the Picture House since its opening with "The Miracle."

N.A.C.O. ANNUAL MEETING.

The sixth annual general meeting of the N.A.C.O. was held yesterday at The Bedford Head Hotel, Maiden Lane, W.C.

Mr. E. H. Mason (President) presided over a large meeting. The annual report and balance sheet, which appeared in a recent issue of *THE CINEMA*, was adopted, and the following officers elected:—

President: E. H. Mason; Vice-President: Albert Sayers; Hon. Secretary (pro tem) E. H. Mason; Hon. Treasurer: W. Johnson; Committee: E. S. Catlin, J. Hutchins, A. Malcolm, C. W. Perry, F. G. Hachett, W. Watson, F. W. Green.

CHILDREN AT CINEMAS.

MR. REDFORD, THE BRITISH CENSOR, ON THE BERLIN BAN.

The announcement that the Berlin Chief of Police had issued an order prohibiting all children under 14 years of age from entering a picture theatre may excite the envy of a certain number of persons in this country who have been badly hit by the preference which the children show to the pictures rather than to the purchase of a pennyworth of sweets.

Exhibitors will, however, learn with gratification that there is very little chance of a similar ordinance being instituted in this country. The British police have, of course, no power in the matter. "It seems rather a drastic step," remarked Mr. Redford, the British Censor of films, to a newspaper representative, when questioned on the attitude adopted by the Berlin authorities.

Asked specifically about the entertainment of children in the picture theatre, Mr. Redford pointed out, as was stated in our last issue, that the British Board of Film Censors are now issuing two kinds of certificates in connection with the films, one to the manufacturer and one to the exhibitor. One applies to a programme for general presentation, and the other to a special children's performance.

Mr. Redford also made it quite clear that the object of censorship in this country was to prevent the showing of any films which could be considered deleterious to the minds of the younger generation. "There is," he said, "no doubt an educational side to the cinematograph, and many of the pictures of travel and natural history subjects are excellent in this tendency, but it must be remembered that the business is run on commercial lines, and a manager cannot attract a popular audience by a preponderance of what may be classified educational subjects. The examination is by no means retrospective; that would have been impossible, but every film released on or after March 1 next will have been subjected to this process. My four examiners have been kept extremely busy inspecting the pictures. Up to the present there has been no difficulty; in fact, everything has gone on as smoothly as a film being reeled off a machine."



Scene from "Flying A" Film.

HIS OLD FASHIONED MOTHER.

Released March 12th.

Approx. Length. 658 feet.

"101" BISON.

Now on view at our showrooms
the sensational Bison Masterpiece

THE TRIBAL LAW

In Two Reels.

For release Saturday, March 8th.

A unique and wonderful Western picture.

Woven round the old tribal law of the "Hopis."

"Any Hopi woman who weds an Apache must die."

A sensational effect showing how the poison of a
snake bite is burnt out and the victim saved
from Death.

Get this—and you get a Winner.

It's a BISON.

It's a Feature.

All Films on Eastman Stock.



THE
INVICTA FILM COMPANY,

7, Rupert Court, London, W.

'Phone: Gerrard 4818.

Wires: Victafilm, London.



AFTER THE LUNCHEON.

FILM MANAGERS' RENTER AND THE SARDINES

A lunch in a Soho restaurant had a sequel in the Law Courts on Thursday last. Mr. Bernard Cheverton, manager of the Manchester branch of Pathé Frères, sued M. Alphonse Pasquier, proprietor of the Mont Blanc Restaurant, Gerard Street, W., for damages for ptomaine poisoning, alleged to have been caused by eating sardines. He was awarded £26 10s.

On December 28, 1911, Mr. Cheverton went to the Mont Blanc for lunch with Mr. Louis Solenne, the English manager for Pathé Frères, and Mr. William Fenning, of *The Film Service*. All took sardines, meat or chicken, or sweets, and the three shared a bottle of white French wine. All were taken ill shortly after, and Mr. Cheverton said he was treated for a week or more at a nursing home and the residence of a doctor, going ultimately to Paris to be cared for by friends. He became unconscious before he reached the nursing home. There he was given an injection of morphia to allay the pain.

Mr. Solenne said that as they returned to the office after the lunch he became violently ill, and nearly fainted in the street. It was only by a supreme effort that he was able to get to the station. In the office he saw Mr. Cheverton, who was then his assistant manager, fall on the floor. He was trembling, in great pain, and became unconscious.

Mr. Fenning said after the lunch he also was affected, but remained ill for only 24 hours.

Dr. D'Albon, a cousin of Mr. Cheverton, said he found symptoms consistent with ptomaine poisoning on visiting him at the nursing home.

For the defence Mr. Abinger said he should seek to show that no complaint was made of the food at the time. The sardines were fresh, the box having been opened that day, and none of the hundred or more people who visited the restaurant on December 28 lodged a complaint.

M. Pasquier said that of the two hundred customers who daily came to his restaurant no one had ever complained of the food before. He obtained his sardines of Edouard Robinson, Old Compton Street. If sardines were left overnight on a dish the waiter had instructions to put oil over them, and they would be served next day, but this would happen very seldom.

Evidence was given by a waiter that it was his custom daily to take two or three boxes of sardines from stock, and he emptied one or two boxes before twelve o'clock. On the day Mr. Cheverton visited the restaurant none was left from the day before.

Mr. Justice Horridge: You never offer the customers the tin?—They would take too many. (Laughter.)

Ernest James Pratt, manager for Edouard Robinson, said his firm supplied sardines to the leading hotels, and their sardines had never been complained of.

Dr. Nicholas Walmsley, who was summoned to see Mr. Cheverton on his return to the office on December 28, was called for the defence. Mr. Cheverton, he said, never told him he had been unconscious, and he did not become unconscious while the doctor was there. He was ill, but showed no signs of poisoning. He diagnosed Mr. Cheverton's illness as indigestion.

The jury returned a verdict for Mr. Cheverton for £26 10s., including £16 claimed as special damage. Judgment accordingly.

SABBATARIANS REBUFFED.

SUNDAY TRADING COSTS THREE HALFPENCE.

Summoned for Sunday trading at Chesterfield, nine Shirebrook shopkeepers were fined 1½d., without costs.

The prosecutions were taken out, explained Deputy Chief Constable Faulkner, at the wish of the Blackwell Rural District Council.

Mr. A. Neal, who appeared for all defendants, referring to the Act, which was passed in the reign of Charles II., in 1677, said the object of the enactment was to make everybody, whether they liked it or not, go to the church and spend the whole of Sunday in the "work of piety and true religion." That showed how much out of date the Act was, and it was altogether contrary to the spirit of the age to attempt to make people religious by Act of Parliament. Unfortunately, in Shirebrook, Sunday was not observed as the mass of people would wish it to be. The picture palaces were open, as were also the clubs and the institute.

The Chairman (Ald. C. P. Markham) expressed surprise to hear that a cinematograph show was open on Sunday.

The Assistant Clerk: Yes, for sacred pictures.

The Chairman: We will see that this is stopped.

Mr. Neil, continuing, said that if general Sunday closing could be arranged in Shirebrook, and the places of amusement closed, the shopkeepers would be quite willing to close.

The Chairman remarked that whilst he and his colleagues were very much against Sunday trading, they could not shut their eyes to the fact that the law was the law, and as long as the Act remained in force, they were only put there to carry it out. He mentioned that there were other sections under which prosecutions might be taken. For instance, people coming to Chesterfield to play golf on Sundays were liable to a fine, as well as those who went outside their parish, or refrained from going to church. Each defendant would be fined 1½d., without costs, the Chairman explaining that a halfpenny fine would have been imposed, but that the amount had to be divided into three parts.



Scene from "Flying A" Film.

THE AWAKENING.

Released March 15th.

Approx. Length, 983 feet.

Right  **Here.**

PATHE PROJECTORS

Have you one installed in your Theatre?
If not get one now or you will be left.

The Projector with a Reputation.
SOLID, SIMPLE, EFFECTIVE.

We stock everything the Cinema man requires:

Lenses, Arc Lamps, Spools, Slide Carriers, etc.	Condensers, Cement, Projector Oil, Spool and Film Winders, etc.	Carbons, Resistances, Distribution Boards, Film Menders, etc.	Motors, Amp. Metres, Volt Meters, Programme Boards, etc.
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GRASP THE OPPORTUNITY

Instal **PATHE'S PERFECT PROJECTORS**, and have

:: :: **The Best Show in your District.** :: ::

PATHE FRERES CINEMA, LTD.,

84, WARDOUR ST., LONDON. 15, DEANSGATE, MANCHESTER.

Telephone : 8532 GERRARD.

Telegrams : "PATHEGRAPH, LONDON."

Telephone : 3040 City.

Telegrams : "PHONOFILM, MANCHESTER."

Natural History Films

The increasing desire on the part of the public to see Natural History Films, leads us to remind Exhibitors once more of our

SCIENCE AND NATURE SERIES

The Films belonging to this collection are the finest made and published, and those Exhibitors who have realised their importance have had little to regret in exhibiting them.

One of these Exhibitors writes us as follows:—

“Permit me to offer a tribute to the unequalled excellence of your films in general, and your educational series in particular, which, after a long experience in the Trade, I have concluded are quite the Best.”

PATHÉ FRÈRES CINEMA, LTD.,

31 and 33, Charing Cross Road, LONDON, W.C.



Telephones—
3037 CENTRAL.
3239 GERRARD.

Telegraphic Address—
“PHONOFILM,
LONDON.”

Manchester Branch—15, DEANS GATE.

Telephone—
3040 CITY.

Telegraphic Address—
“PHONOFILM, MANCHESTER.”



HOW "THE CINEMA" AIDS MANAGERS.

UP-TO-DATE MANAGER ADOPTS OUR NOVEL ADVERTISING SUGGESTION.

IN a recent issue on the Managers' Page reference was made to some novel forms of advertising which had been adopted by those running "The Miracle" film and by the manager of "The Golden Domes," Camberwell, to boom The Black Mask. The writer also suggested that these and similar ideas could be adapted to fit many coming feature releases, and gave a brief outline of a scheme for drawing attention to Selig's fine animal picture "Kings of the Forest."

Mr. N. J. Coverdale, manager of The Walpole Picture Theatre, Ealing, W., is astute enough to recognise the value of a timely hint when it is given, and having, as all good managers do, read "The Cinema," he at once put the suggested plan of advertising into operation. The services of Mr. W. Clarkson, theatrical costumier, etc., were requisitioned, and the outcome of his efforts is seen in our illustration. A lion, tiger, and small roebuck were employed, and these, surrounded by grasses and tropical plants, made up a tableau which created quite a stir in the streets of Ealing. Mr. Coverdale also issued some effective advertising



matter arranged in such a manner that the display lines read as follows: "An Ealing Sensation: Kings of the Forest: A lion shot in the Walpole Picture Theatre."

THE STAR OF BETHLEHEM.

*Do not make up your Easter Programme
until you have seen this*

THANHOUSER MASTERPIECE.

Released March 15th. Length, 2,000 feet.

ROMEO AND JULIET--THANHOUSER FEATURE.

Released March 8th. Length, 2,000 feet.

THE FOREST ROSE--THANHOUSER FEATURE.

Released March 22nd. Length, 2,000 feet.

ALL PRINTS ON EASTMAN STOCK.

WESTERN IMPORT CO., LTD., Westfilm House,

4, GERRARD STREET, SHAFTESBURY AVENUE, W.

TELEGRAPH--WESTFILM.

TELEPHONE--8080 GERRARD.

THE STAR OF BETHLEHEM.

A THREE-REEL THANHOUSER BIBLICAL.

In undertaking to film a Biblical subject, a producer assumes a serious obligation. He becomes in a measure the trustee of the motion picture art. It is evident that more, far more, than ordinary pains must be taken to rise to the demands of such a task. A director may be able to preside over the making of a routine release, but at the same time be wholly lacking in the requirements of the higher work. It is within the bounds of the possible that an average director may produce something creditable in the filming of a sacred picture if he puts himself under expert guidance in all questions of history, atmosphere, costumes, manners, customs, &c. If he is willing and able to learn, his directing abilities may be of good use even in a purely Biblical subject. Without such expert guidance, however, it is very clear that he is much like a ship without a rudder ;



he drifts but does not navigate, and the chances are that he will strike the rocks of disaster with a more or less fearful impact.

The Thanhouser Company has in the past shown much of that fine skill in details which is the one certain hall-mark of quality. In their Dickens production they established a new record in the art of filming popular and classic fiction.

In the three-reel picture, "The Star of Bethlehem," the making of which was related in a previous issue, the Thanhouser producers have once more proved themselves safe pilots, for, with the exception of one or two minor slips—and these will pass undetected, except to the strict Biblical student and keen critic—there is nothing to cavil at. On the other hand, there is much upon which praise can be bestowed, and with a lavish hand.

Of the making of films the stories of which are based upon Scripture there appears to be no end. There are some who would taboo this kind of picture, but for our own part, so long as we have companies like the Thanhouser, we care not how greatly this kind of film increases and multiplies. Reverence is the keynote

throughout "The Star of Bethlehem," which must be classed as quite the finest thing of its kind ever attempted.

A perusal of the story will show how closely the teaching of Holy Writ has been followed :—

The prophet Micah was one of the first to focus the hopes of Israel upon a great Redeemer. His prediction set forth in the Bible is believed to date from Sennacherib's campaign against Judah in 701 B.C. The prophet sees the possibility of Zion's capitulation, but the people shall leave her only for their deliverance elsewhere. Bethlehem was the birthplace of David, and from that place Micah declared the Deliverer and King should emerge.

At the time of the birth of Christ, there had been numerous signs and portents which affected the Israelites and their rulers. King Herod was so much affected that he called the Scribes and Pharisees together and asked them where and when the Messiah would be born. These learned men agreed that the place would be Bethlehem in Judea, and that the time was near at hand. Herod's unrest was added to when three Wise Men from the East appeared and asked as to the whereabouts of Him who had been born King of the Jews, declaring they had followed His star many weary leagues, and had come to worship Him.

Just before this time, Mary and Joseph had arrived at Bethlehem. Their home was in Nazareth, but a circumstance over which they had no control made a distant village the birthplace of Mary's child.

The Jewish nation had long paid tribute to Rome, and Augustus, who now reigned, was accustomed to require a census to be taken periodically in every province of his vast domain. When the proclamation was made, Joseph had no choice but to go to Bethlehem, the city of David, the place in which his family descent required him to be inscribed. Joseph took Mary with him, and the two journeyed most likely as tradition has painted. When they arrived at Bethlehem the inn was so crowded that they could not obtain accommodation. The door-keeper, however, because Joseph was a descendant of David, finally gave them quarters, all that he had ; he led them to the stable, and there they made themselves as comfortable as possible, at that being far better off than others of their countrymen, who were compelled to sleep on the hills and in the vineyards of the town.

The three Wise Men from the East who came to Bethlehem at the time Christ was born, to worship Him, are said to have been residents of widely separated countries, and each of them a man who had found favour from the Almighty. They were led through trackless plains to a common meeting point by a wonderful star in the heavens that became their guide. Coming together, they exchanged their experiences, and travelled in company to Jerusalem, where their inquiries as to the new King of the Jews was brought to Herod's attention. He summoned the Wise Men before him, closely questioned them, and begged them to

HOW TO INCREASE YOUR PROFITS.

Send for a specimen copy of the "Cinema" Souvenir of Picture Players which we are supplying to exhibitors at **16s. per 100**, cash with order, which is what they cost us for printing alone.

If these are sold in your theatre by your attendants at 3d. per copy only, you realise

A PROFIT OF 50 PER CENT.

When you consider how eagerly the public buy picture postcards of the players at 1d. each, you will understand how easy it is to sell a work containing over 100 portraits, with a cover beautifully printed in gold, together with particulars of the players, at 3d. per copy or even more.

No price is printed on the book itself so that you can charge just as much as you think you are able to get.

It is the practice of many exhibitors to present their patrons with Souvenirs. Why not hand them this Souvenir as a gift, or, better still, announce that on a certain day members of the audience will be given 100 portraits of picture players?

From the many orders we have already received we anticipate an enormous demand for this Souvenir.

Do not hesitate, but get in front of your competitor. If you don't book it, he may.

Exhibitors ordering 500 copies or over in towns not exceeding 20,000 population, or 1,000 copies in towns with over that number, will have the exclusive rights for their locality.

N.B.—Have you sent your Subscription for "The Cinema" (published every Wednesday). 5s. 6d. per annum, post free? If not send it with this order.

ORDER FORM.

To the Publishers,

"THE CINEMA,"

21, North Audley Street,

Oxford Street, London, W.

Please send _____ copies of "The Cinema" Souvenir of Picture Player's
at 16s. per 100, carriage forward, for which I enclose P.O. (or cheque) for
£.....s. d.

Name

Address

notify him if they found the Redeemer, so that he, too, might worship.

The star had vanished when they entered Jerusalem, but it reappeared again and guided them across the desert to Bethlehem, and finally became stationary over the inn.

The Wise Men inquired if any children had been born there, and were told that there was one, who, with His mother, was in the stable near by. About the same time, some humble shepherds arrived, and told that while tending their flocks on the hill an Angel of the Lord appeared unto them, informed them that the Messiah had been born in the stable of the inn, and told them to go and worship Him. Gladly the shepherds obeyed, and, in company with the Wise Men, entered the stable, where all bowed down in adoration before their Lord. As they did so, the humble building was transformed, numerous glittering angels appeared, and sang, "Hosanna unto the Most High."

And the humble shepherds, and the learned Wise Men, knelt side by side in thankful prayer for the miracle they beheld.

HOW A GREAT ANIMAL PICTURE WAS EVOLVED.

The king of animals was getting so old that it was hardly possible for him to pursue his prey. "There you have it," he said to the lioness, after a calf had just slipped away from his weak old teeth, "let us go to Hagenbeck, and spend the rest of our days in his comfortable hotel."

"At least it would be sure bread and butter for us," replied the lioness; and they started off for the town.

On the way to the town the lion suddenly thought over the matter, and said: It is really a pity for our freedom, for we cannot run about loose at Hagenbeck's."

Then they met a man with a very peculiar apparatus on his back, who had heard the last words.

"Your Majesty," he said, "I know something better for you."

"Your exterior is quite respectable, and the mane makes quite a savage impression, and that would be excellent for the cinematograph."

And he engaged the couple for the sensational film,

"THE KINGS OF THE FOREST."

**Reprints of Articles or
Adverts. in "The Cinema"
can be supplied within
24 hours if order received
: on day of publication. :**

THE MAIDA VALE PALACE.

A LUXURIOUS AND SUMPTUOUSLY APPOINTED CINEMA.

The directors of the Maida Vale Palace have, we think, accurately gauged the necessities of the locality by erecting one of the most elaborate picture rendezvous in the Metropolis. It will be open to the public to-morrow (Thursday), but a private Press reception was given on Monday evening, when universal admiration was expressed at the beauty of the building. The seating capacity is 1,200, the floor space allotted to 900, and the balcony and boxes 300. The colour scheme is royal blue and shades of blue and gold, and the seating and furnishing to match has been carried out by Messrs. Wolfe and Hollander, of Tottenham Court Road, in a most admirable and luxurious manner. There is evidence of refinement and taste in every direction. The picture projected is 20 feet by 15 feet, and it is effectively framed in by suitable dark draperies, which brings the screen into prominence. The film service and the machines are by Gaumont. The orchestra is a feature, there being seven performers, including a magnificent Mustel-Celeste organ by Metzler and Co., Limited, of Great Marlborough Street, W., and a superb concert grand by Hampton and Sons, Limited, Pall Mall. The programme will include Kinemacolor. The general manager is Mr. H. Chapman, and the resident manager Mr. R. M. White. We hope next week to give a fuller description of this handsome addition to the picture playhouses of the Metropolis.

CINEMA FILMS.

MANUFACTURERS' OPPOSITION TO THE NEW L.C.C. BILL.

The Bill of the L.C.C. to provide for and authorise the licensing of premises in the administrative County of London in which films for use in cinematograph or similar apparatus or celluloid, xylonite, or other similar inflammable substances are manufactured, stored, used, handled, or otherwise dealt with, was last week before the examiners of private Bills of the House of Commons. The Bill also makes provision for the licensing of dangerous businesses and the premises in the county in or upon which they are intended to be carried on.

Mr. Cash, for the memorialists, said if the provisions of the L.C.C. Bill were passed, they might cause a hardship to owners, and he contended that the latter had not received sufficient notice of the intentions of the Bill. By the Bill, if the occupier did not carry out certain alterations which the L.C.C. would have power to demand, the owner might be called upon to do so, and, therefore, owners should have had fuller notice than was given by the advertisements.

Mr. Browne, for the L.C.C., contended that this was not the main object of the Bill, but was merely incidental to it. The examiners subsequently decided to report non-compliance with standing orders, which, of course, means that the clauses must be dropped for this year.

Re THE MIRACLE

It has come to my knowledge that various persons are producing a film entitled "Sister Beatrix, a Miracle," given special prominence to the word "MIRACLE," in such film with the film of PROFESSOR MAX REINHARDT, PLAY, "THE MIRACLE," with Scenario by Dr. Karl Voll, of which film I am the SOLE PROPRIETOR, and which is shown at the OPERA HOUSE, COVENT GARDEN. The film production given the title of "The Miracle," but *in the dealers in the said film, I obtained an* ADVERTISE OR PRODUCE THEIR FILM UNDER

I must now give you formal notice that I intend to be the producer of the "Sister Beatrix" film, who by bill upon the title "THE MIRACLE," to which title *tion with Cinematograph films,* or who advertise as to lead the public to think that they are witnessing

I base my claim upon the fact that my film, which *which has been taken from the play* with the and the *Rotunda, Vienna,* and it was obtained from PROFESSOR MAX REINHARDT and DR. KARL VOLL FILM of that play on the market.

Telephone : 9476 GERRARD.

Telegraphic Address : "MIRACFILM, LONDON."

A FINAL WARNING.

Proprietors of Cinema Theatres in the Provinces, in
May," have in their Press announcements of such film,
and have in other respects endeavoured to identify
LEINHARDT'S GREAT WORDLESS MYSTERY
Vollmoeller, and **Music by Prof. Humperdinck**,
which was recently produced by me at the ROYAL
now entitled "Sister Beatrix" was on its recent
certain proceedings which I brought against
undertaking from them in Court NOT TO
THE TITLE OF "THE MIRACLE."

to take immediate proceedings against any proprietor
matter, or Press announcements endeavours to trade
claim to have the exclusive right in connec-
r announces the "Sister Beatrix" film in such a way
ny film.

s entitled "THE MIRACLE," **is the only film**
Original Cast as produced at **Olympia, London**,
performance given under the supervision of PRO-
MOELLER. It is, therefore, THE ONLY GENUINE

Yours faithfully,

JOSEPH MENCHEN (Sole Owner),

-7, Southampton Street, Strand, W.C.

IT IS
BECAUSE

I have the
ONLY GENUINE FILM

of PROF. MAX REINHARDT'S Great Wordless Mystery
Play, with Music by PROF. ENGLEBERT HUMPERDINCK,

of

THE MIRACLE

as produced at OLYMPIA, LONDON, and the
ROTUNDA, VIENNA, with the ORIGINAL CAST,
Shown at the ROYAL OPERA HOUSE, COVENT GARDEN,

Also Now on View at the PICTURE HOUSE, 165, Oxford Street,

IS

WHY

All High-class Managers are Booking it.

BEWARE OF IMITATIONS.

All applications to be addressed to the Sole Owner :

JOSEPH MENCHEN, 3-7, Southampton Street, STRAND, W.C.

Telephone : 9476 GERRARD.

Telegraphic Address : "MIRACFILM, LONDON."

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

First Runs or Exclusives.

From a manager in a northern town I have received a query as to whether, in my opinion, it pays best to employ first runs or feature films. My correspondent says:—"The company with which I am connected gives its managers a free hand in the selection of their programmes, and so long as the takings are satisfactory does not cavil at the expense. I am, however, in a bit of a quandary, for I cannot make up my mind upon the question of first runs or exclusive films, and therefore I write to ask your views on the matter." This subject is one to which I have given a great deal of consideration, and in my book, "How to Run a Picture Theatre," I referred at length to it. My personal opinion is that the tendency to use only first runs is a species of faddism; for my own part, I pin my faith to the exclusive film. I will tell you why. The probability is that if you are a first run man, so also is your competitor in the next street, and the one two streets away. The consequence is that, whatever picture you show, both your opponents also have it at the same time as yourself. As a result, those who desire to see it have the choice of three theatres, and their patronage is divided accordingly, to the detriment of each. Now let us take the exclusive film. If you have booked it rightly, you have made it exclusive to yourself in the fullest sense of the word, for no one within a radius of so many miles can show it when you do. You thus draw patronage from the whole district. If you take my advice you will let first runs alone.

Be Present.

I have noticed a tendency of late, and it is a growing one, for managers of important houses seldom to be found at their posts. This I believe is due to a growing custom of giving one man, who is supposed to possess exceptional qualifications, a kind of supervision over a circuit. In the long run this must have a bad effect. Cinema theatre patrons develop a liking for the manager of their particular house, and as often as not drop in to see him quite as much as they do the pictures. When their repeated inquiries are met with such replies as, "It's his night off," "He's just gone

over to the —— Theatre," and the like, they feel slighted, and so the attendance dwindles away. I myself have called at one theatre nine times, and have on each occasion found the manager absent. Will those concerned please note?

Illegal Competitions.

The case which was dealt with at Halstead last week serves to illustrate once more the danger to which cinema theatre managers subject themselves by organising illegal competitions. It cannot be too clearly understood that any giving of prizes into which the element of chance enters renders the organiser liable to prosecution, and on conviction to be branded as a rogue and vagabond. These are unpleasant names, but as the Lord High Executioner in the "Mikado" says, it "makes the punishment fit the crime." There is no objection to giving something even for nothing, provided skill is required to obtain it, and any manager who organises a prize distribution should see that, if only slightly, the task imposed exercises the cerebellums of the contestants.

Keep the Tone Up.

Many people have complained lately that in some of the theatres in the more crowded localities the tone of the house requires keeping up. I do not know whether it is because of the employment of cheap labour, in the shape of uneducated and impolite attendants, or what is the reason, but certain it is that some of the cheaper houses more closely resemble the gods of a low-class music hall with the ushers bawling—there is no other word for it—when the first view of each picture appears on the screen. Shouting is not necessary in the cinema theatre, for if the manager is present, and keeps a watchful eye on the course of events, his audience never gets out of bounds.

The Manager's Chance.

I should like to call the attention of all managers to the series of articles appearing in our pages, entitled "Among the Cinemas." This special feature has been introduced in order that those who preside over theatres may have the opportunity accorded them by THE CINEMA only appearing in print. At the same time, I would ask any manager who would care to be included in the series to apply to the Editor for particulars. I may mention that no charge is made for this article. Now then, please, don't fall over each other in your haste to participate.



SELF - PRAISE IS NO The Proof of the Pud

Read yet another appreciation of Vitagraph

Dear Sir,

Please permit me to add another letter of praise of Vitagraph productions. others seem to lack. Even if you had never done anything else such pictures established your reputation. I have unfortunately not had the opportunity of Then the Vitagraph Players are second to none; there is none of that grotesque is a real artiste.

GIVE THE PUBLIC WHAT THEY

Released Thursday, Feb. 27th, 1913.

Approximate length 688 feet.

Billy's Pipe Dream.

He Dwells in Dreamland, an "Angel." He Wakes Up, and Sad is the Alarm thereof. Nothing like Finding Out for Yourself.



Released Thursday, Feb. 27th, 1913.

Approximate length 898 feet.

The Model for St. John.

To What End we are Born no Man Knoweth. Time Brings Great Changes. There are Two Pictures in this One. You Must see Both to Understand.

Released Thursday, Feb. 27th, 1913
Approximate length 1,017 feet.

Lord Browning & Cinderella.

You Know All About Cinderella. Here She Is, Up-to-date, and just as Entertaining and Interesting. Featuring MAURICE COSTELLO in the principal part.

Released Saturday, March 1st, 1913. Approximate length 1,000 ft.

Captain Barnacles, Reformer.

The Captain Reforms a Heartless Father and Grasping Old Grouch A Storm and a Shipwreck Help the Captain Do It.

ALL VITAGRAPH FILMS
ON EASTMAN STOCK.

THE VITAGRAPH

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THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Carbon Flaming.

"Ajax" writes:—"I have just been experimenting with a moving picture rectifier and arc lamp on which the operator claimed he had trouble with long flame shooting out at various times. I saw this flame, which sometimes went out four or five inches, and which the operator claimed was destructive to the condensers. Can you tell me what caused this? The current at the arc at the time was about 35 amperes direct current from the rectifier; voltage from the arc, about 60. Is it the carbons which caused the trouble, or do you think there is some kind of magnetic draft? I do not believe it is the carbons, and yet it is the only thing I can lay it to, although I first changed the connections of the rectifier so that the current was 35 amperes, 45 volt, and the flaming was reduced to normal. I should appreciate your comments on this point."

I do not know that any really intelligent reply can be given you. It is a well-known fact that where heavy amperage is used, when the arc is burned long, there is much flaming of the carbons. This flame shoots out at an angle, sometimes striking the top of the condenser lens. It, of course, adds largely to the already high temperature inside the lamp house, and thus increases the liability of condenser breakage. This latter effect is, of course, exaggerated if the flame actually strikes the top edge of the condenser lens, as is frequently the case where short focal length condensers are used. I note that at the time the flaming took place the voltage across the arc was 60 and the amperage 35. This would indicate, of course, a very long arc, and, moreover, it would indicate a very heavy amperage when the arc was shortened to bring the drop down to 45. I should say that with the arc burning at 45 drop you would have had not less than 45, and possibly 50 amperes. That a magnetic draft has anything to do with it I do not believe. Such experiments as I have made seem to disprove the presence of any such influence in any marked degree. According to accepted theory, the current leaps from the positive to the negative carbon across the air gap. Late experiments apparently have proven the fact that where a wire carrying heavy amperage makes a right angle turn, there is something flies off the wire, apparently by centrifugal force. If this is true, it then would seem to indicate the fact that electric current has weight, at least to some degree; or, putting it another way, it would seem to indicate that current is material substance. If this is the fact, and there is material substance, having weight, leaping from one carbon to the other, just exactly what effect that would have in creating air current in and around the arc, which might influence the direction of any flame arising therefrom, would be problematical. Understand, I do not know, and by that same token I believe that no man living knows exactly what does take place in and around an electric arc. I make this assertion unqualifiedly, based upon the fact that we do not know what electricity is; therefore, we are not in a position to gauge accurately all its possible effects. I suppose I shall probably be jumped on for these remarks. Be that, however, as it may. I have stated what I believe to be as near facts as anybody is able to give in this connection. I might add, however, that this flaming is present under the indicated conditions; regardless of what kind of soft cored projection carbons are used. Whether it would be present with

very hard carbon, I cannot say. I think, however (merely a guess) that the flame itself comes from the binder of the carbon.

Likes the Page.

Mr. J. D. Welsch sends in a year's subscription, and writes:—"I think the "Operator's Page" is instructive, as well as very interesting, and I am very thankful for the help I have received from its columns."

I am very glad to know you like the department. There are others.

Dissolving Shutter.

"Enquirer" writes:—"Can you tell me what it will cost for a set of dissolving shutters similar to the shutter on a kodak? I have been operating for about four years, and have tried to give the managers value by supplying high-class projection. I have noticed where several operators project their carbon tips by means of a pin-hole in the lamp house wall. For myself, I prefer a small mirror right beside the ruby glass in the lamp house door."

These shutters are known as "iris diaphragm," and are made by the Bausch and Lomb Optical Company. They are used on the Powers Dissolving lantern and others. You can procure a set from any of the machine manufacturers, or from Bausch and Lomb, agents.

Slide Coloring.

"Cripps" writes:—"Can you tell me where I can procure the different coloured inks used in making slides? And also where I can procure the glass and brushes used in making same?"

You can procure the required inks, brushes, &c., of any dealer in photographic supplies. Your local photographer can give you the names of the nearest wholesale houses. Slide cover glass, mats, and strip binder may be had from your film exchange or from any dealer in photographic supplies.

Transparent Screen.

"Portsmouth" writes:—"After embarking in the moving picture business last November, I sent for sample copies of the various journals devoted to that branch of business, and was quickly convinced that THE CINEMA was 'IT.' I enjoy reading it, and am always anxious for the arrival of the next number. As the Editor of the "Operator's Page" is always ready to assist, I take the liberty of asking a little help. Won't you please answer the following: (1) Is it possible to get a good picture with machine in rear of curtain? (2) Would a special curtain be necessary for that purpose? (3) Would you recommend showing that way? (4) Would the solid white wall be best?"

Many thanks for your good opinion of THE CINEMA and the "Operator's Page." May both continue to merit your approbation. (1) Yes. (2) A screen of bleached cheesecloth, or better still, bleached very thin muslin. The effect is much improved if the screen can be kept wet. (3) I would not, except under circumstances practically compelling it. The machine must be set lower than the curtain, so as to throw up, else the bright spot of the lens will show. (4) I don't exactly understand. You could not project through a solid wall, naturally. Perhaps you mean would it be best for projecting in the regular way. If so, then I would answer that, provided it be white plaster, kept perfectly clean and white, the writer prefers it to any other screen, save possibly some recent inventions with which he is not as yet well enough acquainted to pass final judgment.

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This amount will be paid to anyone who will give such information as will lead to the prosecution and conviction of any persons who are spreading reports detrimental to the INTERNATIONAL KINEMATOGRAPH EXHIBITION.

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General Organising Secretary: ERNEST SCHOFIELD, 22-24, GT. PORTLAND STREET, LONDON, W.
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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and each week will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

Music Review.

I have received a number of copies for review, and it is my intention to deal with these fully in the first week in each month, when I propose to devote the entire space at my disposal to this purpose. Good music requires more than passing reference, and where there are a multiplicity of ordinary matters appertaining to playing to pictures to be dealt with, it is impossible to do full justice to music received. Publishers desirous of appearing in this special article each month should make a point of seeing that their music reaches me by the 26th of each month.

A Good Plan to Follow.

A useful innovation which I do not find in vogue so generally as I should like is that adopted at the Electric Palace, Clapham Common. When the entire programme of films has been gone through, the orchestra plays a selection from some comic or grand opera. This serves as a reminder to those who have sat the performance through that the pictures are about to be repeated. It also gives an opportunity for them to leave, whilst it enables newcomers to get to their seats and make themselves comfortable whilst the auditorium is fully lighted. The idea is one which would pay for copying in many districts.

Playing to the Unknown.

Every pianist probably has some distinctive method or system he or she follows in "laying out" a picture. Some will work it up as well as possible at first sight, and add any improving touches which may occur to them at each following show. Others will play anything or everything for the first show, meanwhile watching the picture closely to get an idea of the music most suitable. I have no comments to make either way so long as the results are satisfactory.

It is so easy to criticise and so hard to always think of just the right thing to play. This is especially true when accompanying the picture at "first sight" as someone puts it. How often a scene will develop in a manner entirely different from what you are led to expect, and you find your music leading up to the dénouement to be entirely out of keeping. Of course dramatic surprises are necessary to a good story, and I am not referring to these. What I have in mind is the difficulty of recognising the nature of a play at its very beginning and the consequent perplexity of "opening" the picture correctly. Very often the music will (or should) indicate the nature of a picture before the action progresses far enough to do so. "What is this picture supposed to be—a comedy?" "I don't know; play a waltz till we

find out." We've all been through that experience and most of us are still going through it. So the fellow who simply watches the show the first time and "works it up" afterwards has reason on his side.

Fitting Music to the Picture.

In the first place, there are more ways than one of fitting music to the picture. I presume you refer to "impromptu" playing, improvising—"making it up as you go along." It's a good method, too, providing you have a good pianist with a talent in that direction, but many of us are not so endowed. I have nothing but praise for the genius who can at sight improvise music to fit the picture, to an extent he (or she) is a composer, and I agree that it would be difficult (though not impossible) for an orchestra to work along these lines. Now, so far as I have observed, the impromptu pianist starts his picture with something non-committal—a waltz, possibly—and watches the picture until there is "something doing"; then he changes his music to suit the action—abruptly, if necessary. This is correct, of course. When the action changes, he changes with it; when the action subsides and the story runs quietly, the pianist drops back to his waltz or whatever it was, or plays something else of a similar neutral character, until the action again calls for a change. Correct again. That's all there is to the proper working up of a picture so far as the music goes. (The sound effects supply the balance.)

Improvisation.

As an illustration, let us suppose his first change of music is to a pathetic number, and on the spur of the moment he improvises a beautiful theme. Well and good; I've often heard it done. But the best of impromptu players may repeat themselves occasionally. Why not? If the number is attractive, and he happens to remember it, why shouldn't he apply it to a similar scene next week or next month? And if he shouldn't happen to feel in the humour to improvise a fitting number on the spur of the moment, but happened to think of a little theme that somebody else wrote, why not play it if appropriate? If a storm scene is shown, he can improvise if he wants to, or he can play the storm from "William Tell," if he knows it. That is pretty good descriptive "storm music," and there are other numbers which will also answer the purpose—often better than you can improvise on the spur of the moment. Do you see what I am getting at? The best of improvisers may call occasionally on other works than their own, and the more credit to them for doing it. No good moving picture pianist will despise a good library, whether he carries it in his memory or keeps it on a convenient shelf. And if he doesn't improvise at all, he can depend altogether on such a library, and do good work, too. I have heard it done. The difference lies here: if he hasn't a sufficient story in his memory, he must reinforce it from the shelf at the first opportunity—and that should be at the end of the first show.

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A Strong Healthy Story of Original Character written around
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which is claimed by its makers to be the last word in hygiene as supplied to purification of the air by spraying. 'Piner-lin' has also properties which, in solution, when sprayed into the air give off free ozone and oxygen, take away all the carbonic acid gas, smoke, and other impurities, and render the atmosphere sweet, fresh, cool, and very agreeable."—THE CINEMA.

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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Trick Films.

One must know what is possible and what is not when writing a trick film. For a beginner, this class of play is better left alone, as these are very hard to tackle correctly. Moreover, the number of companies producing same are very limited indeed, and to strike upon original ground is a hard task. A knowledge of how trick effects are accomplished is obviously necessary. An excellent chapter on trick films is given in the book, "Picture Plays and How to Write Them," a book which no writer should be without.

A Correction.

My statement in January 1 issue regarding Hepworth's was written on the fact that I received a note from them during the autumn saying that Hepworth's did not need any more plots sent to them for *many* months to come. It was quite refreshing news that "Nestor" gave that anything of a special nature in plots would *always* be considered by "Hepwix." Another point to remember—when submitting scripts to Hepworth always state the price you require, as MSS. are not considered unless this is done.

Latest American News.

Biograph now give notice that they occasionally purchase a good drama or comic. The majority of their plays are entrusted to their regular writing staff. Pathé Freres American Studio can use bright comedies in addition to the statement previously published. The Kinemacolor Company have been compelled to advertise a great deal, so badly are they in need of scenarios. They ask for clean, strong dramas, with Western setting and good comedies. Their address is 1,600, Broadway, New York, U.S.A.

Abrupt Endings.

Several photo-plays I have seen from time to time have been completely spoilt by ending rather abruptly. They were quite in order until the climax was reached. So abrupt have some of the endings been that I only managed to get a very haphazard impression of the conclusion. What it must convey to the general public I do not now, but I might mention that I have heard nasty things said, such as "What's it all about?" and so on. It seems so silly to spoil a good

play by an unintelligible climax, and how those responsible let such plays pass I fail to understand. I would strongly advise scenarioists to pay special attention to this all-important item.

How to Write Comedies.

On comedy writing, one of the finest bits of writing I have come across is what Mr. E. W. Sargent has to say in one of our American contemporaries. He writes:—"Don't think that because it is easy to write a joke it is easy to write comedies. It is not. It looks simple, but it is the most difficult form of play-writing, because it demands an appreciation of humour and the ability to invent humorous situations. A comedy is merely a story humorously told. . . . In photo-play the comedy must be told in continuously funny action. You cannot write twenty or thirty scenes of sober action leading up to some funny situation where the plot breaks. The majority of the scenes must each have its own comedy action while the narrative is advanced. . . . If a scene is not naturally funny put some humour in it. Do not force the comedy action, but invent something that is germane to the plot and natural to the situation. If you can do this you can write comedy, but until you can get a laugh in every scene you are not writing comedy, no matter how funny the central idea may be. As a rule the central idea furnishes the comedy for only one scene. . . . In comedy you must play faster, work harder, and strive constantly for the natural, unforced laughs."

Quite right, Mr. Sargent!

Script-reading Bureau.

The Universal Film Manufacturing Co., of 1, Union Square, New York City, U.S.A., have organised a script-reading bureau, whereby no less than nine different producers can pick and choose the plays they require. Their requirements are for bright, smart comedies, vigorous dramas, with Eastern and Western settings. For the latter class of plots they can use large companies of cowboys, Indians, and miners. They particularly desire stories with an unusual plot or ending. The companies affiliated to the Universal are: Imp, Champion, Eclair, Gem, Nestor, Powers, Rex, Victor, and Bison. If preferred, scenarios can be sent to these companies separately, but it is obvious that they will stand a far greater chance of acceptance if sent to the Universal Clearing House direct. Anything up to \$100 paid for accepted MSS.

Working Out in Full.

There are many photo-play writers who prefer to simply write out a condensed plot of a play and trot it on the rounds. Now, in remote cases this may be advisable, but it is always best to put your idea in proper scenario order. You will get better payment, and you will be more likely to sell your script if you do. It is ever so much more satisfactory to do the thing thoroughly while you are about it.

Been Done Before.

More than one script that I have written, embodying one or more purely original ideas in each (so I thought), I have been rather disappointed, to say the least, to see in some form or another on the magic white screen afterwards. I suppose such cases as these are mere occurrences of more than one mind thinking alike.

A Little Success.

A little of anything acts as a fine incentive. So it does with success at photo-play writing. One of my most intimate friends has been particularly fortunate in getting two scenarios placed with British producers. Although only half a guinea for each was paid, and these are his two first successes, he has been so much filled with encouragement that he now sits up half the night devising fresh film plots.

Film Manufacturers' Agents.

Never despatch your scripts to the London agents of foreign producers, for the simple reason that their work lies with the selling of the finished products, and they are not appointed for the purpose of receiving MSS. These must in all cases, unless otherwise stated, be sent to the actual film producers, who will give them careful consideration. Since this misunderstanding has arisen several of the London film agents have been simply deluged with scripts of all conceivable kinds, good and bad.

ANSWERS TO CORRESPONDENTS.

A letter is to hand from Mr. T. N. Davies, who writes:—"I am desirous of knowing the addresses of a few scenario editors of photo-play companies, particularly those firms who produce domestic dramas. I do not know whether you reply to correspondents seeking such information, but if you do I shall be very grateful."

In the first place, I am always pleased to comply with requests for information, which receive my personal attention. Regarding the information required, the following companies will always consider good domestic dramas:—Barker Motion Photography, Limited, 1, Soho Square, London, W.; Cricks and Martin, Limited, London Road, Mitcham, Surrey; Hepworth Manufacturing Company, 2, Denman Street, London, W.; R. T. Jupp (Jupp's Films), The Studio, St. Margaret's, Twickenham, Middlesex; Vitagraph Company, Locust Avenue, Brooklyn, N.Y., U.S.A.; Essanay Film Company 1,333, Argyle Street, Chicago, Ill., U.S.A.; Thos. A. Edison, Inc., 2,826, Decatur Avenue, Bedford Park, Bronx, New York; Universal Film Manufacturing Company, 1, Union Square, New York City; Lubin Manufacturing Com-

pany, Indiana Avenue, Philadelphia, Pa.; Biograph Company, 11, East 14th Street, New York; Solax Company, Fort Lee, New Jersey, U.S.A.

So as to avoid a repetition of the same advice being asked for, this list should be retained for future reference. There is another matter—when writing for the British market, set your plot here, and do the same with America. The proper atmosphere is the right thing to obtain.

Miss M. Moore writes praising THE CINEMA, and at the same time asks for information regarding the writing of scenarios. I will quote a portion of her letter:—"Is the baldest outline of the story preferred, viz., child kidnapped by tramps—never recovered—large rewards offered—search continues for years, and so on, or to they prefer the story to be crisply and well told, with incidents described? And whether the London agents of the various firms accept any good efforts that may be submitted? If so, the best style of plots to submit to different firms."

This is rather a big order, but I will do my best to answer same. Miss Moore has evidently grasped some idea of the construction of a film play, and the way to go about it is this, after having worked out the plot: On the first sheet start with a good title of the play; then follow with the cast and scenes. Devote your next page to a convincing and clearly written synopsis, not to comprise more than 250 words. Then follow with compressed descriptions of the actions taking place in each scene. Use sub-titles and screen messages where necessary to convey the meaning.

The London agents of the producers do not consider scripts. These must in almost every case be sent to the various companies direct, and if you follow this page week by week you will find statements of what the manufacturers need.

Mr. Miller writes:—"I should be glad if you could give me any information on the subject of photo-play writing, as I am interested in same. Please say how they should be arranged and whether as a story or simply the plot. I should also be glad if you could give me the address of the Kalem Company."

I am afraid, Mr. Miller, that to give you anything like sufficient information on scenario writing I would be compelled to exceed the space allotted for this feature many times over. There is nothing like reading a good book on anything one is taking up for the first time. Such a volume is "Picture Plays and How to Write Them," published by the Cinematograph Press, 16 Cecil Court, Charing Cross Road, W.C., at 2s. 9d. post free. It covers an immense amount of ground on scenario writing and teaches one almost everything on the subject it deals with. To revert to your question, however, scripts should not be arranged in story form, for producers do not pay for literary excellence. All they require is a good strong plot, embodying one or more new ideas written up in the approved scenario manner as follows:—Title, cast, synopsis, scenes, together with a very brief explanation of what is to take place in each scene. Subtitles and screen messages should not be ignored, where they are needed to interpret a meaning which cannot be conveyed by pantomimic action. The address for receiving MSS. intended for the Kalem Company is: 235-237 West 23rd St., New York City, U.S.A. Nearly every producer now is asking for complete scenarios, so it is not proper to write out the plot just by itself.

THOUGHTS THAT MAKE US PAUSE AND PONDER.—NO. 2.

By SAMUEL HARRIS.

A Goodly List.

I was glancing down the theatre amusement column one day in the week, and it is really very extraordinary how rapidly the history of the industry is progressing, and what an exceedingly strong hold it now has on the public. I picked out the following:—

Covent Garden Theatre.—“The Miracle.”

Chorus and Orchestra of 200 performers.

At 3, 6.30, and 9.

Prices, 6d., 1s., 2s. 6d., and 3s.

A few Special Stalls at 5s.

Boxes for 4 persons from 10s. 6d.

Electric Theatre, Marble Arch.

Open, 2 till 11.

Prices, 6d. to 10s. 6d.

Electric Pavilion, Shaftesbury-avenue.

Prices, 6d. to 3s.

London Opera House, Kingsway

3,000 seats, 6d. to 3s.

Splendid Cinema Display.

Cinema-Vaudeville, &c.

Majestic Picturedrome.

36, Tottenham Court-road.

Daily, 1 to 11.

Stalls, 6d.; Fauteuils, 1s. and 1s. 6d.

New Gallery Kinema.

At 2.15 and onwards.

“Les Miserables.”

Seats can be booked at all Libraries.

Polytechnic.

To-day at 3. To-night at 6.30 to 10.30.

Our Navy and other Pictures.

Royal Albert Hall.

To-day at 3 and 8.30.

Admission 6d. to 5s.

Scala.—Kinemacolor.

At 2.30 and 8.

£150,000 for Two Theatres.

Now, then, here are nine theatres, amongst which are four built especially for opera, grand concerts, and theatrical productions, viz., Covent Garden, London Opera House, Albert Hall, and the Scala. Then there is the Polytechnic, which might be termed the grandfather of cinema displays. We then get to the Electric Palace, one of the old-stagers, seating about 550, and then come the others, the latest being the New Gallery,

seating about 1,000. Again, I recall my article in our December, 1912, issue, entitled, “What are We Coming To,” and I well remember the sneers of those “who don’t know, but wish they did,” when I referred in that particular issue to the two new cinema theatres that were about to be built, one to cost about £50,000 and the other about £100,000. I was not at that time authorised to give the addresses, and the “wise” ones said, “Oh, yes, it’s easy to make these statements, but you are not dealing with realities”—attempting to draw me, of course, “for business purposes,” or perhaps they did not really believe so stupendous an announcement.

Facts.

Well, it is now seen I neither erred nor exaggerated, and the fact that the New Gallery has cost more than I stated is now common knowledge. The £100,000 matter is also progressing, and the new theatre to be built at the west end of Oxford-street is going forward rapidly. The old buildings are now all down, and work is well forward with the foundations. Needless to say that the company will do all they can to make this the *chef d’œuvre* of London, but they will certainly have their work cut out to outvie the New Gallery. Immediately I can I will get an illustration for publication herein, and also give the descriptive details.

No Posters—No Illuminations.

It certainly has gratified me exceedingly to have been the means of having successfully brought through to completion what will undoubtedly be two of the finest and most handsome cinema theatres in the world, both in the West-End, and both of which will surely be enormous successes, and yet, mark you, neither will display posters nor use but very slight outside illumination; nor will they have any advertisement matter to speak of at the entrance or front—certainly not as much as the ordinary theatre. Now, then, “What are we coming to?”

What we are Coming To.

Why, it appears to me that we are getting to the top of the tree as regards—what shall I say?—the *recherché* in the way of places of amusement. Can we get higher than the Theatre Royal, Covent Garden, or the Royal Albert Hall—both Royal? Can we show in a more costly place than the London Opera House, which, I believe, cost £200,000. Can we build, especially for cinema, more charming places, decorate and fit in a more exquisite manner than the New Gallery, or spend more for the size than this has cost? Can we conduct our places of entertainment in a better style than this is being conducted? and that the other new one I refer to in Oxford-street without doubt will also be conducted—mind you, the freeholders of both these places are very particular indeed, both are most anxious to protect their other tenants, and at

the same time see that nothing is done to lower the tone in the slightest degree of the respective localities.

Blessings in Landlords' Restrictions.

And right glad in the future we all shall be that this has been the case, because what at first appeared to be very onerous covenants in the leases, and strictness to a fine point in passing the plans, will, I contend, turn out to be a veritable blessing in disguise. Why?—I fancy I hear you say. Well, I'll tell you. Because we shall find out what we did not know before, viz., that the higher the class of our buildings, and the more select the performances, the more easy it will be to secure the patronage of that high-class audience that up to the present has kept aloof from the cinema theatre. Already this is the case in a particularly marked degree at the New Gallery, and although at the Electric Palace, Marble Arch, one always notices that the audience is a bit above the average of the ordinary cinema theatre, yet at the New Gallery another rung of the ladder has been surmounted.

Knowledge and Pluck.

Here there are no 6d. seats. I believe the prices are 2s., 4s., and 7s. 6d. for *matinées*, and 1s., 2s., and 4s. for the evening performances, and no smoking till after 7 o'clock. Well, there you are; it only shows us what can and is done, and we are lucky indeed to have men in the trade who so know their business that they do not shirk at their undertaking because of what was at first considered very serious landlords' restrictions, and the respective landlords are also to be thanked for helping to raise (although probably unknowingly) the cinema theatre to take a place second to none as regards a high-class form of amusement in the realms of Art, for the entertainment of the world.

On the Prices of Seats.

The trend of the prices for admission is worthy of notice and consideration. I remember when first the 2s. 6d. seats came in. "What," everyone said, "you'll never get it"; but one can go night after night and see these 2s. 6d. seats fully occupied. In the old days (I speak of about five or six years ago) 1s. 6d. was regarded as a high price, and it was presumed that this would only be paid by the very élite. But now "we have come to" special stalls at Covent Garden at 5s., and boxes at 10s. 6d.; Marble Arch, 6d. to 10s. 6d.; Shaftesbury Avenue, 3s. for an ordinary seat; and the same for one at the Opera House. The New Gallery lowest (for *matinées*) 2s., with some ordinary seats 7s. 6d.; evenings, 1s. to 4s.; and the Albert Hall, 5s. for some of the seats.

Good Money—Good Value.

And, be it noted, some of these houses are doing a big business at these prices, especially where they give value for money. Of course, the upper middle class is a very large one in London, whose members never object to pay a good price for a seat if they are given comfort, excellent music, and sensible pictures. One can often hear them say "Why that film or that music was alone worth the money paid for the seat." We all know the ordinary stage play is no good without one or two good actors, and the cinema theatre, to give a satisfactory performance, must also have one or two

"stars" in the way of films. The music and the quality and tone of the orchestra of the better-class cinema theatres has already been, and still continues to be, considerably improved.

Four More.

Well, then, what are we coming to? I again ask. You know what the British public are, like every other public—the more you give them the more you may, and the more they expect; you can always go up (which is being done), but you can't come down. Now, let us think for a moment what is happening. At the present time we are building and contemplating building, to my knowledge, four more large, handsome, West-End cinema theatres for the running of the better-class shows. In all of these there will no doubt be some, but not many, 1s. seats, with others at 2s., 4s., and perhaps some higher-priced ones.

Some Serious Questions.

Will the man residing in, say, Maida Vale, Finchley Road, and Bloomsbury, and such-like districts, or a little further out, instead of giving his patronage to the theatre in his neighbourhood, go regularly to some of the new West-End ones? In the first place, he will undoubtedly get more for his 1s. in the way of luxury, music, and films in the West-End, but against this there is the time to get there and back, the fares and the bother. Will he, who has been paying for admission twice per week at 6d. each spend sometimes the whole 1s. at one time in the West-End? Or will he who habitually pays his 1s. be content with his local theatre after he has once "tasted the flavour" of the West-End one? If it does not take many of the local patrons, will the West-End theatre take a few? Every little tells. Another question is, "Where do the West-End regular theatre audiences come from?" And if largely from the suburbs, will it be the same with the West-End cinema theatre? If not, where will they come from?

The West-End for Luxury.

The West-End pleasure resort, one might say, is contained in the area bounded by Oxford Street, the Strand, Bond Street, and St. James's Street, and Kingsway. Now, this is a big area, and in it there are some 40 theatres and music halls seating over 45,000 and about 17 cinema theatres with a seating capacity of roughly 10,000. These figures are important to ponder upon to those thinking of opening up in this neighbourhood, and it is necessary to have some statistics to go upon because these undertakings are always of considerable magnitude not to be too lightly undertaken. For the benefit therefore of those of our readers who intend going in for this class of theatre I am getting out some more reliable figures, and shall have them ready during the course of next week, and shall be pleased to hear from those who would like to see me upon them. One might reasonably ask, If theatres and music-halls can be so successful in the West-End, why not as many, if not more, cinema theatres? The answer, to my mind, is because there are far more cinema theatres by hundreds *outside* the West-End than there are theatres and music-halls. It will

evidently be just the same in this respect: that if you will have luxury and refinement and talent in the ordinary theatre, you must come to the West-End, and it will no doubt be the same with the cinema. But, of course, you have to get there and pay more for your seat when you do, and the present appears to be the day when, as the song goes, "everybody's doing it."

Supply and Demand.

And if so many are eager to pay a good price to see a good show, it is very satisfactory that there are sufficient far-seeing men in the business ready to take advantage and supply the demand. The British public is asking for more recreation, because they are working harder and faster for a given time. Wages are higher, and the populace as a whole are ready to fill the places of amusement as they are built and opened, and willing to pay any price in reason if you are able to please them.

The Road to Fortune.

For the present, therefore, I can see no reason whatever why West-End cinema theatres should not be even better paying concerns than suburban ones have been, and, run on correct lines, there is no doubt that large profits still await our enterprising showmen. Naturally, great thought and care is needed in the selection of the site and position, and I am always pleased to give the benefit of my experience, or to place my firm's property registers at the disposal of those who intend extending their sphere of operations, or to any parties desirous of entering the cinema theatre business.

S. H.

OPENING OF THE NEW GALLERY KINEMA BRASSERIE.

WARMTH, comfort, and refinement are three of the attributes of the Brasserie at the New Gallery Kinema in Regent Street, and another three are splendid cooking, good food, and moderate prices, one more to make up the lucky number of pleasant reminiscences to seven being a splendid orchestra. The decorations are typical of the Tudor century German "Biere Halle;" here, too, the unpolished dark oak panelling with the beautifully fluted pilaster columns supporting the handsomely decorated ceiling. Throughout "dis wonderschern essen zimmer" the walls are panelled with beautiful tapestries, being faithful representations of the chief of the celebrated Gobelin works of art. Here then in this typical centuries-old room, not a detail of which has been forgotten—even to the knives and forks—in an air of rest and comfort, with the ears charmed by an orchestra which can hold its own with any in Town, at most economical prices, full vent can be given to the enjoyment of one's gastronomic sensibilities. As to the quality of the food and the wines, it is sufficient to say that it is under the management of the well-known Mr. Goetz of Austrian-Vienna Café fame, whose toothsome viands are only too well known. Many a visit in my early days did I pay to New Oxford Street to regale on his pastries, chocolate and ices, and when I say that repeatedly I had the whole three twice over and still suffered no after-effects, he can safely rely on my renewing my acquaintance and being a constant visitor to his new domain. His German sandwiches and lager will, however, vie with the three previously mentioned delicacies for my patronage, and will without doubt secure a very large share.

S. H.

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NEW COMPANIES REGISTERED.

PRINCES THEATRE (BRISTOL), LTD. (126,424).—This company was registered on January 9, with a capital of £30,000 in £1 shares, to take over the Princes Theatre, Park Row, Bristol, to carry on the business of theatre, music hall and cinematograph theatre proprietors, etc., and to adopt an agreement with Abigail P. Chute, G. E. Davies and T. C. H. Walton. The first directors are: Mrs. Abigail P. Chute, 9, Elton Road, Tyndalls Park, Bristol; G. E. Davies, J.P., 16, Royal Park, Clifton, Bristol; T. C. H. Walton, 18, West Park, Clifton, Bristol; J. Hart, 3, Adelphi Terrace, W.C.; F. W. Wyndham, J. P., 13, Coates Gardens, Edinburgh; J. F. Graham, The Chase, Beechwood Road, Sanderstead, Surrey. Minimum cash subscription £5,000. Qualification £250. Solicitors: Evans and Taylor, 35, St. Nicholas Street, Bristol. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

BLACKPOOL CENTRAL PICTURE PALACE COMPANY, LTD. (126,518).—This company was registered on Jan. 15, with a capital of £5,000 in £1 shares, to carry on the business indicated by the title. The subscribers are: R. B. Mather, 34, Birley Street, Blackpool, architect; F. Barker, Sunny Bank, Saville Road, Blackpool, pianoforte merchant; one share each. Private company. The number of directors is not to be less than two nor more than seven; the first are R. B. Mather, F. Barker, J. Magee, J. W. Wells, and C. H. Wells. Qualification 200 ordinary shares. Solicitor: W. J. Read, 32, Birley Street, Blackpool. Registered office, 34, Birley Street, Blackpool.

GREENOCK PHOTO PLAYHOUSE, LTD. (8,517).—Registered in Edinburgh on Jan. 11th, with capital £4,500 in 4,400 ordinary shares of £1 each and 2,000 deferred shares of 1s. each, to carry on business as entertainment and amusement proprietors. The first subscribers (each with one ordinary share) are: J. Mackissack, 68, West Regent Street, Glasgow, architect; and G. Rae, 77, Renfield Street, Glasgow, optician. Private company. The first director (to number not less than two nor more than five) are W. H. Baxter, W. G. McAulay, G. Rae and J. McKissack. Qualification £50. Registered Office: 138, West Regent Street, Glasgow.

CUMNOCK PICTURE HOUSE, LTD. (8,513).—Registered in Edinburgh January 7th, with capital £3,000 in £1 shares, to carry on business as entertainment and amusement proprietors. The first subscribers (each with one share) are: J. McLaren, Greenside, Hamilton, painter; and W. McGhie, The Priory, Hamilton, slater and plasterer. Private company. The first directors (to be not less than two nor more than five) are not named. Qualification 100 ordinary shares. Registered by John Oswald and Son, Edinburgh.

HODDESDON CINEMA, LTD. (126,554).—Registered January 16, with capital £4 in £1 shares, to acquire certain land at Hoddesdon, Herts, and to erect thereon a cinematograph theatre. The first subscribers (each with two shares) are: E. Barrett, Chantry Villa, Bishop's Stortford, grocer; and A. J. Hatrick, 26, South Street, Bishop's Stortford. Private company. The number of directors is not to be less than two nor more than three. The first are E. Barrett, chairman, and A. J. Hatrick. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

NEW PAVILION ELECTRIC THEATRE (LEEDS), LTD. (126,582).—This company was registered on January 17, with a capital of

£2,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with A. B. Allsop, Rose J. Dale and T. A. Rogerson. The subscribers are: A. B. Allsop, 4, Vigo Street, Gibraltar Street, Salam, Oldham, musical director, 250 shares; Mrs. Rose J. Dale, 499, Lees Road, Oldham, 250; T. A. Rogerson, 4, Vigo Street, Salem, Oldham, theatrical manager, 250. Private company. The number of directors is not to be less than two nor more than five; the first are A. B. Allsop, Rose J. Dale, and T. A. Rogerson. Qualification £250. Secretary: A. B. Allsop. Registered offices: 499, Lees Road, Oldham.

TEMPLE FORTUNE KINEMA, LTD. (126,647).—This company was registered on January 21, with a capital of £5,000 in £1 shares, to acquire freehold lands and premises at Bridge Lane, Temple Fortune, Hendon, with the premises thereon known as the Golder's Green Garage (for the purchase of which an option has been granted to E. J. Coles), and to carry on the business of cinematograph theatre proprietors, &c. The subscribers are: F. W. Hagelmann, 95, New Bond Square, W., publisher, 1 share; G. Planque, 99, Regent Street; W., ladies' outfitter, 1. Private company, the number of directors is not to be less than two nor more than four. The first are: F. W. Hagelmann and G. Planque. Qualification, £100. Remuneration, £20 each per annum (chairman £25) and a percentage of the profits. Registered office: 31, John Street, Bedford Row, W.C.

COSY CORNER PICTURE HOUSE CO., LTD. (126,588).—This company was registered on January 18 with a capital of £2,000 in £1 shares, to take over the business carried on by Alfred Firth and Julia Weatherhead at Low Street, Keighley, as "Cosy Corner Pictures." The subscribers are: A. Firth, 19, Selbourne Grove, Keighley, amusement caterer; Mrs. J. Weatherhead, Browfield, Keighley, one share each. Private company. The number of directors is not to be less than 2 nor more than 5. The first are A. Firth and Mrs. J. Weatherhead. Qualification £750. Registered office: Low Street, Keighley, Yorks.

MAJESTIC (KINEMA CLAPHAM), LTD. (126,665).—This company was registered on January 22nd, with a capital of £15,000, in 12,000 preference shares of £1 and 60,000 ordinary shares of 1s. each, to carry on the business indicated by the title, and to adopt an agreement with S. H. Beard. The subscribers are:—R. Budgen, 96, Mildenhall Road, Clapton, N.E., clerk; A. Cleave, 59, Cambridge Road, Anerley, S.E., clerk, one preference share each. Private company. Table "A" mainly applies. Qualification of directors 100 shares. Registered by J. B. and F. Purchase, 14, Regent Street, S.W., solicitors.

NEW CENTRAL HALL CO., LTD. (126,593).—This company was registered on January 8th with a capital of £2,000, in £1 shares, to carry on the business of proprietors of cinematograph exhibitions, theatres, music halls, playhouses, variety entertainments, &c. The subscribers are:—J. Thompson, 19, Hounsfield Road, Sheffield, engineer; N. H. Deakin, 6, Orchard Street, Sheffield, chartered accountant; F. H. Dix, 22, Dover Road, Sheffield, electro-plater and gilder; W. Thompson, 19, Hounsfield Road, Sheffield, engineer; one share each. Private company. The number of directors is not to be less than two nor more than seven; the first are not named. N. H. Deakin signs documents as "director." Qualification 100 shares. Solicitor:—H. W. D. Fielding, Meeting-house Lane, Sheffield. Registered office:—The Central Hall, Norfolk Street, Sheffield.

DEWSBURY PICTURE HOUSE, LTD. (126,657).—This company was registered on January 22, with a capital of £8,800 in £1 shares, to carry on the business of caterers for cinematograph and other entertainments and exhibitions, &c. The subscribers are:—H. Diamant, 10-12, Cophall Avenue, E.C., merchant, 100 shares; E. Parker, 1 Little Love Lane, E.C., merchant 100 shares; W. T. Hick, Broad Street House, E.C., solicitor; F. J. B. Barnett, Broad Street House, E.C., clerk; F. R. Lewis, 17, Douglas Road, Goodmayes, clerk; R. H. Fowler, 90, Milford Road, Thornton Heath, C.A.; W. C. Fretwell, 46, Queen Victoria Street, E.C., accountant, one share each. Minimum cash subscription seven shares. The number of directors is not to be less than two nor more than five. The first are H. Diamant, E. Parker (both permanent). Qualification 100 shares. Remuneration £50 each per annum (chairman £100) and 5 per cent. of the nett profits divided. Registered by W. T. Hick, Broad Street House, New Broad Street, E.C.,

MORTGAGES AND CHARGES.

MIDDLESBROUGH PAVILION, LTD.—Debenture, and as collateral security thereto, a mortgage, both dated January 4, 1913, to secure £1,500, charged on the company's undertaking and property, present and future, including uncalled capital and land with picture hall thereon in Newport Road, Middlesbrough. Holder: E. Berry, Oakdene Avenue, Darlington.

CROFTON PARK PICTURE PALACE, LTD.—Particulars of £4,000 debentures, created December 17, 1912, filed pursuant to section 93 (3) of the Companies (Consolidation) Act, 1908; the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

CARLTON'S COSY CORNER, LTD.—Particulars of £1,000 debentures, created December 6, 1912, and secured by trust deed dated January 3, 1913, filed pursuant to section 93 (3) of the Companies (Consolidation) Act, 1908; the amount of the present issue being £550. Property charged: The company's undertaking and property, present and future, including uncalled capital, subject, as to the pavilion and its appurtenances at St. Annes-on-the-Sea, to a first mortgage. Trustees: E. Dottridge, G. W. Freeman, A. C. Duort, and F. O. Wood.

NEW PARAGON PALACES, LTD.—Mortgage dated December 31, 1912, to secure £250, charged on freehold premises used as a Picture Palace in High Street, Feltham. Holder: A. E. Saltmarsh, Clarence Street, Staines.

T. A. SAVERY & Co., LTD.—A memorandum of satisfaction in full on September 30, 1912, of debentures, dated December 30, 1910, securing £2,500 has been filed.

CINEMA-HALLES, LTD.—Mortgage on land, with premises thereon, at corner of Graham Road and High Street, Wealdstone, known as the Wealdstone Cinema, dated January 14, 1913, to secure all moneys due, or to become due, from the company to Parr's Bank, Ltd., 9 and 10, St. Martin's Place, Trafalgar Square, W.C.

STAINES EMPIRE CINEMA, LTD.—Mortgage dated January 6, 1913, to secure £250, charged on 88d, High Street, Staines. Holders: Ernest Hawkins and Co., Ltd., 109, Victoria Street, S.W.

LONDON OPERA HOUSE, LD.—Issue on January 14, 1913, of £3,000 debentures, part of a series of which particulars have already been filed.

GANES, LD.—Debentures, charged on the company's undertaking and property, present and future, including uncalled capital, dated January 14, 1913, to secure £3,000 and further advances. Holder: S. G. Vernham, 14 and 15, Panton Street, Haymarket, S.W. A memorandum of satisfaction in full on January 13, 1913, of debenture dated March 14, 1912, securing £3,000 has also been notified.

WALTON ROAD PICTURE HOUSE, LTD.—Deposit of deeds of freehold land with picture house in course of erection thereon in Walton Road, Liverpool, on January 15, 1913, to secure all moneys due or to become due from the company to Bank of Liverpool, Ltd., Water Street, Liverpool.

BRECON CINEMA CO., LTD.—Mortgage on the Cinema erected in the Watton, Brecon, dated January 3, 1913, to secure all moneys due or to become due from the company to the National Provincial Bank of England, Ltd., 15, Bishopsgate, E.C.

RECEIVERSHIP.

ATTIWELLS, LTD.—A notice of the appointment of O. Berry, of Pearl Buildings, Portsmouth, as receiver and manager, on January 17, 1913, under powers contained in first mortgage debentures dated December 4, 1911, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

DIVIDENDS.

NATIONAL ELECTRIC THEATRES.

In announcing an interim dividend of 1s. per share for the six months to December last on the ordinary shares of the National Electric Theatres, the directors are able to show that business in that line is improving. The distribution is at the rate of 20 per cent. per annum, and as the return for the whole of the twelve months to June 30 last was only 10 per cent., the outlook is distinctly promising. The takings for the six months now covered amount to £14,954, which is an increase of £2,145 over the corresponding period of 1911. The ordinary share capital of the concern has been increased to £18,374, and further progress has been made in the redemption of debentures. It may be added that the board hope to be able to cancel the whole of the outstanding amount before June next, which ends the present financial year. From the incorporation of the company in February, 1910, to June, 1911, the directors were able to show a profit of £863. Then the accounts for the half year to December of that year revealed a profit, after providing for depreciation, of £3,432. In view, however of the heavy expenditure unavoidably incurred in connection with the finances of the undertaking, the board then decided to write off the whole of these exceptional expenses, with the remainder of the preliminary charges, carrying forward the balance of £1,217. The next report to June, 1912, gave gross takings at £12,105. After providing for depreciation and working off £729 on account of debenture issue expenses, the net profit realised was £3,688, which, with £1,217 brought into the accounts, made an available balance of £4,905. The company has an authorised capital of £50,000, of which £49,000 is in ordinary shares of 10s. each and £1,000 in deferred shares of 1s. each. Of the capital, £18,374 of the ordinary, as we have shown, and all the deferred shares have been subscribed and paid up. There are six theatres concerned, situate at Leeds, Hull, York, Halifax, Chatham, and Burton, and the company certainly appears to be shaping for better dividends.

REDUCTION OF CAPITAL.

SCALA KINEMACOLOR (Ltd).

Notice of the resolutions, for the reduction of the capital of Scala Kinemacolor (Limited), and of an application in the High Court of Justice to confirm the resolutions bringing it to £5,000 from £10,000, is published in last week's London Gazette, with the customary intimation as to opposition to the proposal.



Scene from "Flying A" Film.
ANOTHER MAN'S WIFE.

Released February 26th.

Approx. Length, 962 feet.

THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films to be Released during January, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Description.	Length.	Date.	Title.	Maker.	Description.	Length.	Date.
American Rhine.....	Kalem,	T	565	2	Burma, Rangoon, India.....	Edison,	T	350	22
Afrikaner Girl, An.....	Clarendon,	D	1005	5	Baby's Shoe, A.....	Edison,	D	1,000	25
At the Rainbow End.....	Lubin,	D	1029	16	Bringing Home the Pup.....	Edison,	Co	650	25
Adventure of the Smelling Salts.....	Vitagraph,	D	992	11	Boy Rangers.....	Edison,	C	100	25
Armadillo, The.....	Urbanora,	N	495	1	Bottling Factory at Vichy.....	Gaumont,	I	300	16
After the Honeymoon.....	A.B.,	C	542	23	Badness of Burglar Bill.....	Hepworth,	C	500	23
Absent-Minded Burglar.....	A.B.,	C	487	26	Bill's Banquet.....	Lux,	C	520	18
Aunt Betty.....	Cines,	Co	1020	4	Building a Harbour.....	Ambrosio,	I	343	19
At the Masquerade Ball.....	Edison,	D	1000	15	Bloomer's Mother-in-Law.....	Cines,	C	380	25
At Home in the Water.....	Edison,	T	400	18	Billy's First Courtship.....	Gerrard Film Co.,	C	500	18
Andelle, The.....	Gaumont,	T	260	12	Brothers, The.....	Gaumont,	D	830	23
Adventures of Dick and Harry.....	Pathe,	Co	757	11	Baby's Name.....	Gaumont,	Co	730	23
Ancient Greece.....	Pathe,	T	545	11	Bouffe Institute, Cabinet-Making.....	Gaumont,	I	520	26
Awakening, The.....	Selig,	D	1045	12	Badger Digging.....	Heron,	Sp	369	30
At Cross Purposes.....	Urbanora,	D	960	8	Behind the Scenes.....	Nordisk,	D	2434	19
Accidental Millionaire.....	Lubin,	Co	668	12	Broken Butterfly.....	Elite,	D	3062	23
Auto-Suggestion.....	A. & C.,	Co	700	29	Clubman and the Crook.....	A.B.,	Co	400	5
At Old Fort Dearborn.....	Bison,	D	2050	18	Cockle Industry.....	Empire,	I	420	5
Andegli.....	Cines,	T	197	25	Cupid v. Cigarettes.....	Majestic,	Co	1030	1
At the Risk of Her Life.....	Cosmopolitan,	D	2800	26	Cousins.....	Thanhouser,	Co	1000	4
Alkali Ike's Close Shave.....	Essanay,	Co	990	26	Conductor 786.....	Thanhouser,	D	1000	4
An Old Maid's Love.....	Nordisk,	Co	1059	19	Caught in his own Net.....	Cricks & Martin,	D	990	2
Amaradhapura.....	Eclair,	T	360	9	Calino as Prison Governor.....	Gaumont,	C	654	5
An Indian's Friendship.....	Essanay,	D	985	23	Cambridge 'Varsity.....	H. & B.,	T	507	19
Aerial Removal.....	Pathe,	C	396	18	Chief White Eagle.....	Lubin,	D	1052	19
As Fate Would Have It.....	Vitagraph,	D	1010	23	Country School Teacher.....	Lubin,	D	1040	19
Austrian Mountain Artillery Manœuvres.....	Welt,	E	415	30	Call of the Blood.....	Majestic,	D	983	18
All on Account of a Widow.....	Powers,	C	985	25	Cooks and Mumps and Complications.....	Ammet,	C	920	25
Animal Preservation.....	Svea,	E	490	26	Coster's Honeymoon.....	Cosmopolitan,	C	405	9
Angel of the Studio.....	Victor,	D	1000	18	Caught.....	Cricks and Martin,	C	430	11
Abbreviations.....	Pathé,	C	508	29	Comic Film Journal (No. 2).....	Duskes,			12
Animal Studies.....	Gaumont,	A	280	30	Constantinople Monument.....	Eclair,	T	415	2
Brothers Under the Skin.....	Reliance,	D	984	1	Convicts' Dream.....	Reliance,	Co	460	22
Breach of Breeches.....	Clarendon,	C	635	12	Castaway, The.....	Imp,	D	980	2
Bringing Father Around.....	Essanay Co.,	D	976	9	Cowboy's Proposal.....	Melies,	Co	420	4
Barcelona and Port.....	Gelebert,	T	300	19	Capital of Sardinia.....	Ambrosio,	T	325	16
Betrothed in a Well.....	Itala,	Co	370	4	Central Italy.....	Cosmopolitan,	T	345	19
Bachelor's Bride.....	Kalem,	Co	477	19	Comic Film Journal (No. 3).....	Duskes,			19
Belligerent Benjamin.....	Majestic,	C	295	15	Convict's Return, The.....	Gem,	D	1000	8
Baby Hands.....	Thanhouser,	D	1000	15	Carpenter's Fortune.....	Gerrard,	C	390	11
Birth of the Lotus Blossom.....	Thanhouser,	D	1000	15	Calino Tries to Get the Sack.....	Gaumont,	C	375	19
Betty's Nightmare.....	Victor,	C	992	4	Country Girl, A.....	Imp,	D	986	23
Bachelor's Buttons.....	Vitagraph,	Co	498	11	Caught in his own Trap.....	Nordisk,	D	665	12
Beautiful Umbria.....	Cines,	T	380	4	Cross Roads, The.....	Victor,	D	1000	18
Bloomer, Detective.....	Cines,	C	541	11	Calvinist Martyr, A.....	Pathé,	D	2112	22
Bobby as a Guardian Angel.....	Gaumont,	C	455	9	Catchpenny Seeks a Marriage of Convenience.....	Savoia,	C	600	29
Biwa Canal.....	Selig,	T	306	12	Comic Film Journal (No. 4).....	Duskes,	C		26
Bunny all at Sea.....	Vitagraph,	Co	987	16	Copper Mines at Bingham, Utah.....	Edison,	I	400	29
Black Mask.....	American Film Releases,	D	2950	11	Calumny.....	Eclair,	D	920	23
Bonnie of the Hills.....	Brookliss,	D	992	2	Chains.....	Essanay,	D	990	26
Butterfly, The.....	Majestic,	D	983	11	Circulation of the Blood.....	Itala,	Sc	310	19
Bill Wilson's Gal.....	Vitagraph,	D	902	2	Cruel Stepmother.....	Imp,	D	995	30
Bobby's Father.....	Vitagraph,	D	1013	4	Commodore's Daughter.....	Nordisk,	D	2378	26
Baby's Adventure, A.....	Brookliss,	C	960	22	Charlie's Marriage.....	Duskes,	Co	785	30
Baby, the Boy and the Teddy Bear, The.....	B. and C.,	C	280	30	Commodore's Daughter.....	Nordisk,	D	2378	26
Bloomer and Lea.....	Cines,	Co	434	18	Cuttle Fish.....	Eclair,	N	485	30
Barcelona.....	Cabot,	T	446	30	Duke's Plan, The.....	A.B.,	D	985	2

FILMS TO BE RELEASED DURING JANUARY, 1913.

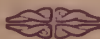
Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Down with the Men	Lubin, Co		590	2	Garrison Joke	Majestic, Co		680	18
Day in a Great Health Resort	Gaumont, I.		400	2	Great Dock Fire	Pathe, Tp		250	4
Dolly, the Tomboy	Imp, Co		576	5	Greater Christian	Rex, Tp		1000	9
Day of '49	Kalem, D		994	19	Guy Mannering	Reliance, D		2000	15
Doctor's Close Call	Brockliss, D		959	15	Geisha Girls of Japan	Selig, T		590	5
Dutch Small Holding	Cosmopolitan, T		333	12	Getting in Wrong	Ammet, Co		433	22
Duty Conquers	Gaumont, D		1020	9	Gontram's Dancing Pumps	Eclair, C		700	2
Drummer, The	Lubin, C		425	23	Getting Atmosphere	Selig, C		400	16
Dupin's Guardian	Urbanora, C		360	8	Girls and the Chaperon, The	Nestor, Co		983	15
Dick Turpin, No. 4	B & C., D		1198	12	Grassville Girls, The	Essanay, Co		989	2
Doggie's Debut	Thanhouser, D		1000	11	Gold and Glitter	A.B., D		999	30
Diana's Legacy	Vitagraph, Co.		479	4	Good For Nothing, The	Lubin, D		1052	30
Dutch Windmills	Gerrard Film Co., T		285	25	Godmother, The	Vitagraph, Co		816	23
Danish Landscapes	Nordisk, T		453	26	Gulf of Spezia	Ambrosio, T		330	26
Double Life	Cosmopolitan D		900	19	Gontran's Unknown Neighbour	Eclair, Co		680	16
Deliverance, The	Flying A., D		1012	18	Getting Mary Married	Imp, Co		765	26
Diamond Cutting	Gerrard, I		550	4	Glory of Waffles	Pathé, Co		708	29
Day in Shakespeare's Land	Hepworth, T		325	23	His Auto's Maiden Trip	A.B., C		599	2
Dick's Predicament	Imp, Co		418	19	Hoist With his Own Petard	A.B., Co		406	16
Dancer's Dream, A	Urbanora, Co		355	18	Heredit	A.B., D		1015	19
Deauville	Pathe, T		495	21	Horse Thieves of Ear X Ranch	Brockliss, D		995	8
Dynamiters, The	Selig, D		983	30	Hydraulic Works of Adda	Brockliss, I		341	11
Danish Landscapes	Nordisk, T		453	26	How a Pair of Boots are Made	Gaumont, I		530	5
Dupin in Search of Quiet	Urbanora, C		350	29	Her Spoiled Boy	Vitagraph, D		961	11
Evil Turns to Good	American Standard, Co		725	5	Hercules Spa in Royal Hungary	Welt, T		360	16
Every Inch a Man	Vitagraph, D		928	16	Her Sister's Silence	Pathe, D		1287	4
Evening Parade at Fort Hamilton	Vitagraph, M		409	16	Heart of Stone	Cines, D		2186	4
End of the Feud	Essanay, D		990	2	Honour Before Wealth	Cines, D		1022	11
Extinguished Light	Ambrosio, D		1820	23	His Message	Cosmopolitan, D		815	9
Embarrassing Moment	Gaumont, C		630	16	Her Brother's Tutor	Cricks & Martin, D		930	9
Elusive Kiss, An	Urbanora, Co		990	22	Honeymoon Trip, A	Gaumont, Co		740	12
Express Cookery	Urbanora, Tk		255	22	Her Burglar	Imp, C		559	12
Expensive Shine	Vitagraph, Co		646	30	His Most Difficult Part	Nordisk, D		1706	5
Evil Genius	Eclair, D		2970	30	Her First Love Affair	Nordisk, Co		1204	5
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C., D		1559	5	His First and Last Appearance	Powers, C		493	11
Forest Ranger	Lubin, D		1063	5	His Weakness	Powers, D		983	15
Felix at the Ball	Lubin, Co		376	5	Hope Deferred	Pathe, C		545	11
Final Settlement, The	A.B., D		981	16	Hour of Peril	Rex, D		1000	18
Four Friends	A. & C., D		982	11	How the Cat Came Back	Savoia, C		600	15
Fresh Air Romance	Edison, R		1000	8	Her Father's Hat	Vitagraph, Co		702	18
Foolshead, Sportsman	Itala, C		495	5	Hotel Honeymoon	A. & C., C		985	1
Fugitive from Justice	Lubin, D		1005	16	Heart of a Woman	Hepworth, D		600	2
Family Next Door	Lubin, Co		1048	16	Holiday Resorts of Italy	Brockliss, T		350	25
For Her Daughter's Sake	Savoia, D		1600	4	How Mr. Poliphar Married	Itala, C		560	19
Fisherman's Infatuation	B & C., D		2012	26	Her Guardianship	Pathe, C		478	18
Fight for a Flirt	Barker, Co		420	12	His Burglar Brother	Pathe, D		939	18
For Baby's Sake	Barker, D		690	16	Heart in Rags	Selig, D		872	23
Fisherman's Luck	Essanay, R		990	12	His Wedding Eve	Selig, C		970	26
Flower Girl's Romance	Kalem, D		970	23	Her Bitter Lesson	Selig, D		1000	26
Feathered Comrade	Svea, A		382	12	Her Education	Selig, D		970	30
Father's Hot Toddy	Vitagraph, Co		702	18	Hamfat's Success	American Standard, C		665	26
Forbidden Love	Pathe, D		824	11	How Vandyck Won his Wife	Barker, D		930	19
Fight in the Dark	A. & C., D		1020	4	His Brother's Crime	Cines, D		2248	29
Fraud at Hope Mine	Kalem, D		1085	9	House of Pride, The	Essanay, D		984	30
Fixing a Flirt	Lubin, Co		998	12	Hidden Treasure, The	Flying A., D		570	22
Funnicus's Circuit	Eclair, C		530	12	Her Own Country	Flying A., D		1005	25
Father	Itala, D		3485	19	Hindoo Curse	Vitagraph, D		892	2
Fires of Revenge	Pathe, D		1698	15	Hesitating Bachelor	Elite, Co		970	19
From the Wilds	Rex, D		882	23	Hotel Mermaid	Pathé, Co		460	29
Feathered Comrade	Svea, A		382	12	Hunting the Stag	Urbanora, A		450	29
Fisherboy's Faith	Selig, D		920	23	Irish Girl's Love	Lubin, D		1052	5
Four Days a Widow	Vitagraph, Co		967	25	In the Valley of the Hasti	Welt, T		246	5
Feathered Favourites	Pathe, E		510	25	Intrusion at Lompac	Flying A., D		918	1
For Mother's Sake	Cines, D		987	25	Intrigue, The	Imp, D		978	9
For Professional Services	Edison, Co		625	29	I Saw him First	Kalem, Co		525	16
Funnicus, Boatbuilder	Eclair, C		465	16	Informer, The	A.B., D		1080	26
Field Spiders	Eclair, N		595	23	In the Abyss	Brockliss, D		1722	15
From St. Paul to Entrevaux	Gaumont, T		310	23	Iron Foundry in the Urals	Gaumont, I		295	9
Fighting Parson and the Moonshiners	Imp, D		1010	26	Isles of the Wild	A.B., D		999	9
Fastest Motor Ice-Boat in the World	Pathé, I		250	29	Iwan the Highwayman	Cossack, D		1313	12
Funnicus and his Son	Eclair, C		695	30	Interest Spots of South Germany	Welt, T		290	9
Gipsy Love	Cossack, D		804	2	In Search of a Title	American Standard, Co		795	16
Giants of the Valles	Gelebert, T		441	5	Indian Raiders, The	Bison, D		1018	11
Girl of the Golden Run	Bison, D		1000	4	In the Shadow of the Rope	Cosmopolitan, D		805	10
Gambler and the Girl	Cosmopolitan, D		970	2	Idyll of Hawaii	Flying A., D		990	18
Gentleman Different from Others	Itala, C		555	5	In the San Fernando Valley	Nestor, D		977	29
					Jim Mistaken for Foolshead	Pathe, C		572	4

PLEASE NOTE OUR CHANGE OF ADDRESS.

THE POACHER'S DESTINY.



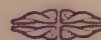
RELEASED
THURS., MAR. 13th.



Code Word:
POACHER.



APPROX. LENGTH,
2,330 Feet.



Code Word:
POACHER.

The love of Poacher and Gamekeeper for the same girl forms the motive of this beautiful film. The possibilities for many dramatic situations are taken full advantage of. The scenes are laid within and about a delightfully situated Alpine Village.

SECURE IT! IT IS GREAT!



Released
Thurs., Mar. 6th.

Code Word:
Bear.

MAN v. BEAR.

WRESTLING matches have been portrayed on the film not infrequently, but never has a bear been shown, whose intelligence is so developed and whose training is so perfect, as the one shown in this film.

All the tactics well known to the lovers of sport are employed by the bear, who eventually succeeds in defeating his opponent.



Approx. Length,
260 Feet.

Code Word:
Bear.

A SENSATIONAL NOVELTY.



THE ELITE SALES AGENCY, LTD.,

99, CHARING CROSS ROAD,

LONDON, W.

Telephone—REGENT 1984.
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A HERO OF THE

AN ALPINE

RELEASED SUMMER

Code :

APPROXIMATELY



Passionate love, consummated
all combined in this truly magnificent
Alpine scenery forms a fitting
knowledge of the dangers of the
The ascent photographed was
were allowed to take part in the
party.

Produced by

JOSEPH DELMONT, The Famous American Producer.

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THE MOUNTAINS

NE DRAMA.

Y, MARCH 16th, 1913.

ELSA
FILM

HERO.

LENGTH, 2,930 FEET.

Jealousy, and noble self-sacrifice are
 recent film. The wild grandeur of
 climbing. In order to gain even a slight
 the climbing you should see this film.
 so dangerous that only official guides
 climb which ended in calamity to the

HOPE BREAK!!



A Hero of the Mountains.

S AGENCY, LTD.,

ROAD, LONDON, W.

Telegrams: "ELSAAGENCY, LONDON."



PLEASE NOTE OUR CHANGE OF ADDRESS.

HIS INHERITANCE



Released
Sun, Mar. 9th.

Approx. Length
1,820 Feet.

Code:
Inheritance.

The story of a stepmother who schemes to gain the inheritance of her stepson by unjust means and lying statements. The film portrays the various scenes with simple directness, and culminates with a dramatic scene in which a later will is discovered conveying to the son his just inheritance.

FULL OF LIFE, COLOUR AND INTEREST.

THE ELITE SALES AGENCY, LTD.

**NOTE CHANGE
OF ADDRESS !**

**99, CHARING CROSS ROAD,
LONDON, W.**

Telephone:
REGENT 1984; 1986.

Telegrams:
"ELSAGENCY, LONDON."

Code:
Dancers.



BAVARIAN DANCERS.



Released
Thurs., Mar. 6th.

Approx. Length
510 Feet.

A topical film, showing the picturesque folk dances of the Bavarian peasants. Eminently suitable for musical accompaniment, it should form part of every programme.

A DELIGHTFUL INTERLUDE !

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Joy that Kills	Urbanora,	D	855	1	Madrid.....	Cabot, T		361	12
Jim Bentley's Adventure	Flying A.,	D	970	11	Mary, Chauffeur.....	Majestic, Co		987	8
Jewel Thieves Outwitted.....	Hepworth, D		850	16	Motor Cycle Adventure.....	Selig, D		1010	2
Jim's Vindication	Selig, D		1035	12	May and December	A. B., Co.		364	30
Juan and Juanita	Lubin, D		1027	9	Modern Lotharios	Cines, Co.		848	22
Jess	Thanhouser, D		3000	8	Much Ado About.....	Cricks & Martin, C		460	18
Jack's Word	Flying A, D		1000	22	Mona's Debt of Honour	Clarendon, D		1100	26
Knights of Rhodes	Ambrosio, D		2300	5	Mother Goose in a 16th Century Theatre ..	Edison, Co		350	22
Kitty at a Boarding School	Edi on, Co		650	18	Moving Finger, The.....	Essanay, D		988	19
Knight of the Snows.....	Pathe, D		1320	8	Miss Simpkin's Summer Boarders	Essanay, Co		990	19
Kidnapped by Gipsies.....	Savoia, D		1750	22	Marriageable Widow	Gaumont, Co		500	16
Kings of the Forest	Selig, D		1800	19	Minute Atoms of the Main	Gaumont, E		410	19
Life in Morocco.....	Geem, T		284	5	Matrimonial Fever	Lux, Co		760	22
Lily of Letchworth Lock.....	B. & C., D		1115	19	Maud Muller.....	Nestor, D		1823	18
Like a Sister	Itala, D		2600	4	Modern Girl	Nordisk, D		2739	12
Love Test.....	Imp, D		978	5	Man's Lie, A	Pathe, D		939	15
Love will Find a Way.....	Powers, Co		983	8	Madcap Molly	Pathe, D		990	15
Love's Miracle	Thanhouser, D		1000	18	Maritime Industries, Cockles.....	Pathe, E		468	18
Like Knights of Old.....	Edison, D		650	11	Manufacturing Combs at Ayomaax, France..	Urbanora, I		335	15
Landscapes and Customs of Sardinia....	Ambrosio, T		315	5	Marcantoni Quartet	Pathé, P		545	29
Lieut. Rose in Chinese Seas.....	Clarendon, D		1215	19	Mountain Artillery at Practice	Gaumont, E		325	30
Letter, The	Essanay, D		988	16	Mystery of the Seven O'clock Express	Urbanora, D		2190	29
Legend of King Cophetua.....	Hepworth, O		625	16	Nicholas Nickleby.....	Thanhouser, D		2000	1
Landlubber, The	Kalem, Co		555	23	New Use for a Bike	Lux, C		465	4
Little Music Teacher	Majestic, D		1004	22	New Microbe	Cines, C		413	8
Living Statue	Pathe, Co.		956	8	Naval Manœuvres at Lorient.....	Lux, N		640	15
Lesson, The.....	Melies, D		607	4	Newly Weds	A. B., Co		981	9
Lash of Fate	Rex, D		1039	2	Noodle Industry	Lubin, I		450	9
Lost Years.....	Rex, D		1034	4	Nursie and Knight.....	Thanhouser, D		1000	11
Loyalty of Sylvia.....	Vitagraph, D		944	2	Neighbours.....	Barker, D		700	22
Liege	Cines, T		313	18	New Member of the Life Saving Crew.....	Edison, D		1000	29
Land Beyond the Sunset, The.....	Edison, D		1000	22	Negro for Love.....	Itala, C		650	26
Lifeboat Rescue	Heron, T		450	16	Oxford University	H. & B., T		494	5
Love and Treachery	Lubin, D		1019	30	On the Spulga	Cosmopolitan, T		375	5
Lost Stud, The.....	Nordisk, Co		666	12	Orange Gathering in Valencia.....	Cabot, I		355	16
Life Saving Jim	Pathe, C		478	25	On the Road to Montserrat.....	Pathe, T		412	4
Losing His Head	Pathe, C		297	25	Opium Smugglers	Selig, D		1016	9
Liquid Air Experiments	Pathe, E		495	25	Outwitting the Professor	Edison, Co		1000	15
Love and Art	Cines, R		731	29	On the Border Line	Nestor, D		1000	11
Love's Labour Lost	Gaumont, C		490	23	On Account of a Handkerchief.....	Reliance, C		525	25
Lucky Lobster, A	Gaumont, Co		1030	26	One Night and Then	A. B., D		992	12
Legend of Montmartre	Gem, D		995	15	Odette	Geem, D		575	9
Lady Sheriff	Pathé, D		824	29	Old Gardener's Son.....	Savoia, D		1080	1
Loves Strategy.....	Cont'l, Co		1026	26	Old Heidelberg.....	Gaumont, T		400	19
Musketeers of Pig Alley.....	A. B., D		1001	5	Old Colonel's Gratitude.....	Pathe, D		1863	15
Marble Industry in France	Geem, I		355	19	Organ Grinder's Ward.....	Reliance, D		992	29
"Miss" Hitt, A	Gaumont, Co.,		950	2	On Board the S.S. "Dubuque"	Flying A, NC		405	25
Mountain Dew	Kalem, D		1010	19	Otter Hunting.....	Heron, Sp		466	19
Man, the Moustache, and the Maids	Pathe, C		595	1	Ostrich Farming Near Nice.....	Lux, I		420	29
Moneylender, The.....	Pathe, D		3500	11	Outwitted	Nordisk, Co		1059	26
Monte Cristo	Selig, D		3150	5	Only a Woman's Heart	Pathé, D		2490	29
My Wife's Bonnet.....	Selig, Co		1047	9	On the Mountain of St. Gothard	Gaumont, Tr		400	30
Mills of the Gods	Vitagraph, D		3079	9	Opal Stealers	Pathé, D		660	20
Miss Tweedledum	Ambrosio, C		555	9	Outwitted	Nordisk, Co.		1059	26
Monson	Cines, T		249	11	Power of a Hymn	Kalem, D		1025	2
Michael Dwyer	Cosmopolitan, D		850	12	Pat the Soothsayer	Kalem, Co		465	2
Montserrat	Cabot, T		420	20	Perils of the Cliffs	Kalem, D		1015	5
Mother of the Ranch	Essanay, D		986	16	Parson James.....	Lubin, D		1041	2
Man's Calling	Flying A, D		1012	11	Playing Tramps	A. & C., Co		956	8
Massage	Gaumont, S		205	12	Punished	Brockliss, D		1050	8
Mr. Timmid finds a Watch	Gaumont, C		630	12	Pimple Gets a Quid	Cosmopolitan, C		360	5
Music Hath Charms.....	H. & B., E		420	26	Panther's Prey, The	Gaumont, D		1920	5
Millionaire Cop	Imp, Co		990	12	Pedlar's Find	Reliance, D		982	18
Milanos, The	Pathe, P		478	8	Pimple Wins a Bet.....	Cosmopolitan, C		350	12
Making Birch Brooms	Urbanora, I		310	8	Plot and Pash	Hepworth, Co		725	12
Mistake in Spelling	Vitagraph, Co		876	18	Pat and the Milliner	Lux, Co		600	11
My Baby	A. B., D		999	12	Pursued by a Lioness	Lux, D		890	11
M. Sans Gene	Brockliss, D		905	1	Port of Copenhagen	Nordisk, T		594	5
Merry Widow, The	Eclair, Co		2320	12	Polidor as an Apache	Pasquali, C		580	5
Money	Essanay, Co		988	26	Polidor, a Member of the Death Club	Pasquali, C		680	12
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Park and Chateau of Chenonceaux	Pathe, T		478	11
Man Within, The	Nestor, D		977	25	Poorluck, Detective	Hepworth, C		425	2
Mammoth Life Savers	Vitagraph, Co		292	23	Pony Express Girl	Kalem, D		460	9
Mrs. Lirripen's Lodgers	Vitagraph, D		951	25	Perjured Confession	Pathe, D		316	9
Max Linder's Appointment.....	Pathe, C		873	22	Pimple's Fire Brigade	Cosmopolitan, C		415	10
Midnight Visitor	Pathe, Co		660	25	Port of Havre.....	Gerrard, T		365	11
Manufacture of Stearine	Svea, C		487	23	Peasant's Loyalty, A	Gerrard, D		980	18

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Path of Destiny	Pathe, D		2623	25	Spider, The	Eclair, D		550	16
Polidor as a Lady's Maid	Pasquali, C		570	19	Salambo	Gerrard Film Co., D		940	25
Pennorth of Tomatoes	Brockliss, C		450	3	Simple Simon, Costumier	Gaumont, C		600	26
Paul Sleuth Burglary Syndicate	Cricks & Martin, D		1140	30	Spiffkins Eats Dynamite	Lux, C		475	25
Petronilla's Monkey	Eclair, C		550	23	Spirit of the Range	Vitagraph, D		918	30
Pals	Flying A., D		1007	29	Strike, The	A. & C., D		972	22
Proof of the Pudding	Gaumont, C		470	30	Star Fish, The	Eclair, Q		520	17
"Quicker than Thought" Movements	Pathe, Sc		510	4	Sweet Alice, Ben Bolt	Imp, D		990	19
Queen of Sheba	Pathe, D		1880	18	Silent Signal	Lubin, D		1032	30
Russian Peasant Industry	Cossack, I		327	16	Simple Life	Majestic, D		1015	27
Ranchgirl's Trial, The	Essanay, D		987	5	Squatter's Rights	Rex, D		1000	25
Ramble Round Suchon	Gaumont, T		380	5	Supreme Power, The	Savoia, D		950	18
Rivals, The	Gaumont, D		960	2	So-Jun-Wah and the Tribal Law	Selig, D		1007	19
Rural Dorset	Urbanora, T		330	1	Shooting the Rapids of Kalsuragawan, Japan	Selig, T		296	23
Removing Sunken Vessels	Edison, I		350	11	Scenes on the River Lee, Ireland	Vitagraph, T		196	23
Ranchman's Awakening	Bison, D		988	8	Scenes of Irish Life in Dublin	Vitagraph, T		289	30
Rival Neighbours	Cines, Co		592	15	Soldiers Exercising in Turkestan	Eclair, E		450	30
Redwing and the Palefaces	Kalem, D		1005	26	Thorns of Success	Majestic, D		1005	4
Rinking Mad	Pathe, C		495	8	Their Idols	A.B., Co		593	19
Rajah's Hatred	Vitagraph, D		604	16	Torch of War	Cosmopolitan, D		2350	11
Ride on the Rigi Railway	Welt, T		374	23	Trials of a Merry Widow	Cricks & Martin, Co		710	4
Royal Tunbridge Wells	H. & B., T		362	12	Thrifty Parson, The	Essanay, C		990	5
Ring off	Savoia, Co		525	1	Truth will Out	Gem, D		1000	1
Red Barrier	Vitagraph, D		1102	4	Tiny Tim Visits the Circus	Gaumont, C		290	11
Rodolfi Outwitted	Ambrosio, C			19	Taming their Parents	Lubin, Co		624	19
Raven, The	American Standard, D		950	9	Tananarivo	Pathe, T		445	1
Robert's Lost Supper	Barker, C		470	30	Troubadour's Triumph	Rex, D		1000	11
Restitution	Eclair, D		2320	16	Teddy's Unlucky Day	Urbanora, C		465	1
Roman Catholic Mission in China	Eclair, T		550	23	Thread of Destiny	A.B., D		977	23
Rendezvous Interrupted	Itala, C		575	26	Telltale Umbrella	Barker, C		615	5
Roscambole's Gloves	Itala, Tk		945	26	Third Thief	Eclair, Co		565	11
Redemption	Cines, D		992	18	Ten Little Nigger Boys	Empire, Tk		380	23
Ranchman's Anniversary	Essanay, Co		980	19	Tomboy on Bar Z	Essanay, D		986	12
Ransom of Happiness	Gaumont, D		2460	19	Thief's Wife	Flying A., D		1000	8
Ruth Roland, the Kalem Girl	Kalem, E		465	30	Tares of the Wheat	Imp, D		974	15
Romance at Catalina	Melies, D		1007	25	Telltale Message	Kalem, D		1000	26
River Clyde	Pathe, T		314	15	Tight Fit	Pathe, C		387	11
Red Man's Conscience	Urbanora, D		2080	15	Tempted by Necessity	Selig, D		1005	16
Rhodes	Pathe, T		280	22	Trail of Guilt	Ammet, D		713	11
Raising Chickens	Urbanora, E		375	22	Tweedledum Studies Mathematics	Ambrosio, C		484	16
Ride on the Rigi Railway	Welt, T		374	23	Tramp's Ingratitude	Gerrard, D		790	11
Sevillan Keynotes	Cabot, T		505	11	Travels in Japan	Gerrard, T		610	18
Strange Story of Elsie Mason	Kalem, D		1115	5	Trawling in Napier, New Zealand	Heron, I		465	11
Substitute Heiress	Lubin, D		1049	2	Touch of a Baby	Hepworth, D		750	19
Shot that Failed	Bison, D		998	1	Truth Above All	Itala, C		500	19
Soldier's Duty, A	Edison, D		1000	11	Town of Grasse, The	Lux, T		320	18
Shotgun Ranchman, The	Essanay, D		988	9	Those Lovesick Cowboys	Nestor, Co		950	11
Starbucks, The	Flying A., D		1970	4	Timid Lovers, The	Pathe, C		676	15
Slate Industry	Lubin, I		363	19	True Fish Story	Pathe, C		314	15
Story of a Wallet	Nestor, D		954	4	That Quack Cure	Pathe, C		595	18
Salad Washing	Pathe, C		314	4	Tiger Hunting in the Province of Naini Dink (Tonkin)	Pathe, E		436	18
Snapshot, The	Pathe, D		873	4	Tannforsen, Sweden	Svea, T		340	30
Subterfuge	Selig, Co		437	5	Tweedledum Mistakes his Flat	Ambrosio, C		460	23
She Cried	Vitagraph, Co		793	9	Tweedledum as a Tenor	Ambrosio, C		420	30
Smoker, The	A.B., Co		595	26	The Last Resort	Bi on, D		955	22
Story of the Equine Spy	A. & C., D		2060	18	Tattoo, The	Bison, D		1000	29
Stout and Thynne, Conjurers	Cines, C		656	4	Tootles Buys a Gun	Cricks & Martin, C		435	25
Strength and Cunning	Cines, D		2030	15	Through Greece	Eclair, T		465	16
Sins of the Fathers	Eclair, D		3,200	2	Two Little Waifs	Lux, D		1130	25
Sunshine	Essanay, D		980	12	Time Averages	Reliance, D		982	11
Sculptor's Catch, The	Gaumont, Co		980	9	Tricked by Smugglers	Selig, D		1010	2
Society Witch, A	Gaumont, D		1415	12	Tempting Providence	Cont'l, D		2100	26
Strong Arm Nellie	Kalem, Co		435	26	Tiny Tim's Money Box	Gaumont, C		690	30
Samaritan of Coogan's Tenements	Lubin, D		1055	23	Uncle Mun and the Minister	Edison, C		1000	8
Satin and Gingham	Lubin, D		1054	23	Uncle Bill	Nestor, Co		1000	11
Stroke Oar, The	Lubin, D		1051	23	Under False Colours	Edison, D		1000	4
Surgeon, The	Lubin, D		1057	26	Useless Sacrifice	Brockliss, D		2631	23
Suitors and Suit Cases	Lubin, C		685	26	Unmasked	Cines, D		2082	22
String of Beads	Melies, D		1000	18	Unsuitable Suitor, The	Gaumont, Co		700	16
Sister Love	Pathe, D		1562	8	Unmerited Shame	Pathe, D		972	25
Sad Devil	Selig, C		1033	16	Usurper, The	Gaumont, D		2780	26
Smuggler's Daughter	American Standard, D		910	19	Ukko Till	Duskes, D		1330	30
Stenographer Wanted	Kalem, Co		594	9	Vicar of Daneville	Cosmopolitan, D		890	5
Skinflint, The	Kalem, D		1015	12	Views of Cannes	Lux, T		860	4
Sheriff's Mistake	Lubin, D		1065	5	Valley of Otta	Svea, T		326	9
Stab of Disgrace	Barker, D		940	26	Visit to Copenhagen	Urbanora, T		360	8
Star Eyes' Strategy	Bison, D		1000	25					

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Length.	Date.	Title.	Maker.	Length.	Date.
Views in Calcutta	Edison, T	1000	4	Which is Which?	Ambrosio, Co	735	12
Valley of Olta	Svea, T	326	9	What Might have Been	Brockliss, D	778	29
Vandal Leopard	Pathe, C	460	22	What Matter the Price	Cricks & Martin, D	645	23
Voice of Warning	Selig, D	948	26	Willie and the Pastry Cook	Eclair, C	715	23
Victims of a Petrol Famine	Gerrard Film Co., C	400	25	Woman in White	Gem, D	2050	22
Vagand, The	American Film Releases, D	2750	26	Worries of a Parkkeeper	Gerrard Film Co., C	260	14
Warning Hand, The	Essanay, D	990	5	Western Episode, A	Bison, D	1010	15
Wanderer, The	Flying A, D	1015	1	Workman's Honour, A	Cricks & Martin, D	950	16
When Uncle made his Will	Lux, C	550	8	When Wealth Torments	Essanay, Co	984	23
Will of Destiny	Melies, D	1056	11	Would-be Heir, The	Flying A, D	1000	15
What the Milk Did	Powers, Co	1000	4	Water Right War	Kalem, Co	990	30
Wrecker, The	Pathe, D	923	1	When Taro Received a Letter	Mikado, C	423	4
Wiffles Tries Cinema Acting	Pathe, C	660	1	When Mandy Came to Town	Thanhouser, C	1000	29
Washerwoman's Husband	Brockliss, C	490	16	When Justice Tempters Mercy	Thanhouser, D	1000	29
White Geranium	Cines, D	807	8	When California was Young	Vitagraph, D	1010	25
Willie and the Wicked Cook	Eclair, C	680	5	War Arrow, The	Pathe, D	602	22
Way of the Mountain	Lubin, D	1053	26	When Love Rules	Rex, D	1000	30
Winner and the Spoils	Majestic, D	985	25	When Persistency and Obstinacy Meet	Vitagraph, Co	948	30
Where the Shamrock Grows	Rex, D	995	16	Young Naturalist	Cosmopolitan, Co	420	16
Woman in White	Thanhouser, D	2000	22	Young Hearts and a Wise Head	Pathe, Co	939	22
Whom God hath joined	Thanhouser, D	1000	25	Young Millionaire	Kalem, D	604	16
Water Rats, The	Lubin, D	1052	12	Young Terror, A	Pathe, C	579	1

Films to be Released during February, 1913.

All for Jim	Majestic, D	1016	1	Boss of Katy Mine	Essanay, D	939	13
A Suffragette in Spite of Himself	Edison, C	600	2	Bridal Room	Imp, D	938	13
Animal Within, The	Flying A, D	967	1	Biter Bit, The	Pathe, C	648	5
Auntie is Transformed into a Pig	Lux, C	670	5	Basque Wedding, A	Pathe, T	481	8
Arab's Bride, The	Thanhouser, D	1000	15	Brother's Acquittal, A	Reliance, D	975	19
An Elephant on their Hands	Vitagraph, Co	967	6	Bedelia and the Newly Weds	Reliance, C	999	21
As You Like It	Vitagraph, D	3115	8	Bob's Deception	Rex, D	1005	15
As the Bells Rang Out	A. B., D	457	23	Bunny at the Derby	Vitagraph, Co	577	13
Adventuress Outwitted	Clarendon, D	715	9	Bay of Cattaro	Welt, T	311	23
Adhesion	Cricks and Martin, C	410	7	Bob and the Apache	Cines, Co	604	15
At the Foot of the Scaffold	Hepworth, D	1975	9	Billy Boy	A. & C., C	484	19
At the Foot of the Ladder	Thanhouser, C	1000	19	Beauty Spot, The	American Standard C	645	9
Arabian Sports	Vitagraph, E	1010	15	Breezy Blackpool	B. & C., T	385	27
Ascending Mt. Blanc	Gaumont, Sc	370	16	Burglar Burgled	Cosmopolitan, Co	650	13
An Artist's Nightmare	Pathe, C	684	12	Bidoni as Orderly	Cines, C	817	15
Atala	Selig, D	1000	16	Bloomer Seeks a Smile	Cines, C	360	15
A Glass of Goat's Milk	Clarendon, C	400	20	Broncho Billy's Love Affair	Essanay, D	990	16
Almost a Man	Essanay, Co	987	27	Bronx Cocktail, A	Imp, C	310	16
Alkali Ike's Motorcycle	Essanay, Co	989	27	Beware Painting	Italia, C	450	2
Alfonso and His Umbrella	Gerrard, C	340	16	Busy Day in the Juggle	Kalem, C	670	27
Artist's Tragic Idyll	Gerrard, D	730	20	Bravery of Dora	Lubin, D	1013	27
Arabella and the Wizard	Lux, C	494	26	Bob's Cheque	Alter Ego, C	550	26
Atonement	Nordisk, D	2184	9	Bridge of Life	Comet, D	1950	26
An Amateur Cowboy	Pathe, C	474	19	Bloomer, Wrestling Champion	Cines, C	469	22
An Amateur Poisoner	Pathe, C	666	22	Bidoni Absent Minded	Cines, C	670	26
Ailantho's Silkworm	Pathe, Sc	521	22	Boomerang, The	Nestor, Co	977	26
Battle of Wits	Kalem, D	1005	2	Betrayed by a Kiss	Pathe, Co	665	19
Brutality	A. B., D	1009	9	Boy and the Burglars	Pathe, Co	664	19
Burglar at the Ball	Hepworth, D	575	2	Badger, The	Urbanora, N	370	19
Battle in the Virginia Hills	Kalem, D	970	9	Converts, The	A. B., D	986	2
Bettina's Substitute	Vitagraph, Co	557	1	Chichester and Arundel	H. and B., T	370	2
Billy's Shoes	A and C, C	765	5	Cruel Deception	A. and C., D	2500	1
Blood Stain, The	A and C, D	980	8	California Snipe Hunt	Kalem, C	525	9
Burglar's Dilemma	A. B., D	1007	16	Capt. Ben's Yarn	Majestic, D	999	5
Bloomer Out of Work	Cines, C	450	1	Carmen of the Isles	Selig, D	937	2
Broken Ideal	Cines, Co	774	5	Country Woman in Disguise	American, Ltd., Co	675	2
Bullfight	Cines, A	436	5	Corfu and the District	Brockliss, T	355	8
Bronco Billy's Heart	Essanay, D	988	1	Comic Film Journal. No. 5	Duskes, C	—	16
Billy McGrath's Art Career	Essanay, Co	987	6	Chaperon Gets a Ducking	Kalem, C	525	13
Blind Musician	Imp, D	528	2	"Conway," the Kerry Dancer	Kalem, P	140	13
Bar. K. Foreman	Lubin, D	1064	13	Cry for Help, A	A. B., D	1000	23
By the Sea	Lubin, D	1057	16	Cowboy Guardians, The	Bison, Co	1000	12
Between Love and War	Selig, D	1004	1	Comic Film Journal. No. 6	Duskes, C	—	7
Bludsoe's Dilemma	Flying A, D	1000	1	City of New York	Gerrard, T	495	1
Brand of Cain	Ammex, D	999	22	Calino & Simple Simon's Double Wedding	Gaumont, C	540	6
Bold Story, A	Clarendon, C	600	2	Curing Hubby	Imp, C	425	9
Bob's Ill Luck	Cines, C	434	8	Cupid on the Job	Majestic, Co	759	22
Bloomer and Stout Seek a Wife	Cines, C	443	12	Conflict's End	Rex, D	1000	13

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Cook's Triumph, The.....	Elite, C		610	2	Grim Claims of War, The.....	Gaumont, D		850	2
Copper's Revenge.....	Gaumont, C		880	16	Guilty Baby, The.....	Thanhouser, D		1000	12
Courageous Blood.....	Lubin, D		1032	27	Gontran's Obligatory Dinner.....	Eclair, C		710	2
Criminologist, The.....	Nestor, D		956	15	Gretna Green.....	Heron, D		700	16
Carl von Gordon's Family.....	Nestor, Co		1000	19	Guilty Conscience, A.....	Lubin, C		165	20
Cupid and the Cat.....	Pathé, Co		655	12	Glimpses of Denmark.....	Urbanora, T		295	5
Chase Across the Continent, A.....	Edison, D		1000	26	Grandad's Exile.....	Cricks & Martin, D		910	27
Chef for a Day.....	Gerrard, C		350	20	Girl of the Manor.....	Flying A, D		965	19
Cure that Failed, A.....	Imp, C		499	27	His Last Dollar.....	A. B., Co		397	2
Coloured Servant.....	Nordisk, C		722	2	His Father's Choice.....	Lubin, C		662	2
Coming of the Immigrant.....	Pathé, I		610	22	His Father's Son.....	Thanhouser, D		1000	1
Crooked Path, The.....	Pathé, D		937	22	His First Skate.....	Lubin, C		309	6
Canine Sherlock Holmes.....	Urbanora, D		1040	19	His Partner's Snare.....	Melies, D		1038	1
Drowsy Dick's Dream.....	B. & C.		530	9	How Jack Won Out.....	Reliance, Co		485	5
Driver of the Deadwood Coach.....	Kalem, D		1005	6	Hand of Mystery.....	Rex, D		850	1
Don't Pinch my Pup.....	Thanhouser, D		1000	5	How Neddy the Nut Got Left.....	Special, C		487	9
Dance at Silver Gulch, The.....	Essanay, D		946	6	Henley to Wallingford.....	H. & B., T		375	16
Divorce, The.....	A. B., C		502	16	His Western Way.....	Lubin, D		1060	16
Diplomatic Lover, A.....	Pathe, Co		754	1	Hogan v. Schmidt.....	Lubin, C		360	16
Dog-gone question, A.....	A. & C., C		475	12	Horse Thief's Daughter.....	Nestor, D		975	5
Draughtman's Revenge, The.....	Barker, D		1115	13	Hereditary Taint.....	Pathé, D		1324	8
Daughter of the Redskins.....	Bison, D		1800	8	Her Choice.....	Vitagraph, D		932	6
Dollar Saved is a Dollar Earned.....	Edison, D		990	12	How Molly and Golly got Pa's Consent.....	Barker, Co		575	9
Daughter's Sacrifice.....	Kalem, D		1005	20	High Tens Valley.....	Cabot, T		431	20
Double Event, A.....	Pathe, C		1063	5	His Mexican Wife.....	Essanay, D		990	9
Dupin's Clarionet.....	Urbanora, C		305	5	Heart of a Soldier.....	Flying A, D		1000	5
Day's Outing, A.....	A. B., C		409	22	Home Sweet Home.....	Lubin, D		1062	23
Doctor for an Hour.....	Edison, Co		1000	19	Hand Bag, The.....	Vitagraph, Co		567	15
Daughters of Senor Lopez, The Flying.....	A., D		1000	12	His Punishment.....	Cosmopolitan, D		1000	9
Death of Lucrece.....	Gaumont, D		1120	16	Horseshoe, The.....	Cines, C		635	15
Deacon's Shoes, The.....	Majestic, Co		436	26	Home Rule.....	Elite, C		456	9
Devil's Daughter, The.....	Nordisk, D		3008	16	Hawkeye has to Hurry.....	Hepworth, C		525	16
Dawning, The.....	Vitagraph, D		1826	22	Honest Finder.....	Elite Co		832	13
Diamond, The.....	Eclair, Sc		535	13	Happiness of the Heart.....	Gaumont Co		1000	20
Drastic Remedy, A.....	Gaumont Co		690	20	Hunted Down.....	Invicta, D		1000	22
Dupin visits Marseilles.....	Urbanora, C		470	19	He had but 50 Cents.....	Imp, C		699	23
Enchanting Country of Amalfi.....	Cosmopolitan, T		360	2	Honour of his House.....	Pathé, D		2058	19
End of the Feud.....	Lubin, D		1046	6	In Old California.....	A. B., D		991	6
Engagement of Miss Elsie.....	Cines, D		908	8	In the Springtime of Life.....	Pathé, D		3425	1
Excursion to Aram Pruma Castle.....	Gelebert, T		436	20	In the Furnace Fire.....	Vitagraph, D		1010	1
Exotic Fish.....	Gaumont, N		300	9	Ireland, the Oppressed.....	Kalem, D		975	16
Early's Awakening.....	Powers, D		675	8	In Payment Full.....	Rex, D		1000	6
Eye of the Idol, The.....	Clarendon, D		1285	16	Iron Heel, The.....	Essanay, D		975	9
Early Days in the West.....	Invicta, D		1020	15	In the Garden Fair.....	Vitagraph, D		954	15
Flashes of Light.....	Ambrosio, D		1235	6	Incognito.....	Gaumont, C		560	16
Faithful.....	A. B., D		994	6	In Freedom's Cause.....	Pathé, D		949	12
Factory Girl's Honour.....	B. & C., D		917	16	It Pays to be Kind.....	American Standard, D		745	16
From the Submerged.....	Essanay, D		983	2	Indiscreet Porter.....	Celio, Co		605	22
Faint Heart Never Won Fair Lady.....	Lux, C		420	1	Indian Ishmael.....	Invicta, D		1010	26
Fate's Way.....	Powers, D		980	1	It Might have Been.....	Lubin, D		1022	27
For The Mikado.....	Thanhouser, D		1000	15	Johnny on the Spot.....	Reliance, Co		499	1
Faithful Unto Death.....	Vitagraph, D		313	6	Jinks' Birthday Party.....	A. B., C		513	6
Faraway Fields.....	Rex, D		1026	8	Jeff's Downfall.....	Barker, D		995	6
Foiling the Fire Fiends.....	Selig, D		988	6	Japanese Magic.....	Urbanora, D		465	6
From Cowardice to Honour.....	B. & C., D		1377	23	Just Luck.....	Vitagraph, Co		492	22
Foundling, The.....	Edison, D		1000	15	James Patterson.....	Elite, D		2300	27
Finger of Suspicion.....	Kalem, D		1000	23	John Collier's Escape.....	Selig, D		402	23
Face to Face with a Leopard.....	Lux, D		850	12	Kerry Gow.....	Kalem, D		2770	5
Fishergirl of Venice.....	Pathe, D		2103	5	Kitty and the Bandits.....	Lubin, D		1060	6
Face or the Voice.....	Vitagraph, D		879	13	Kitty's Little Love Affair.....	Pathé, C		792	8
Falls of Cadyville.....	A. & C., T		200	19	Knowing Dog, A.....	Pathé, C		625	15
Foster Sister, The.....	Brockliss, C		449	16	King the Detective and the Smugglers.....	Imp, D		939	3
Funnycuss Manicurist.....	Eclair, C		595	6	Lieut. Daring and the Photographing Pigeon.....	B. & C., D		1245	2
For Her Husband's Sake.....	Gaumont, D		1010	13	Lucky Fall, A.....	Lubin, D		1003	9
Fugitives, The.....	Imp, D		980	20	Locked Out.....	Lubin, C		397	9
From beginning to Finish.....	New Agency, E		236	16	Love and War.....	Majestic, D		985	5
For Love is Life.....	Pathé, D		3156	22	Legend of Lost Arrow.....	Selig, D		505	2
Father.....	Reliance, D		997	26	Love of Lady Irma.....	A. B., D		988	13
Firefighter's Love, The.....	Selig, D		1005	16	Linked Together.....	Edison Co.		500	8
Father and the Boys.....	A. & C., Co		960	26	Lace Makers' Romance.....	Gaumont Co.		1320	
Fire Fighters of Miln.....	Cosmopolitan, T		350	16	Lie not unto your Wife.....	Imp. Co.		570	6
Fiancé's Dilema.....	Cines, Co		530	26	Leah the Forsaken.....	Imp D		2421	6
Friends in San Rosario.....	Selig, Co		707	23	Lamprey Fishing.....	New Agency, E		367	9
Fire Cap, The.....	Selig, D		1115	27	Lost Inheritance.....	Selig, D		988	2
Freight Train Drama.....	Selig, D		1038	27	Love and Craftiness.....	Brockliss, C		450	5
Germany's Delightful Rivers.....	Welt, T		378	9	Law of the West.....	Cosmopolitan, D		2500	6
Great Tiger Ruby.....	Cricks and Martin, D		1001	16	Law of God.....	Flying A., D		1012	0

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Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Lady Doctor, The	Gaumont	Co.	670	5	On the Mountain of St. Gothard (Series II)	Gaumont	T	300	6
Love Token, The	Lubin	D	1008	22	Old Sweetheart, The	Imp.	D	935	9
Love Laughs at Locksmiths	Pathé	C	533	2	Official Appointment	Vitagraph	D	787	13
Life for a Life	Cines	D	2322	15	Out of the Shadows	Vitagraph	D	1010	15
Latest Additions to U.S.A. Navy	Edison	E	600	22	Old Reporter, The	Edison	D	1000	22
Love and a Burglar	Hepworth	C	650	20	On the Mountain of St. Gothard (Series III)	Gaumont	T	315	13
Luck's Out	Nordisk	C	771	16	Old Doll Maker	Invicta	D	1000	12
Lodging for the Night	Pathé	Co	378	12	Obsession, The	Melies	D	1020	22
Looking for a Job	Pathé	C	552	15	On the Steps of the Throne	Pasquali	D	3350	23
Lessons in Courtship	Vitagraph	Co	462	22	On the Line of Peril	Vitagraph	D	1013	20
Life Regained	Brookliss	D	2925	26	Oh, My Aunt!	Cricks & Martin	C	720	22
Legal Murder	Eclair	D	2355	9	On the Mountains of St. Gothard (Series IV.)	Gaumont	T	335	23
Loneliness of Neglect	Flying A	D	1000	22	One Hundred Franc Gold Piece	Itala	Co	435	16
Lighting of Love's Way	Invicta	D	1010	22	Old Prospector	Nestor	D	977	22
Lady Leone	Invicta	D	1470	22	Orphan, The	Pathé	D	1966	22
Leopold, the Leopard	Lux	C	688	22	Old Organist	Rex	D	980	27
Lake of Traun	Sascha	T	350	22	Pink Corset, The	Ambrosio	Co	790	2
Monastery of Piedra Aragon	Cabot	T	384	6	Preparing the Den	A.B.	C	496	13
Mifanwy, a Tragedy	Hepworth	D	675	6	Pimple's Eggs-traordinary Story	Cosmopolitan	C	295	2
Mayor from Ireland	Kalem	D	1015	9	Prince Arthur	Cosmopolitan	D	910	2
Merchant of Venice	Thanhouser	D	2000	8	Polidor's Perfume	Pasquali	C	535	2
Mouth of the Adour	Gaumont	T	240	2	Pickles	Pathe Frères	C	305	1
Mountebank's Daughter	Lubin	D	1003	16	Penitent, The	Essanay	D	786	13
May and December	Pathé	D	1238	1	Pulque Pete and the Opera Troupe	Kalem	C	455	20
Mickey's Pal	A. & C.	D	1025	15	Palmetto Hat Industry	Lubin	I	345	20
My Hero	A. B.	D	1007	20	Percy the Bandit	Nestor	Co	957	12
Marvellous Valley of Lerio	Cosmopolitan	T	350	6	Prospector and the Indian	Pathé	D	725	5
Mr. Hubby's Wife	Essanay	Co	980	9	Poverty's Thrall	Pathé	D	1948	8
Mummy and the Cowpuncher	Kalem	C	560	23	Pimple as Cinema Actor	Cosmopolitan	C	495	9
Mayor's Crusade	Kalem	D	985	23	Power of Love	Flying A	D	1000	15
Medicine of the Future	Lux	C	410	8	Passing Cloud, A	Gaumont	Co	800	13
Mother's Strategy, A	Lubin	D	1014	20	Problems of Aviation	Gaumont	Sc.	266	16
Moth and the Flame	Melies	D	1020	15	Playtime in Old Japan	Pathé	E	353	15
Masquerader, The	Pathé	C	461	8	Plan that Failed, The	Powers	Co	775	15
Maros, The	Pathé	F	502	8	Polidor as an Orderly Soldier	Pasquali	C	555	16
Mike's Brainstorm	Selig	C	920	13	Poet and Peasant	Vitagraph	D	1013	20
Man Amongst Men	Selig	D	1000	13	Pimple as a Ballet Dancer	Cosmopolitan	C	230	16
Mamma's Glove	Urbanora	D	765	5	Peninsula of Sorrento	Cines	T	273	22
Modern Atlanta	Vitagraph	Co	1010	13	Pat Clancey's Adventure	Edison	D	1000	26
Merrypimple and the Statue	Ambrosio	C	433	20	Prodigal Son	Gerrard	D	2665	8
Mother's Day Out	Clarendon	C	390	23	Pineapple Culture	Gaumont	I	350	20
Mannequin, The	Elite	D	1859	9	Prodigal's Return	Hepworth	D	875	27
Miss Nelly's Marriage	Gaumont	Co	820	13	Pass It On	Hepworth	Co	550	27
Mother-in-Law must Marry	Itala	Co	590	2	Piccaninnies and the Water Melons	Imp.	C	931	27
Mountain Tragedy	Kalem	D	1000	27	Queen for a Day	Edison	D	1000	8
Matrimonial Breeze	Pathé	C	349	15	Question of the Hair	Selig	Co	604	23
Michael McShan	Vitagraph	Co	695	20	Redeemed Reputation	Ammex	D	1012	8
Mystery of the Astorian Crown	Cricks & Martin	D	765	20	Romance of the Rails	Edison	D	1000	1
Prince	Elite	Co	893	13	Real Thing, The	Hepworth	Co	550	2
Merry Widows	Eclair	D	3250	13	Rescue, Care and Education of Blind Babies	Edison	T	1000	5
Mathilde	Gerrard	Tk	475	13	Race with Time	Kalem	D	825	16
Mystery Man and His Box	Gerrard	Tk	330	23	Ranch Mates	Lubin	D	1060	13
Mind Reading Extraordinary	Pathé	Tk	800	19	Rangers Girls	Melies	D	1033	8
Magic Goldfish	Pathé	T	319	19	Red Cross Nurses, The	Gaumont	D	1300	9
Market in Kabylia	Selig	D	1005	23	Rush Hours, New York	Kalem	T	545	20
Mantle of Red Evans	Selig	D	1002	27	Redemption of Riverton	Invicta	D	1010	15
Miss Aubry's Love Affair	A.B.	D	998	2	Reformed Outlaw	Cosmopolitan	D	1050	16
New York Hat, The	Empire	I	461	9	Recognition	Flying A	D	1000	22
New Zealand Flax Industry	Special	T	215	6	Struggle of Hearts	Lubin	D	1058	2
New Zealand Ferns and Waterfalls	A.B.	Co	590	16	Sailor's Heart, A	A.B.	C	999	6
Never Again	Edison	D	1000	5	She is a Pippin	A.B.	C	486	9
Non-commissioned Officer	Pathé	T	445	1	Scenes in Kent	B. & C.	T	421	6
"Nam Gioa," or Festival of Heaven	Pathé	N	334	1	Something Wrong with Bessie	Kalem	C	525	11
Night Birds	Cines	T	251	8	Soldiers' Furlough	Lubin	D	1008	9
Naples	Flying A	D	1000	8	Stolen Symphony	Lubin	D	2023	16
Nell of the Lampas	A. & B.	T	410	23	Serious Sixteen	A.B.	Co	535	13
Norwich	Lubin	C	689	23	Sword Swallower	Brookliss	C	312	5
Nora the Cook	Pathé	D	1693	15	Sold, A "Bear" Fact	Cricks & Martin	C	430	1
Nick Winter and the Ace of Clubs	Eclair	S	430	6	Scheme, The	Essanay	Co	988	2
Now the Sun Sets	Gerrard	C	370	9	Saving the Game	Edison	D	600	8
Never Failing Remedy	Powers (1912)	T	262	26	Simple Simon Licks the Wrong Stamp	Gaumont	C	420	2
New York's Fire Fighters	Selig	D	872	9	Strange Place and Quaint People in New York	Kalem	T	456	16
Old Songs and Old Memories	Welt	T	298	16					

FILMS TO BE RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Salt Lake City	Edison, T		500	15	Secret of the Mine	Lux, D		2000	1
Sally Anne's Strategy	Edison, D		675	15	Scenes in Dauphine	Lux, T		430	5
Short-sighted Detective	Gerrard, C		400	1	Smouldering Spark	Selig, D		1490	9
Sticky Affair	Hepworth, C		475	13	Shade of the Creditors	Brockliss, D		1130	13
Stickleback, The	Pathe, N		374	8	Saved by a Child	Cosmopolitan, D		400	6
Salome	Savoia, D		2350	8	Supreme Sacrifice	Céliot, D		2024	12
Slippery Jim	A. & C., D		984	22	Where New Zealand Meets the Sky	Special, T		260	2
St. John de Las Abadesas	Cabot, T		322	27	When Love Leads	Lubin, D		1057	6
Somaliland, Series IV	Cines, T		335	15	Wireless Message, A	Reliance, D		1008	8
Shadow of the Cross	Essanay, D		940	16	Wonderful One-horse Shay	Lubin, D		1058	13
Supreme Test, The	Essanay, D		982	20	Woman Alone, A	Majestic, D		1000	15
Saving the Innocents	Flying A, E.		377	12	Western Vacation, A	Nestor, D		990	1
Stage-Struck Sally	Lubin, C		363	27	When we were in Our Teens	A B, C		475	20
Saragossa	Pathé, T		276	12	What the Bell Told	Gem, D		1000	5
Strange Peacemaking, A	Pathé, C		716	15	When Hearts are Tramps	Gaumont, Co		1000	9
Secret of the Safe	Cines, D		2778	22	Weary's Revenge	Majestic, D		—	23
Stain, The	Essanay, D		989	23	Won by a Call	Nestor, D		990	8
Sultan's Diamonds	Gerrard, D		2300	23	Wrongfully Accused	Selig, D		1012	13
Simple Simon and Calino's Panther	Gaumont C		680	23	Well-Matched Matrimony	Brockliss, C		515	20
Sally in Our Alley	Hepworth D		900	23	Wrongly Accused	Champion, D		1015	20
Shadow of Evil	Itala, D		2165	16	When it Comes Off	Cricks & Martin, C		485	15
Stolen Treaty	Nordisk, D		3165	2	Woman's Trick, A	Eclair, Co		645	6
Swat the Fly	Powers (1912), N		210	22	Willie and Bombardier Wells	Eclair, Co		1000	6
Scenes in the Trossachs	Urbanora, T		345	19	Winking Parson, The	Edison, Co		400	22
'Twixt Love and Ambition	Lubin, D		1051	2	Winning His Stripes	Hepworth, D		875	20
Two Little Rangers	A & C, D		1000	1	Wreckers, The	Imp., D		919	16
Toymaker, The	Vitagraph, D		941	1	Will, The	Lux, D		1850	15
Tree as a Peacemaker	Cines, D		964	1	Woman of Impulse, A	Pathé, D		1276	12
Toll Gate Raiders	Kalem, D		1025	13	Wiffles at the Front	Pathé, Co		1108	12
Tree Imp, The	Majestic, D		1000	12	Wild Buffalo Hunting in Cochin China	Pathé, E		337	15
Trails of Faith	Reliance, D		999	12	Why You Should Kill that Fly	Pathé, Sc		497	15
The Counts	V tagraph, Co		633	8	When Father is a Vay	Elite, Co		809	13
Tweedledum and Friscot fight a Duel	Ambrosio, C		399	13	Willie wa'ches over the Home	Eclair, Co		695	13
Taming A Husband	A.B., Co		986	20	Western Girl	Essanay, D		970	23
Thief, Toe	Cricks & Martin, D		720	13	Ways of Destiny	Gerrard, D		2400	15
Trout Fishing in Lake Tempo	Empire, E		350	23	When Thieves fall out	Gaumont, D		2960	23
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	When the Cats away	Gaumont, Co		680	23
Terrible Mistake, A	Gaumont, D		1775	6	Woes of a Kinematograph Operator	Pathé, C		499	22
Tireless Trombonist, The	Gaumont, C		800	9					
Trip on the Medway	Heron, T		363	13					
Two Boys	Lubin, D		1004	23					
Trip round a colliery at Lens, France	Pathe, I		525	5					
Trip round the Bay of Rio de Janeiro	Pathe, T		434	5					
Two Souls	Thanhouser, D		1000	5					
Twisted Trial, The	A.B., D		998	27					
Through the Flames	Cosmopolitan, D		1250	9					
Time Flies	Essanay, Co		985	20					
Tim	Edison, D		960						
Tempest in the Bay of Biscay	Gaumont, T		270	13					
Tickets, Please	Lux, Co		721	15					
Two of a Kind	Majestic, D		981	29					
To Right the Wrong	Pathé, D		1620	15					
Thus Many Souls	Rex, D		1000	20					
Through Memory Blank	Rex, D		1000	22					
Triangle, The	Selig, D		1210	20					
Tananarivo	Svea, T		420	16					
Through South India	Eclair, T		350	13					
Trio Sturia	Pathé, T		413	19					
Upper Valley of the Brembo	Ambrosio, T		370	11					
Unforeseen Predicament	Cines, Co		859	8					
Under the Stars and Stripes	Pathé, D		843	19					
Understudy, The	Pathé, C		472	22					
Valleys of the Retiche Alps	Brockliss, T		296	1					
Viterbo	Cines, T		259	1					



Scene from "Flying A" Film.

THE GIRL OF THE MANOR.

Released February 19th.

Approx. Length, 965 feet.

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

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Releasing:—FLYING A Films.

"THE FRAUD THAT FAILED." (*American Co.*)

Cast:

Mrs. Wren Louise Lester
 Mabel Wren Pauline Bush
 Mr. Ricketts Jack Richardson
 Mrs. Ricketts Jessalyn Van Trump
 The Ranger Warren Kerrigan

Mrs. Wren and her pretty daughter, Mabel, lived alone on a desolate ranch. Ricketts, their nearest neighbour, had long coveted the fine ranch owned by Mrs. Wren, and went one day



to see how he might defraud her out of it. In a spirit of fake friendship, he commented on the condition of the ranch, knocked at loose boards, and shook his hands sagely. He finally offered to buy, and the lonesome woman readily agreed. Home went Ricketts, and returned with a fake deed, not calculating on the handsome young man who had ridden in and chatted with the two women. With that fine instinct which unconsciously suspects foul play, the ranger, after being informed the reason for the deed, asked permission to examine it. This he did with curious eyes, and soon discovered the joker in the contract. Instantly animosity sprang up between them. Off they went on horseback down the mountain side, firing shot after shot. The ranger's horse, being the faster of the two, soon overhauled that of Ricketts. They engaged in a deadly embrace, swinging treacherously to and fro over the backs of their galloping horses. With a death-grip on Rickett's throat, the ranger bore him over the side, and they both fell into the dust of the road. Returning to the ranch, the ranger decided, with Mabel's permission, that he would stay for ever and a day.

Released March 5th.

App. length 995 feet.

"THEIR MASTERPIECE." (*American Co.*)

Absorbed in his painting, Robert Gainsworthy neglects his beautiful wife—not intentionally—but rather in the pre-occupied way of a man who did not want the single train of thought broken. He worked for days on his studio without ever speaking to her, and the strain told on their relations, for the wife brooded bitterly. Jack Sanders, a globe-trotting cousin of Robert, visited at the Gainsworthy home. He took many strolls with the heart-sick wife, and found himself madly infatuated. Sunken deeper and deeper into the fervour of his work, the artist did not see. One day, while rising in his studio, he surveyed the picture, and found the face wanting. Looking from the window, he saw the wife and cousin idly strolling arm in arm. He conceived a plan. He would accuse her of unfaithfulness, study quickly the horrified expression on her face, and paint that expression into the woman of his canvas. He did so, and worked many hours feverishly. Stung to the quick, the innocent wife fell easy prey to the machination of the scheming cousin. The latter proposed that she write a note of farewell, and fly with him temporarily until the husband should come to himself. She fell into the trap easily. Arising from his canvas, the artist knew that his fame was made. He thought of his wife for the first time, and started to go to her. He found the note, the world opened before his feet, the pleasure of his success turned to bitterness. And then the cousin proved unworthy of his trust, and the artist again reclaimed his wife, both, happily, in a new and better understanding.

Released March 8th.

App. length 992 feet.

"THE TRAIL OF CARDS." (*American Co.*)

Don Pedro, a wealthy Mexican, and Bob Renwick, ranch foreman, both loved Bess, and both sought her hand. Her heart she gave to Bob, and when Don Pedro poured his passionate Spanish love into her ears, she sadly smiled and shook her head. Don Pedro taught her to tell fortunes by cards, and Bess often sat alone in the hammock, idly swinging and finding much amusement in the trick. Don Pedro, alone in his garden, brooded. He determined to kidnap her, and took two Mexicans with him to her home. He found her in the hammock, threw a rope around it quickly, swung it between the saddles of his peons, and they galloped off. Swinging, cradle-like, between the horsemen, Bess bethought herself of her cards, and dropped them one by one through the hammock. Later, her absence was discovered, and, frantic, Bob, with a posse, took up the pursuit. He found cards scattered along the way, and followed the trail to the mountains. There a battle royal occurred, and the Don, defeated by the very cards whose use he had taught Bess, retired into the hills to spend the remainder of his worthless life.

Released March 5th.

App. length 992 feet.

BARKER FILMS,

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"THE TURNING POINT." (Barker.)

Featuring :

Mr. Goodchild Mr. J. H. Batson
 Mrs. Meadows Miss Rachel de Solla
 his housekeeper.
 Meegan Mr. Peter Gale
 The Mate Mr. Tom Coventry
 thieves.

Meegan, a thief, and his pal, the Mate, follow Mr. Goodchild, a benevolent old gentleman, from a coffee stall, and rob him of his watch and chain. The Mate, in a garret, refused to share the plunder with Meegan, hides the property under a mattress, and kicks Meegan out. By a coincidence, Meegan, hungry, calls at Mr. Goodchild's house for food. Mr. Goodchild comes home just as Meegan is being turned away from the gate by the housekeeper. A constable standing near, and the fact that he is also standing before the man from whom he stole the watch, frightens the thief. Meegan pretends remorse. Goodchild takes the man into his house, and sees him to bed in a room next to his own. Meegan, as soon as he is alone, steals a pair of silver candlesticks and creeps out of the room. In the dining-room Meegan is caught by Goodchild and the housekeeper. Goodchild has, however, his own way of dealing with the thief, hands him some money and a blessing, and sends the astonished thief away. Meegan, deeply touched after all, gets back to the Mate's bedroom and attempts to take the watch and chain from him. There is a struggle. The Mate fires a revolver shot at him, and Meegan staggers out wounded. At last the thief is discovered by the old gentleman. Meegan is dead, and the watch in his hand, and these words scrawled on the gate : "Mister, I am on the strate after this."

Released February 23rd.

Length 953 feet.

"SUSPICIOUS MRS. BROWN." (Barker.)

Mr. John Brown Mr. Tom Coventry
 Mrs. John Brown Miss Blanche Forsyth
 of the Laurels.
 Mr. John Brown Mr. Rolfe Leslie
 Mrs. John Brown Miss O'Connor
 of 10, Albany Mansions.

Mr. John Brown wishes to read the paper, but his wife's tongue will not cease. The irate man leaves the house in a temper. Later in the day, Mrs. Brown finds a lady's handbag on a seat in the park. She discovers the owner's name on a card, and is surprised to find it is the same as her own. Curiosity prompts her to visit this Mrs. John Brown, and restore the bag. In the meantime Mr. John Brown is on his way home. He buys a bunch of flowers for his wife, and passing through the park meets the lady who has lost her handbag. He gallantly offers to help her find it, and off they go. Mrs. John Brown is now at the house of the owner of the bag. The lady is out, so Mrs. John decides to wait. Mr. John Brown and the lady arrive at the entrance of her house. Mr. Brown bids her good-day, when up comes the lady's husband in a taxi. Brown is introduced to Brown; they find they bear the same name. Mr. John Brown is invited in to have a cup of tea. The wife and Mr. John enter the house together. Mrs. John Brown is astonished to see her husband enter with the lady she has been waiting to see, and who now claims the bag. Mrs. John rushes at once to a dreadful conclusion, and bounces out of the room. Arriving at home, the wife resolves to have nothing more to do with a deceiver such as she thinks her husband is. Later Brown arrives. His wife refuses to admit him, so Brown has to remain outside on the step. The wife, however, on retiring to her bedroom later, discovers a burglar in her wardrobe. She appeals at last to Brown from her window. He climbs up the wall into her room, but the burglar escapes. Mrs. Brown is only too pleased to be safe in her husband's arms, and banishes her suspicions for ever.

Released February 27th.

Length 714 feet.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"THE FUGITIVES." (Imp.)**

Henry Clayton is a workman who lives in a small way with his wife and their little girl. Driven by want of funds and her bitter tongue, he commits a small offence. He keeps the knowledge of this from his wife, but one day she sees in the paper that a warrant is out for her husband, and shortly after he is taken by the police and sentenced to a term of imprisonment at Sing-Sing. The little girl left alone with her mother is very unhappy, till finally she wanders away. She goes into an orchard, where she meets a little boy who, tired of his toys, has started off to see what the world is like. The little boy is the son of the Governor of the State, and the two children become confidential. The little girl tells him that her father is at Sing-Sing, and they determine to go there and visit him. Meanwhile, the boy's parents are distracted at his absence, and the police are soon searching everywhere for him. Presently they find a note from the child saying that he has gone away to see the world. The children take tickets for Sing-Sing, and, making their way to the big prison in this district, walk boldly in and ask to see the prisoner. The officials are naturally a little amused at the request, and the children are brought before the Governor of the gaol. They are questioned, and the gentleman learns that the boy is the son of the State Governor who is being sought high and low. His parents are sent for, and in their delight at getting him back safe and sound the offence of the child's father is inquired into. The case is well sifted, and the sentence appearing to be far out of proportion to the crime the Governor decides to commute it, and father and daughter are once more united.

Released February 20th.

Length 980 feet.

"THE OBSESSION." (American Wild West.)

In this powerful drama we have an illustration of the extraordinary effects which a powerful imagination is capable of calling forth, especially in people of a neurotic temperament. The story opens with a scene in which a young man is making up his mind to break off his engagement with a girl who has evidently given him her entire affection. Lee, the man in the case, was never at any time worth a moment's suffering on the part of the sweet-faced Dorothy, but women are strangely illogical in matters of the heart. She is not slow to notice that the man has grown cold towards her, and, hearing that he is contemplating a marriage with another, she writes Lee a piteous note imploring him not to desert her. But the letter is disregarded, and she goes to the church where the wedding of her faithless sweetheart to Jessie is to take place, in the faint hope that a final appeal may win him back even at the eleventh hour. She arrives, however, too late, and sees to her grief Lee and Jessie leaving the sacred building, already man and wife. The wedding supper is being held, and Dorothy peeps in through the window at the bridegroom, who, seeing her face for an instant in the darkness, is taken aback. The idea seizes him at once that he is doomed to be haunted by the girl whom he has deserted. He decides to go abroad for his honeymoon, and takes tickets for himself and bride on an outward bound steamer. Just as the boat is leaving harbour he sees once more the suffering features of Dorothy, and again the idea of being obsessed comes back to him. This thought now becomes a sort of fixed idea with him, till, becoming a monomaniac, one day he flings himself in the sea, preferring death than a life haunted by the remorseful face of the woman he has wronged. He is, however, saved from a watery grave by a sailor, and brought back home an utter wreck, physically and mentally. Meanwhile, Dorothy has broken her heart over the worthless scoundrel. She be-

comes more and more depressed, till in her misery she goes down to the convent garden, which lies on the edge of the coast, with the intention of committing suicide. Just at the critical moment the convent gardener comes on the scene. He suspects that the unhappy girl has some sinister design, and questions her. He is a good-hearted old fellow, with deeply rooted religious feelings. He talks kindly to the stricken girl and counsels her to enter the convent and to devote her life to assisting others rather than to seek a cowardly oblivion by self-murder. The girl is touched at the good man's words, and accepts his advice. She makes her way to the convent and becomes an inmate. Here she devotes her life to charity, especially in the form of nursing. On the arrival home of the half-demented Lee, the doctor decides that his case demands the care of an experienced nurse, and with this object in view sends to the convent and asks for a thoroughly competent woman. The matron chooses Dorothy, who has proved herself worthy of every confidence. She arrives at Lee's house and is ushered into the sick man's presence. For some time he finds it impossible to get rid of the idea that it is the spirit of the injured woman come to haunt him, but when he comprehends that it is Dorothy really and truly in the flesh, anxious to comfort him and forgive him his crime, he recovers his reason, and in a spirit of true humility implores her forgiveness, which the noble-hearted woman only too readily bestows on the erring man.

Released February 22nd.

Length 1,020 feet.

"WRONGLY ACCUSED." (Champion.)

William Johnson is a wealthy widower with an only daughter, Alice. He has also a housekeeper in the person of Mrs. Commons, a lady who was formerly in a good social position, but is now in reduced circumstances. Mrs. Commons has a son, Arthur, a splendid fellow, who has ventured to fall in love with Alice, who is not indifferent to her admirer. The day arrives which marks the eighteenth anniversary of Alice's birth, and a party is given to celebrate the occasion. The young lady is the recipient of many handsome presents, among these being a magnificent necklace adorned with precious stones. Arthur and his little sister, a child of some five summers, are among the guests. The child has in her arms her inseparable dolly, and after Arthur has examined the various presents, including the necklace, the child, struck by the sparkle of the stones, thinks that it would make a pretty decoration for her dolly's neck. Unobserved by everybody present, the little girl places the ornament around the neck of her toy, and leaves the room. The absence of the necklace is soon noticed, and as Arthur was the last person in whose hands it has been seen suspicion not unnaturally falls on him. Arthur is accused and arrested. Poor Alice is distracted, for, in spite of the strong circumstantial evidence against the young man, she has no doubt but that he is innocent. She bitterly reproaches her father, who, carried away by his anger, not only prosecutes the son, but discharges his mother from his service. Alice, in her sorrow, calls on the faithful old housekeeper to share her grief, and discovers, to her amazement, the missing article on dolly's neck. Bearing the child in her arms, who is still clasping her puppet, she makes her way to her father, and the situation is cleared up. Mr. Johnson discovers the excellent qualities possessed by Arthur, and learns also that his daughter is in love with him. Class difference is not so strong in the States as in this country, and Mr. Johnson willingly accepts the man who has been so wrongly accused as a future son-in-law, thus rendering his daughter happy and at the same time atoning for the injury he has done an innocent man.

Released February 20th.

Length 1,015 feet.

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Releasing:—CINES and CELIO Films.



"LIFE FOR A LIFE." (Cines Co.)

A little village is proud of the strength of Vanni Lupo, and when a stranger casts doubts a wager is soon made, and Vanni is matched to wrestle with a wild bull, the money to become his if he throws the animal. Excitedly the whole of the villagers make their way to the field where the bull is kept in an open space, staked round to keep it within. Vanni leaps over the gate, and soon a terrific struggle goes on betwixt man and beast, ending in the bull being thrown and Vanni declared the victor. The stakes, when paid over, Vanni immediately dispenses amongst the poor. Nellie, the baron's daughter, has been a delighted witness of the contest, and is doubly impressed with Vanni's generosity. Vanni is made much of by the women of the village, but the men become jealous of him and envy him his strength and popularity, and a spirit of unrest soon prevails in the one-time quiet village.

the police. They meet together and resolve upon a diabolical means of securing the reward, by encompassing his death in a violent manner. Vanni still manages to get down to the village under cover of darkness, and places bouquets of flowers upon the ledge of Nellie's window, which she discovers, and is more and more infatuated with the outlawed Vanni. At length the hiding-place of the outlaw is discovered by two goatherds, who immediately inform the villagers, and an expedition is organised to destroy Vanni by fire. Word reaches Nellie of the intention of the villagers, and she determines to save her lover. At the dawn of day Nellie sets off on her hazardous journey to the mountains. While she is struggling on her way, the villagers are by another route also making their way to Vanni's retreat. Nellie struggles upward, but falls exhausted almost at the entrance to the cave. She gives a shriek, which is heard by Vanni, who rushes out and carries her into the cave, where he does all in his power to bring her



Nellie is deeply in love with Vanni, and his dreams are constantly of her. Hearing that she wishes for a certain kind of bird, Vanni determines to secure it for her, and makes his way into a plantation, where he traps the bird, without thinking that he is committing an illegal act. A gamekeeper comes upon him and endeavours to take his prize from him, but Vanni shows fight, and in the end vanquishes the keeper, and leaves him stunned on the ground. Vanni carries the bird and presents it to Nellie, who is delighted with the present. Meanwhile, the gamekeeper recovers, and, informing the police, a warrant is issued for Vanni's arrest, and he is captured as he is leaving Nellie's presence. On the way to prison Vanni overpowers his captors, and makes his escape to the mountains, where he lives a hunted life. Although in hiding, he repeatedly leaves his hiding-place to assist the poor and weak of the village. In spite of all his goodness, the villagers become more and more embittered against him, and when a reward of a thousand francs is offered for his capture, alive or dead, they determine to do all in their power to assist

to consciousness. At last she recovers and tells Vanni of the plot to destroy him. Together they are about to escape, when Vanni finds the entrance to the cave barricaded, and soon volumes of smoke penetrate the retreat, and Vanni knows the villagers, by piling up brushwood and firing it, have caught him like a rat in a trap. Madly he rushes to another exit on the brink of a precipice, where he can look down upon those who are anxious for his death. He tells them of Nellie's presence in the cave, and pleads for her life. They promise to rescue her, but will not spare him, and to secure the safety of the woman he loves he takes one wild leap over the precipice into eternity.

Released February 15th.

Length 2,322 feet.

"THE HORSESHOE." (Cines Co.)

Rosetta and her mother are out walking when the old lady espies a horseshoe in the road. Rosetta picks it up and carries it home. Upon their arrival they find that a baron has been

and made an offer to Rosetta's father for her hand. Both the parents extol the charms of the baron, until Rosetta is most anxious to see him, and in the solitude of her chamber she blesses the horseshoe for bringing her such good fortune. But, alas! when she at length sees the baron she finds him an old man, and at once laughs in his face and refuses him. She rushes to her bedroom, and in her disappointment weeps bitterly. Espying the unfortunate horseshoe, in a fit of temper she throws it through the open window, where it alights upon the head of a passing cyclist. His cry of pain brings Rosetta to the window, and she is horrified at what she has done. Assistance is secured, and the stranger is carried indoors and attended to. He happens to be young and handsome, and very soon Rosetta and he are in love with each other, and become engaged, Rosetta preserving the horseshoe, which, she declares, has at last brought her good fortune.

Released February 15th.

Length 635 feet.

"BIDONI AS ORDERLY." (Cines Co.)

Bidoni, full of importance and delight, is informed that he has been appointed to the service of his lieutenant, as orderly, and at once commences his duties, after receiving full instructions. Somehow everything appears to go wrong, although he means well every time. Cleaning his master's boots, he upsets the blacking on the clean tablecloth, and smashes the pots and other kitchen utensils whenever he touches them. In the wine cellar he is equally unfortunate, for he pulls the tap out of a barrel and the cellar is flooded. Blunder after blunder is committed, and the unfortunate orderly has a very exciting time. Finally, the lieutenant invites his fiancée to dine with him. Bidoni waits at table, and surpasses himself in mishaps. He pours soup over the lady, drops the meat and dish on the floor, and causes endless confusion. The lady leaves in disgust, and Bidoni receives summary dismissal.

Released February 15th.

Length 817 feet.

"BLOOMER SEEKS A SMILE." (Cines Co.)

Mr. Bloomer is in the depths of desperation and melancholy, and pines for a smile from some cheerful person, a lady preferred. He dresses up and sets off to find what he desires. He marches to a florist's and purchases a huge bouquet, which he presents to a lady, but, unfortunately for him, she possesses a husband, who steps in and interferes. One pretty face after another decoys him, with most disastrous results, and still he is looking for the smile that constantly eludes him. At last he meets with such bad treatment that whenever a lady approaches him he runs away. This subject has numerous funny situations that cannot fail to rouse hearty laughter.

Released February 19th.

Length 368 feet.

"BOB AND THE APACHE." (Alter Ego.)

Bob is out walking, and espies a fair lady, whom he follows home, and presents to her a bouquet, which cements a friendship betwixt them. They are in the midst of a mild flirtation when an apache enters the room with the object of picking up any trifles that may come his way. Bob immediately goes for the burglar, and knocks him down. The apache pretends to be dead, and Bob and the lady lift him up with the hope of restoring him to consciousness. He professes to be very bad, and threatens them with all kinds of penalties if they do not pay him well. The result is that Bob and the lady give him all the money and valuables they possess, Bob even having to exchange clothes with the apache. The lady is disgusted with Bob, and orders him away. He runs into the arms of the police, who take him for the apache, and lock him up. We leave him in a prison cell mourning his sad predicament.

Released February 15th.

Length 604 feet.

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"A GLASS OF GOAT'S MILK." (Clarendon.)

Clarendon comics are noted for their originality, and in the case of this subject the characteristic is particularly in evi-

and his little daughter are terrified, and they take to their heels. This excites the goatman more than ever, and off he goes—packing cases, three brick walls, lamp-posts, persons, and



dence. An excitable gentleman with a goat-like visage and the proverbial beard is amused by the antics of a goat, which, however, turns his amusement into fear by charging at him full tilt. The poor man seeks shelter from the owner of the animal, who laughs his fears to scorn, and invites him to see the goat milked. He drinks, and as he drinks the fluid seems to have a strange effect upon him—his eyes roll, his lips twist, he becomes restive and wild in manner, and two large horns are seen slowly but perceptibly growing. The owner

even omnibuses give way to his impetuous onset, and are felled by his mighty horns; till the end, after charging a bathing machine with disastrous results, he lodges his tusk-like forks in an old wooden winch, and from this he cannot withdraw them. Some sailor-men standing by take courage at seeing him thus, and with a powerful effort pull him free. His horns are left behind fast in the ancient wooden block, and he is cured of his milky ways.

Released February 20th.

Length 400 feet.

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"PAUL SLEUTH, CRIME INVESTIGATOR. II.—The Mystery of the Astorian Crown Prince." (*Cricks and Martin, Limited.*)

The King and Crown Prince of Astoria are reported in the newspapers as spending a few days with Sir James Colley, and great preparations are made for their comfort and safety. Tiring, after a reception, the young Crown Prince seeks solitude in the library, but in the excitement his presence is not missed for some considerable time, and when he cannot be found everyone is much concerned, more especially the host. Entering the library no trace of the missing Prince can be found—the book he had been reading lay upon the table—and it is a complete mystery where he can be hiding, until a note is discovered demanding a large sum, to be left on the table the following evening. Sir James can offer no explanation, and he wires for Sleuth to come and unravel the mystery. Reaching the Hall, Sleuth subjects all the household to close examination, but with out result, and decides to impersonate the distracted King and

is most affectionate, and Sleuth, removing his disguise, is highly congratulated.

February 20th, 1913.

Length 765 feet.

"GRANDAD'S EXILE." (*Cricks and Martin.*)

Jack Manville, a typical English sailor, keeps his aged father at his own house with his wife and little daughter. This arrangement is not looked upon as satisfactory by the wife, but the old man and his grand-daughter are inseparable and domestic differences are very frequent. Jack joins the ship, satisfied that he has left everything comfortably settled, but he has not been away long before trouble begins, and the wife determines to rid herself of the old man in Jack's absence. To this end, she applies to the authorities, and, to his great surprise, he is taken away to the workhouse. Here he constantly frets over being parted from the child, and on the first occasion he goes out he makes straight for the old home, purchasing a small doll on his way as a present for



keep the appointment on the following evening, which he does, and has not long to wait before three conspirators enter through a secret panel in the wall of the library. The supposed King absolutely refused to hand over any money, but, instead, covers them with a revolver. While covering two, the third man attacks the detective from behind and deals him a severe blow upon the head, which renders him insensible. The unconscious man is carried through the opening to the secret dungeon below, where the Crown Prince is imprisoned. Upon the men retiring the Prince does his utmost to revive his fellow-prisoner, and, upon doing so, is dumbfounded to discover that the man is not his father. One of the conspirators enters, and before he has time to close the door is quickly overpowered, thus giving the prisoners a chance to escape. Groping along the dark passages they hear voices in an adjoining room, and Sleuth and his companion prepare to attack the inmates, who, by the conversation, appear to be only two in number. The conspirators are surprised and roughly handled, and Sleuth recaptures his stolen revolver, which enables him to have the upper hand of his prisoners, whom he forces back into the library where police are secreted. The meeting between the King and Crown Prince



his grandchild. He certainly does not receive a warm welcome, but is allowed to remain and partake of tea, but the child is missing and does not come home until after it is time for him to return. Not being old enough to inquire when the old man would be out, she determines to go to the workhouse to see her grandfather, but never reaches there, as in her hurry she runs round a sharp turning and is knocked down by a passing trap. Fortunately she is not seriously hurt, and the gentleman driving hastens to carry her back to her house where her distracted mother has been anxiously awaiting her. She is taken in, but does not make satisfactory progress in consequence of being defeated in her efforts to see her old playmate. Unexpectedly Jack returns, and is much disturbed at his child's accident and the real cause thereof. He reproaches his wife for her action, and hastens to the workhouse, where he willingly pays what the official asks for the release of his father, and together they are soon at the old home where a reconciliation takes place between all parties, and Dolly soon recovers now she has her old chum and learns to forget "Grandad's Exile."

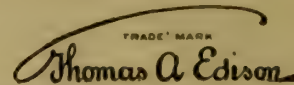
Released February 27th.

Length 910 feet.

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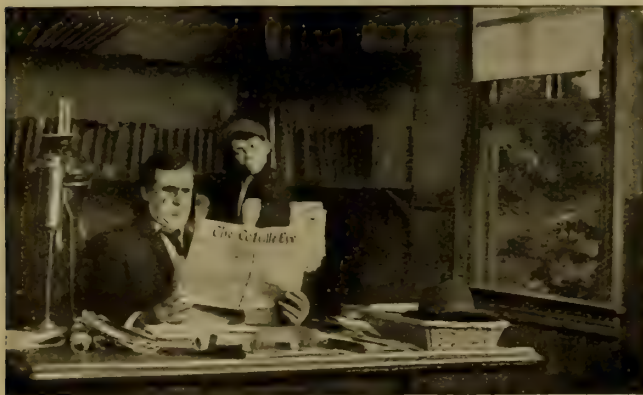


"THE TOTVILLE EYE." (Edison.)

Cast:

Old Scotty Walter Edwin
 Young Sammy Yale Boss
 The Editor Robert Brower
 A Printer looking for employment Edward O'Connor
 The Minister Bigelow Cooper
 Tom Harry Beaumont
 Flossie Bessie Learn
 A hard-hearted Landlord Charles Ogle
 His Tenant Bliss Milford
 The Village Scandal-monger Julia Reinhart

The Totville Eye is the singular name of a newspaper published in Totville. John Adams, the editor, has an assistant in the printing office who is an old-time type-setter, a kindly old fellow known as Scotty. Having at one time stuck type on a metropolitan daily, Scotty favours modern journalism, but his views make no impression on the formal Mr. Adams. Mr. Adams is suddenly called out of town, just as the paper is about to go to press. Feeling safe, he departs, leaving Scotty in charge. Just as Scotty and Sammy (the printer's devil) are about to lift the type of the first page on to the old-fashioned hand-press they drop it, and it is "pied." After a few moments' meditation, Scotty decides to set up an entirely new first page, and to that end nominates Sammy as the reporter, and sends the youngster out to gather some real live village news. The results are startling. Sammy is seen in the act of picking up several choice bits of information, and rushing back with his stories to Scotty, who hastily puts them into type. When the paper is given out to the villagers the following morning the population is in an uproar, but as it happened in each case the publication of the sensational news works out well for the persons involved. The fun at times waxes fast, and is largely due to the difficulties under which Sammy collects his items of news. When Mr. Adams, the editor, returns and discovers the audacious articles in his staid old paper, he has visions of a half-dozen libel suits, and his rage against Scotty knows no bounds for taking such a liberty. In the midst of his tirade he is interrupted by the



various parties concerned, who come rushing into his office, as he supposes, to demand an explanation for his daring publication, but, to his great astonishment, they express themselves most gratefully for the lesson it has taught them, and thank him again and again.

Released March 1st.

Length 1,000 feet.

"PAT CLANCY'S ADVENTURE." (Edison.)

Cast:

Pat Clancy.....Edward O'Connor
 Señor De Vega Charles M. Seay

Curiosity took Pat Clancy down to the docks one day, where he stood watching a lot of "roustabouts" loading a ship with long narrow boxes. He noticed one box with a loose cover full of Winchester rifles. "Filibustering," thought Pat. Upon being informed by the Spaniard in charge that Guate-

mala was their destination, and that strong men were needed to carry on the good work, Pat became deeply interested, expressing a strong desire to accompany the expedition, with the result that he signed a contract. After a short, uneventful voyage, they arrive on the shores of Guatemala. While on the way to the interior of this wild tropical country Pat makes a brief halt, distributes rifles and some military coats he brought with him to a few of the "roustabouts," and drills them with the view of leading the revolutionists to victory.



These manoeuvres are highly amusing to the Spaniard, who quietly requests Pat to give up the rifles and take those contained in the other boxes. Pat and his awkward squad readily accede to this, but find to their surprise that the other boxes contain pickaxes and spades for the purpose of building a much-needed railroad. Thus tricked by the Spaniard, Pat is forced to work hard with a pick and shovel, but not for long, for the very next morning at daybreak he escapes to the nearest port. Meanwhile the underpaid semi-slaves go on a strike, overpower the guards, and almost kill the Spaniard, who escapes within an inch of his life, and becomes a stowaway on the very ship on which Pat is working his way home. In due time the banana-laden vessel arrives in a southern port of the U.S.A., where the Spaniard is arrested for vagrancy, and sentenced to ten days' labour cleaning streets, much to the gratification of Pat Clancy, who has the satisfaction of echoing the Spaniard's sentiment in the contract which Pat signed, "Strong men are needed to carry on the good work."

Released February 26th.

Length 1,000 feet.

"A CHASE ACROSS THE CONTINENT." (Edison.)

Cast:

Mr. Gardner Charles Reigel
 Mrs. Worthington Camille Dalberg
 The Maid Jessie McAllister
 The Detective James Gordon
 Alice Allen, Mr. Gardner's niece.....Laura Sawyer
 James North, the chauffeur Richard Neill
 Henry Ershaw Benjamin Wilson

The tale itself tells of the theft of a jewel case from one of the guests of a wealthy New York business man. A famous detective is called in upon the case, and suspicion points strongly towards the niece of the host, and the strangest part of it all is that the uncle seems particularly anxious to fasten the guilt upon the young lady. Subsequently a maid discovers a secret cabinet in an old clock, and when her mistress inspects it she finds a supposedly lost will, which reveals the fact that her father's wealth and property will revert to his brother unless the young lady in question marries the man of her choice in the State of California on or before a certain date. She then realises why her uncle was so anxious to involve her in this theft, in order to keep her in New York until after the designated time in the will. Realising his criminal intent, she and her maid leave the house secretly, after revealing her plans to her lover and arranging a meeting to take place in Denver. Then the two girls start out on the chase across the continent against time and the shrewdness of a detective, who, believing her flight to be evidence of



guilt, follows by train fifteen minutes later. Here follows a thrilling, interesting, and exciting 'cross continental chase, and shows how a woman's wit foils the plans of a famous detective.

Released February 26th.

Length 1,000 feet.

"HOPE—A RED CROSS SEAL STORY." (Edison.)

Cast:

John Harvey, president of a country bank

George Lessey

An old Clerk William West

Edith, his daughter..... Gertrude McCoy

Dr. Morris..... Robert Brower

John Harvey believed that tuberculosis did not flourish in a country town, and when he received a letter from the National Association for the Study and Prevention of Tuberculosis asking him to aid the cause by selling Christmas seals, he was greatly amused, and told Wells, his assistant, to answer their letter and say that undoubtedly they were not aware that theirs was a country town where tuberculosis did not exist. Yet only a week later he was very forcibly reminded that tuberculosis did exist even in his own town. This knowledge was the more bitter because it was no other than his fiancée who was the afflicted one. She had left him a plaintive little note that told of the sad discovery, and her determination to go away and be cured, enclosing her engagement ring and releasing him from his promise. Searching like madmen, he and the girl's father found her name registered at Bellevue Hospital in New York, where she was taking day treatment. They went to her address, and in the small bedroom where she was living met with a surprise. Edith refused to return with them! She said there was no place to be cured in their home town, and therefore she would remain



under the present treatment, uncomfortable as it was. So they went home with a new thought. Now Harvey aroused the people of his town to a mighty effort. He spoke to crowds like one inspired, and his slogan was insistent, "Let us build a sanatorium together." Shortly after the building was completed. Not a moment did he lose in bringing Edith home and having her enter the new sanatorium. How she grew better in health and stronger in love is told in the Edison way by Edison players with Edison photography.

Released March 1st.

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Releasing:—ELITE and DUSKES Films.

"HIS INHERITANCE." (*Elite.*)

Anton Berting, farmer, proposes to his maidservant Marinka, who accepts him. Hubert, the farmer's son, on returning home, is surprised to find a former servant in the person of his stepmother. Marinka, who has schemes on the old farmer's possessions, determines to injure her stepson in the eyes of his father. She endeavours to entice the young farmer to make love to her. However, she is unsuccessful in this, as the young man's affections are already centred on the daughter of a neighbouring

hearing that his son, though happy, is very poor and working as a farm labourer, his conscience prompts him to make a new will unknown to anybody. In this will he leaves the bulk of his estate to his son, with the exception of a sum of money which goes to his second wife. Feeling his end coming upon him, the old farmer hides the new will in the old chest, and takes to his bed for the last time. After his death the first will is produced by Marinka, and she becomes mistress of her late husband's fortune, and the son and his young wife return to



farmer. The stepmother brings a false accusation against him. The old man believes her story, expels him from his home, and makes a will leaving almost his entire property and wealth to his second wife, his son only to receive an old chest of odds and ends. The young farmer marries the girl of his choice. The father, repenting of his harshness to his son, inquires from the priest of the village as to his position and prospects, and on

their poor lot with nothing but the old chest. Later the other will is discovered in the old chest. This on being shown to the priest is pronounced to be valid, and thus after legal formalities have been complied with, Hubert comes into his inheritance, and his scheming stepmother has to retire from the home.

Released March 9th.

Length 1,820 feet.

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"TIME FLIES." (Essanay.)

Cast:

Reed	Augustus Carney
His wife	Mary Hight
Reed's friend	Joseph Allen
A. D. T. clerk	"Billy" Mason
Officer	Chas. Hitchcock

the message. About midnight the messenger arrives, Mrs. Reed reads the fake business message, routs poor Reed from his good sleep, throws his clothes on, and, despite his vehement protests, hustles him out of the house, and commands him to go to the office at once. Reed finds peaceful sleep again on a park bench, and a moment later an escaping crook throws a



Reed desires to get out of helping his wife hang pictures, in order to join in a "Kelly pool" game with the boys. So he sends himself a telegram advising there is important business at the office, and orders the messenger to deliver it at seven that evening. Of course, the messenger forgets, and poor Reed puts in an evening of torture hanging pictures and waiting for

bundle of loot beside it, an officer discovers the package, and Reed is dragged to the station as being the thief. Unable to obtain bail, poor Reed stretches out on the hard bench, and groans miserably as he sees visions of his buxom spouse snoozing peacefully on her downy couch.

Released February 20th.

Length 985 feet.

"THE SHADOW OF THE CROSS." (*Essanay.*)

Cast:

Francesca Tonelli Ruth Stonehouse
 Leandre E. H. Calvert
 Jacques Bryant Washburn

Leandre and Jacques, two young Italians, are in love with Francesca Tonelli, a beautiful girl. Leandre is favoured by Francesca. One night a dance is to be held, and Leandre writes Francesca pleading with her to wear a red rose if she returns his love. By chance Jacques secures possession of the letter, and, in a frenzy of jealousy, changes the word "red" to "white." All unknowing of the trickery involved, Francesca innocently wears the white rose, and Leandre leaves the town with a broken heart. Taking opportunity of the chance offered, Jacques wins Francesca for his wife. The years pass, and Leandre has become a monk. One day a poor girl falls exhausted at the cloister door, and Leandre is horrified to dis-

"THE SUPREME TEST." (*Essanay.*)

Cast:

Eva Jackson Evebelle Prout
 Raymond, her sweetheart Whitney Raymond
 Her father Frank Dayton
 His mother Helen Dunbar
 His sister Beverly Bayne
 The siren Francis Mason

Eva and Raymond are sweethearts in school, and their betrothal is sealed with a sun-bonnet kiss. In the years that pass Raymond graduates through college, marries Eva, and they enter their beautiful new home, the gift of Raymond's father. A few months later, at a fashionable reception, Raymond meets Lois Whitehall, a siren, who fascinates him. In the days that pass he spends most of his time with Lois,



cover it is Francesca. He cares tenderly for her, and then learns for the first time of Jacques' perfidy, and that he has deserted her. Francesca dies, and Leandre swears to have revenge on his false friend, though bound by his eternal vows. Years pass, and one night a stranger falls senseless at the monastery door. Leandre carries him to his room, and there, by the flickering light of a candle, recognises the wasted face as that of Jacques. Whipping a knife from Jacques' belt, Leandre raises it aloft. Suddenly the candle is dashed to the floor, and the room is left in blackness. Gradually a shaft of light penetrates the gloom, and falls upon the crucifix on the table. Then the form of Leandre, with repentant face, crawls to the table, and bows before the crucifix, while his lips move in silent prayer.

Released February 16th.

Length 940 feet.

and is coldly indifferent toward his pretty wife. Discovering their infidelity, Eva leaves a note, saying she is returning to her mother on the afternoon train, and starts for the railway station. Meanwhile Raymond discovers that Lois is merely trifling with him, furiously upbraids her, and hurries from the house. Arriving home, he is handed Eva's note, and a moment later reads in the paper that her train has been wrecked and her suit-case found. Crazy over her evident death, Raymond is about to end his life when Eva enters in time to prevent the suicide. Fortunately, she had missed the doomed train. For a moment Raymond thinks her a phantom, then sinks on her knees before her, begs her forgiveness, and the compassion within her heart again restores happiness to the little household.

Released February 20th.

Length 982 feet.

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**"WHEN THIEVES FALL OUT."** (*Gaumont.*)

The Château of Croize is an old historical mansion which has remained long in the hands of a once wealthy family. Of the treasure in the possession of a former ancestor, Count Philip, at the time of the Revolution, nothing is known. The present Countess de Croize firmly believes, however, that the old Count hid the family jewels and riches when the mansion was



attacked by the rabble, but as he died without revealing the secret the locality has hitherto remained a mystery. The Countess has expended her resources in trying to recover this, and the Château is put up for sale to satisfy the bank directors, who hold a mortgage on it. The interests of the Countess de Croize are in the hands of a Mr. Raybard, a lawyer, who



journeys to the Château accompanied by Barrett, the senior partner of the bank, in order to settle the various matters. Barrett thinks he can avert the sale by marrying Madeleine de

Croize, the daughter of the Countess, but he is forestalled in this by an announcement of her engagement to a young officer, Lieutenant Cross. In examining some old books in the library, Raybard discovers an old manuscript which discloses the hiding-place of the family wealth. The weakness of the lawyer's financial position urges him to keep silence, but he is obliged to share the information with Barrett, and the two sign an agreement by which they will divide the treasure after buying the house themselves. Meanwhile the date of the sale approaches, and the lieutenant returns to Paris by train. An elegantly dressed and handsome woman travels in the same compartment. On nearing the station she becomes very faint, and asks the lieutenant to assist her to her house a few steps away. Having entered the house, the woman disappears, and the officer discovers that he is locked in. Passing through the next room, he finds a body, gagged and bound. He recognises it to be the banker Barrett. Making his escape by a window, he is seen by a policeman, to whom he relates the incident. Certain circumstances make the officer's case look black, and he is later committed for trial. The Countess de Croize immediately enlists the services of John Palmer, the famous private detective. A visit to the deceased man's rooms discovers a blotter, which reveals the fact that an appointment had been made to meet Raybard at the house near the railway station. Palmer takes off the upper strip, and calls on Raybard. The lawyer denies the appointment, even when confronted with the paper, and orders the detective to leave his rooms. Hearing the door being locked, Palmer immediately goes to the flat above, and climbs down to the verandah outside Raybard's window. He observes the lawyer select some papers from a safe and take them to the fire. Bursting the window open, he rushes in and snatches them from the flames. They consist of Count Philip's manuscript, and the agreement with Barrett. Raybard is then handed over to the police. With an order to postpone the sale, the detective and the released lieutenant hurry to the Château, where it is in progress. The highest bidder is found to be the woman who enticed Lieutenant Cross into the house where Barrett was found, and it is ascertained that she is Raybard's accomplice. The detective springs a final surprise by revealing the hiding-place indicated in the manuscript—a secret cavity in an underground cellar.

Released February 23rd.

Length 2,960 feet.

"A DRASTIC REMEDY." (*Gaumont.*)

Lumbago is, unfortunately, nasty and takes a lot of shifting. However, old Mr. Davidson is afflicted, and a special diet, massage, and vapour baths do very little apparently to relieve the load across his aching back. An attack more spasmodic than usual sends his daughter Violet and her governess hurrying to the post with a letter for a masseur, informing him that his services are required. Colliding round the corner with Guy Montmorency, it is only consistent with the natural course of things that Miss Violet should attract, and be attracted by, that eligible young man. And in her embarrassment the message which she thinks she has put into the letter box has fallen to the ground. Guy picks it up, reads it, and decides to act the part of the masseur himself. His ideas on the subject are somewhat rudimentary, but it is an opportunity by which he can make the acquaintance of Miss Violet, and he calls at the house. The old gentleman, since the masseur's attention is

divided between the patient and his daughter, gets rather a rough time. The experience of being half-boiled in a large copper, is not usually recommended, we believe, but when the invalid escapes from his torture he finds that his aches have

seize the possibilities which the opportunity presents. Subsequently, three stalwarts of the local police force make their appearance at the house, and the Darby and Joan comedy is played by three respective couples. The return of master and



gone. The remedy, though drastic, is efficient, and Mr. Davidson hastens to express his thanks to the masseur, who is busy exchanging confidences with the daughter, and the latter, therefore, reveals his identity.

Released February 20th.

Length 690 feet.

mistress in due course results in a hasty but well-covered retreat of the "at home" party. The concealed policemen observe that the newcomers look suspiciously about them, and, misled by their garb, arrest the couple as burglars. The housemaids appear the next morning at the station to rectify the error com-



"WHEN THE CAT'S AWAY." (Gaumont.)

Mr. Butterworth and his wife, having received an invitation to spend the evening of Pancake Tuesday in jolly style, make off to keep the engagement, dressed as a couple of apaches. And the three housemaids, with the characteristic promptitude of all housemaids on the track of a night off, are not slow to

mitted by the over-zealous constables, but Mr. Butterworth (in that delightful state of ignorance which is bliss) is so impressed with the strict watch which is kept in his district that he presents the policemen with a very useful purse of money.

Released February 23rd.

Length 680 feet.

THE HEPWORTH CO.,

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"LOVE AND A BURGLAR." (Hepworth.)

Including Mr. Tom Butt and Miss Chrissie White.

A certain burglar steals a young lady's bag, and in it finds a letter to her sweetheart, in which she asks him to meet her at ten o'clock that night at the back of her house, when she will leave the window open for him. He resolves to keep the appointment which has come into his hands so strangely, and accordingly he turns up at ten o'clock sharp, and discovers the window open, as the letter says. In the meantime the young lady, who has discovered her loss, has written another letter to Percy, with exactly the same contents as the one which has gone astray. The contents of this letter, however, are discovered by her father, who does not approve of Percy. Consequently, when our burglar arrives, he receives rather a warm reception from the indignant parent, but when he is dragged



in front of Winnie, this young lady disclaims all knowledge of him. Whilst they are discussing the matter, they hear somebody else at the window, and the old man at once decides that it must be a burglar, so he, accompanied by the genuine thief, goes down to capture him. The unfortunate Percy comes in for some very rough treatment, and the burglar is thanked for the assistance he has rendered before departing from the house. Percy, however, is not content to let the matter rest there, and, securing the assistance of a policeman, he sets off in pursuit of the man, who he is certain is the real thief. He manages to come up with him a little further on, as the man has been buttonholed by a clergyman, who is anxious to hand him tracts, with the result that the thief is led off to justice, and Percy, having been the means of securing him, is received back into favour by both his lady love and her father.

Released February 20th.

Length 650 feet.

"WINNING HIS STRIPES." (Hepworth.)

Including Mr. Harry Royston and Miss Alma Taylor.

P.C. Warner, a constable who is very keen on his work and very anxious for promotion, reads outside the police-station a notice to the effect that a reward of £100 is offered for the arrest

of a gang of thieves who have broken into and robbed the St. James Bank. He reflects how useful the money would be to him, and he wishes that he could be the lucky man, as he would gain not only the reward, but what to him means much more, namely, his sergeant's stripes. Now, Jack Harris is a convict in Dartmoor Prison, having been convicted of participation in this very robbery, a crime of which he is innocent, whilst, in order that she may be near him, his wife, with their child, is living in a little cottage in Oakhampton. She writes a letter to her husband, saying that she firmly believes in his innocence, and that she will always do so, but that she and her child are in such dire straits that she sees nothing before them but the workhouse. The thought of this so maddens Jack that when he receives her letter he makes a desperate attempt to escape, and is successful, inasmuch as he manages to reach his wife's cottage. He is observed, however, by P.C. Warner, who enters the cottage a few minutes later to arrest him. The kind-hearted policeman, however, is so struck by the man's story and declaration of innocence, and his wife's despair at the thought of losing him again, that he decides to accept the responsibility of allowing him to go free. And he even goes farther than this, for when he realises that the family are completely destitute, he buys them food. In return, Jack, on learning the constable's ambition to catch the St. James Bank thieves, is able to give him some very valuable information that he has heard in the prison, and offers to take him to the spot where he knows the thieves are in the habit of meeting. They are fortunate to find



three of the very men that they are after, and the conversation that they overhear, together with the fact that the thieves are handling some of the stolen bank-notes, leaves no doubt of their guilt. By a clever ruse, and with the aid of Jack and a friendly cabman, Warner succeeds in capturing the three men, and driving them off to the police-station, where he is heartily congratulated by his superiors on his smart piece of work. Shortly after Warner visits Jack and his wife, proudly wearing his sergeant's stripes, and bringing with him the £100 reward for the capture of the thieves. This latter he offers to share with Jack, but he refuses to take any of it, saying that he is more than repaid by

the fact that through Warner's successful capture of the real thieves his own innocence has been proved, and he tells Warner of the glad tidings that he has received a pardon, and is a free man once more.

Released February 20th.

Length 875 feet.

"HAWKEYE HAS TO HURRY." (Hepworth.)

Including Mr. Hay Plumb.

Hawkeye receives a letter from his sister, saying that she has made up her mind to come and live with him, and asking him to meet her train at 3 o'clock at the junction. Hawkeye finds that there is only just time to keep this appointment, and is greatly dismayed on arriving at the station to find that there is no train to the junction for over an hour. It therefore becomes necessary for him to go by road, so he borrows a bicycle from a small boy outside the station, and sets off on his adventures. Now the bicycle and Hawkeye do not fit each other very well, with the result that he gets into considerable difficulties at first. Later on, however, he manages to get going, and then he is held up by the police for exceeding the speed limit; but, although the bicycle is smashed up, Hawkeye



manages to escape, and continues his journey on foot. He next meets a party of friends on their way from the roller skating rink, and they lend him a pair of skates, telling him that he will be able to get along much faster with these. Hawkeye, after thanking them profusely, sets off again, but his first attempts cannot be described as very successful, so he takes the skates off his feet, and attaching them to another part of his body, sits down, and paddles himself along with considerable success. All this has taken time, however, and when Hawkeye's sister arrives, much to her dismay there is nobody to meet her. Just, however, as she is giving up hope, Hawkeye comes rushing down the hill with a great burst of speed, much to the amusement of all the onlookers. He then escorts his sister home in triumph, not very much the worse for the various shakings he has undergone.

Released February 16th.

Length 525 feet.

"A STICKY AFFAIR." (Hepworth.)

An old gentleman is very much troubled by the fact that all the tramps in the neighbourhood are in the habit of using his garden fence as a resting-place, and depositing all kinds of rubbish there. He therefore determines to give some of them a lesson, and in order to do so prepares a very strong extract of birdlime, with which he smears the fence all over, and then hides to await developments. The result is that the next Weary Willie who leans up against the fence finds himself stuck firmly to it; but the result is not quite what was anticipated, for when the man

gets up he carries away a large piece of the fence with him on his back. He wanders along for some time carrying this unwieldy encumbrance, and the efforts of various friends he meets to free him from it are quite unavailing. At length, after he has managed with great difficulty to negotiate several obstacles, he is caught by two policemen whilst attempting to get through a



narrow gate. The two officers seize hold of the piece of fence, and run their prisoner backwards till they reach the spot where the old man is waiting by the side of his broken fence in a very excited condition. Willie is then released from his awkward position, and the missing piece of fence is put back. But at this moment Willie gives the old gentleman and the two policemen a push, and they fall against the sticky fence, and there become firmly fastened, whilst Willie goes off laughing, having had the best of the bargain after all.

Released February 13th.

Length 475 feet.

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Releasing:—BISON 101, GEM and VICTOR Films.

"WAS MABEL CURED?" (Victor.)

Mabel Jones returns home from boarding school filled with the idea that she is a born novelist, and with a particularly written manuscript upon a sociological subject, in which the hero is a burglar. Mabel's father is a sergeant of police, and, having heard in his past experience about all the dealings with burglars he cares for, he turns a deaf ear to her pleadings. Mabel persists in her determination, and the sergeant is about to grow real angry when he sees a chance to cure her of her mad infatuation for under-world subjects. Among the sergeant's acquaintances is a young novelist named Jefferson Lang, who is also writing a sociological novel, and in which the heroine is a sneak thief. By clever planning, and aided by the rest of the police boys, Mabel and Jeff are brought together, he believing her to be "Shifty Saidie," the sneak thief, and she knowing him as "Baffles," the gentleman burglar. Then follows a game of cross purposes and misunderstandings between the young couple, which culminates in them both being arrested by a strange policeman. Unfortunately for the sergeant, his "fine station hand" in the matter is discovered by the pair at the eleventh hour, and through the kindly aid of a prison chaplain they turn the tables on the sergeant and the station house in general by getting married.

Released March 1st.

App. length 1,000 feet.

"BLACKFOOT'S CONSPIRACY." (Bison.)

The old blind chief, believing it time to appoint a new chief to succeed him, selects Swift Wind, his son. The latter is promised the beautiful Rainbow for his squaw, and thereby incurs the enmity and hatred of the warrior Black Ox, his half-brother, and Dark Cloud, the latter's mother. Dark Cloud and Black Ox plot to get the chieftainship away from Swift Wind,

the struggling and heartbroken Rainbow is held by Black Ox and his mother, Dark Cloud. Swift Wind wanders in the desert, and suffers from hunger and thirst. He is eventually rescued by a company of trappers who take him with them. Later Black Ox and his warriors attack the trappers' camp, and as Black Ox scales the defenders' stockade he comes face to face with Swift Wind. They have a knife duel, and as Swift Wind is about to kill his rival he is wounded by a shot from the outside, and Black Ox escapes. Dark Cloud shows Rainbow her wedding dress, and the latter watches her chance and escapes, after half strangling Dark Cloud. She meets the trappers on their way to punish the Indians, and mounts behind her lover, Swift Wind. The Indians suffer defeat, Black Ox is banished and Swift Wind is proclaimed the chief of the tribe, and the trappers and the Indians smoke the pipe of peace.

Released March 5th.

App. length 1,020 feet.

"TRAPPER BILL, KING OF SCOUTS." (Bison.)

Trapper Bill, a scout, gets into a quarrel with a drunken trader named Shunan, and worsts him in a fight. Shunan covets Silver Heels, an Indian maid, and the Chief barter her for presents. Shunan carries her off in triumph. She slips from her horse and runs into the woods. Shunan follows her, and catches up with her near the edge of the cliff. She wounds him with her knife, but is disarmed and about to be flung over the cliff when Trapper Bill appears and forces Shunan over the cliff. He saves himself on the way down, and, refusing help, limps away. Bill takes Silver Heels to the Mission Church, where they are married. Shunan drinks heavily and forces another fight upon Trapper Bill, and is wounded in the shoulder by Silver Heels. Shunan thereupon rides to the Indian camp and joins the tribe. He persuades the Indians to



and Dark Cloud steals Swift Wind's fur covering and bears-tooth necklace and puts them on Black Ox. As they emerge from the tepee Dark Cloud encounters Rainbow, claps her hand over the astonished maiden's mouth and drags her from the scene. Black Ox is acclaimed the new chief, and the Indians greet him. The feast is prepared, and whilst it is in progress Swift Wind returns. He scents the treachery, and, after a knife fight with Black Ox, he succeeds in telling the old chief of the deception. The chief commands silence and summons the tribe, and is about to address them when the dread call comes and he falls dead. Despite his protests Swift Wind is banished, and

rob the White Man's corral and steal a number of their horses. The trappers hunt the Indians down, put them to rout and burn their tepees as a lesson. Shunan escapes. Some years pass, and Silver Heels is called to the happy Hunting Grounds, leaving Bill to mourn her loss. The Mexicans are getting unbearable and a menace. Trapper Bill joins a regiment of trappers and scouts, and their services are gladly accepted by General Kearney at headquarters. Shunan offers his services as a spy to the Mexicans, and is gladly accepted. Shunan gets useful information, and leads an attack upon the American camp. They are besieged, and suffer from the want of water

and food. Trapper Bill offers to ride for relief and reinforcements. He successfully negotiates the Mexican lines, and reaches the main camp in an exhausted condition. The reinforcements reach the hard-pressed American camp just in time to save it from being annihilated; the Mexicans are chased and many killed and captured. The prisoners are set free, and Bill finds happiness and peace with one of the released girls.

Released March 1st.

App. length 1,950 feet.

Miriam's eyes are bandaged, with the strict command that the bandage should not be removed for three days if she is to regain her sight permanently. Larry, the following day, is thrown from his horse over the edge of a cliff. He grabs hold of some small shrubs, and, hanging there, calls for help. Miriam hears Larry's call, and gets up frightened and gropes her way out of the house. As she draws closer to the place from which the cries had come she listens intently for a re-



"THE BETTER PART." (Gem.)

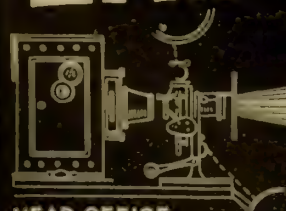
Lawrence, the son of wealthy parents, meets Miriam on a highway. He is attracted by her beauty and sweetness, and, upon a second meeting, invites her to the county fair. While they are taking in the exhibits some of the playful rubes begin throwing confetti, and some of it is thrown into Miriam's eyes. Lawrence takes her home. The country physician is called. He recommends a specialist to be sent for. Lawrence persuades Miriam and her mother to allow him to assume the expense. He then goes home and tells his father of his love for Miriam. The father angrily dismisses him. The specialist arrives.

petition of the cry for help. In great anguish she snatches the bandage from her eyes, sees Larry, grasps his arm and calls for help. Larry's father, walking down the road, hears her call and rushes to the scene, and he and Miriam together pull Larry up to safe ground. The father turns and calls to Miriam. She turns in the direction of his voice and staggers toward him, because she has become totally blind. The father, realising the terrible sacrifice she has made for his son, goes to her, takes her in his arms and gives her to Larry, and, though blind, she snuggles contently in Larry's arms.

Released February 26th.

App. length 1,000 feet.

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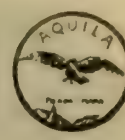


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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
H. AND B., EMPIRE, KALEM, LUBIN, and WELT.



"MY HERO." (A.B.)

Depressed by the objections of stern parents, which in this case take a violent form, the young lovers seek refuge in the wilderness, and are attacked by Indians. Had it not been for



Indian Charlie, the modern "Babes in the Wood" might have ended their days in a manner quite too disagreeable to imagine.

Released February 20th.

Length 1,007 feet.

"A CRY FOR HELP." (A.B.)

His wife dying as a charity patient, the ungrateful husband blames the physician for neglect, and sets out to kill him. When he reaches the surgery, the doctor is ministering to an



injured tramp, who is filled with gratitude at his kindness. On the tramp's departure the husband attacks the doctor, but the tramp, hearing a cry for help, returns and saves him.

Released February 23rd.

Length 1,000 feet.

"HOME, SWEET HOME." (Lubin.)

Richard Morris, a fisherman, and his two sons, Charles and Harry, are shipwrecked on a desert island. News reaches Mrs. Morris that the ship has been lost with all hands, and she becomes prostrated with grief. The home is sold up, and Mrs.



Morris is taken care of by the boys' sweethearts. Then comes a joyful day, when the shipwrecked sailors are rescued, and all ends happily.

Released February 23rd.

Length 1,062 feet.

"A MOTHER'S STRATEGY." (Lubin.)

Guy Reeves, a wealthy young man, falls in love with Lois, a farmer's daughter, but the lovers are separated by Guy's mother. Lois swears to have revenge. Years pass, and Lois becomes a successful opera singer, whilst Guy is engaged to his mother's



choice. He returns to his old love, Lois, who will not give him up, and, in spite of his mother's scheming, the couple are happily married.

Released February 20th.

Length 1,014 feet.

"THE MUMMY AND THE COWPUNCHERS." (Kalem.)

Rant, a discouraged actor, dresses up his daughter Julia as a mummy, and, going into partnership with a quack doctor, exhibits her in a Western town. The scheme works well until



the boys fall in love with the supposed mummy. Then the quack runs off with the takings, and Rant is arrested for disturbing the peace. He is, however, rescued by the cowpunchers.

Released February 23rd.

Length 560 feet.

"THE FINGER OF SUSPICION." (Kalem.)

Kathleen has an invalid sister, Adele, for whose sake she postpones her marriage with Robert Wallace. Adele is found dead, and Robert is accused of poisoning her. At his trial he



is acquitted, but, with the cloud over his name, leaves for the West. Later Kathleen finds a note from Adele, saying that she died by her own hand, and Robert is cleared.

Released February 23rd.

Length 1,000 feet.

"THE POWER OF SILENCE." (Lubin.)

On dying, Thomas Lowry, a wealthy owner, entrusts his daughter Jane to the care of the Silent One, a sheep-herder. Lowry's nephew, Sinclair, comes to the ranch, and endeavours to destroy Lowry's will that leaves the property to Jane. He is frustrated in the attempt, and leaves. Later, when the Silent One is away in the mountains, he returns and wins Jane's love. The Silent One, although he loves Jane, agrees to the marriage, saying that he will kill Sinclair if he illtreats his wife. Sinclair's wife dies of a broken heart, but the Silent One, true to his vow, avenges her death.

Released March 2nd.

Length 1,936 feet.



"FROM COWARDICE TO HONOUR." (B. and C.)

Neville Murray, a Confederate soldier, is entrusted with dispatches, but, losing his nerve, returns to his home in Texas. Neville's sister dresses in his clothes, and carries the dispatches



herself. She succeeds in passing the Federal lines, but is wounded. Later, Neville, inspired by his sister's bravery, re-joins the army, and wipes out his disgrace by heroically rescuing the colours.

Released February 23rd.

Length 1,377 feet.

"A DAUGHTER'S SACRIFICE." (Kalem.)

Although Nora is in love with Tom, she marries Redman to save her father from the consequences of a theft. Redman proves a bad husband, turning the old father out of the home,



and ill-treating his wife. One day Tom comes to the rescue of his former sweetheart, and in the struggle that ensues Redman is killed. Later the father returns, and all ends happily.

Released February 20th.

Length 1,005 feet.

NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

'Phone: Gerrard 6331.

Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"TRUTH WILL OUT." (*Ambrosio.*)

A well-constructed society drama, showing how the murderous plottings of an impoverished ne'er-do-well, determined to obtain possession of his aunt's fortune, though he knows it to be willed to another, are defeated by the sagacity and industry of the



fiancée of the dead woman's companion, who has been charged with the crime. A young nobleman, who has squandered his own fortune and is on the point of being sold up by a money-lender to whom he is heavily indebted, gains an extension of time by promising to pay when the death of his invalid aunt, whose heir he believes himself to be, places him in possession of a large sum of money. Actually, the young man has already been told by the sick lady that, disgusted by his method of life, she will leave him nothing. From the doctor attending the sick woman he learns that she has made a will leaving all to the young girl who has been her companion for many years, and whom she now declares to be her own daughter. Spurred on by the desperate straits he is in, he engages a ruffian to steal the will, in the hope that his aunt, who is on the point of death, will not have time or strength to make another, even should she discover the loss. Unhappily, the thief is discovered by the sick woman at the drawer in which the will is concealed. A hasty blow silences the woman for ever, and when the body is discovered suspicion falls on the girl companion, who is arrested and charged with the murder. Her fiancée, a young architect, convinced of his sweetheart's innocence, sets himself to discover the real murderer, and manages to strike up an acquaintance with the assassin by coming to his assistance in a restaurant disturbance. The wife of the criminal, ill-treated by her husband and oppressed with the weight of the secret of his guilt which she carries, responds eagerly to the kindness of the young man, and through her he becomes possessed of the valuable information that the real will was not delivered up to the nephew, but is retained by the assassin, who had prepared a copy which his employer has burnt in the belief that it was the real will. This is just the information he wants to clear his sweetheart; the police are brought into play, the real will revealed, and the two villains meet with their deserts, while the

young architect obtains the hand of the girl whose life he has saved with so much cleverness.

Released March 6th.

Length 2,260 feet.

"THE LADY'S HAIRDRESSER." (*Ambrosio.*)

A really first-class comedy, in which Rodolfi figures as the devoted admirer of a comely young lady, whom the close guardianship of a maiden aunt renders inaccessible. At last, however, a means is provided of obtaining access to the house. The charmer and her chaperone enter a hairdresser's, and when they have left Rodolfi learns from the proprietor, a friend, that they have asked for a man to be sent to the house. Rodolfi persuades the hairdresser to equip him for the part, and, clad in the traditional white jacket and equipped with comb, scissors, &c., he sets out. It happens that the old lady, though she is the very reverse of attractive, does not despair of obtaining a husband, and having observed Rodolfi hovering near while she has been walking with her niece, imagines his attentions are meant for her, and when she recognises him in the barber insists on his transferring his attentions from her niece to herself. The old lady is troubled with too little hair on the head and too much on the lips and chin. Rodolfi applies two mixtures, one a depilatory, the other a hair-restorer, and, wrapping the old lady's head in bandages, pro-



mises to call and see the result in a day or two. When in due course he reappears the results are too awful to contemplate—the depilatory has been by mistake applied to the scalp, and has removed what little hair it possessed, while the hair-restorer has produced a magnificent growth on the lips and chin. The old lady's feelings can be imagined, but she turns out to be a good-natured sort, and not only forgives Rodolfi, but consents to his wedding with her niece, and, some time after, in admiring the promising growth on the head of their first-born, manages to forget the baldness which his father has inflicted upon herself.

Released March 2nd.

Length 890 feet.

NORDISK FILMS CO.,

25, CECIL COURT, CHARING CROSS ROAD.

'Phone : City 172.



"A TINY ADVOCATE." (Nordisk.)

Cast :

Miss Ellis Mr. Benson
Miss Watson Mr. James

Miss Watson and Miss Ellis are employed in an office where Mr. Benson is manager and Mr. James is clerk. As time goes on, both Benson and his subordinate fall in love with the elder girl, Miss Ellis. Miss Watson, on her part, falls in love with Mr. James, the younger of the two men. Mr. James makes repeated efforts to summon enough courage to propose marriage to Miss Ellis, but being of a naturally shy disposition, he finds the task of no mean difficulty. One day when Miss Watson is taking a walk in the park on the way to business, she meets Mr. James. Seeing the approach of Miss Ellis, Miss Watson conveniently faints away. Satisfied that Mr. James is in love with the girl he is apparently embracing, Miss Ellis makes her way to the office and acquaints Mr. Benson, who has already asked her to become his wife, that she is willing to marry him. So Benson and Miss Ellis are married, and the unfortunate Mr. James consoles himself as best he can. A year later Benson goes away for two days. Mrs. Benson leaves a note on James' desk intimating that she will be pleased to meet him at five o'clock that afternoon. Immediately she has written the note she regrets her action, but it is too late—James already has it in his possession. At four o'clock in the afternoon Mrs. Benson determines to have a short nap. With her little toy poodle clasped in her arms, she falls asleep. At ten minutes to five she wakes up with, as the dictionary terms it, "an insect of the genus *pulex*, remarkable for its agility and its troublesome bite," making its presence forcibly known. She repairs to her bedroom, and it is quite half-an-hour before the trouble is eradicated. She blames the dog, and then realising that she is too late now to keep her appointment, caresses it. Meanwhile Mr. James gets tired of waiting, Miss Watson happens to pass, and—well, the last scene shows the two couples—Benson and his wife, and James and his *fiancée*, all as happy as sand boys.

Released February 23rd.

Length 1,099 feet.

another attempt, this time accepting the offer. The child is entrusted to the care of some working people in the country, and its existence is kept a profound secret. So Erin is married to Brown, and Mrs. Wood goes to live with them. For a little while all goes well, and Erin grows to love her husband. Then comes a threatening letter from the workpeople demanding more money. Erin calls upon them, and while she has the child in her arms one of their number takes a photograph of her. She gives them all the money in her possession and takes her departure. Erin subsequently receives a letter demanding a sum of money in exchange for the photograph. She is tempted to confess all to her husband, but her mother again intervenes, declaring that such a step would be fatal. The threatening letter is discovered by Brown, who immediately enlists the aid of a friend of his, a police officer. Together they visit the workpeople, who, at the approach of strangers, craftily hide the little one in a tiny attic room. Left to its own devices, the child crawls over a number of boxes and makes her way through the small aperture that does duty for a window. Brown and his friend question the workpeople, who disclaim any knowledge of the little one. Suddenly cries are heard in the street below. Like a flash the workpeople realise that something has happened. The child had crawled through the window and on to the roof. A hasty examination of the cupboard-like room confirms their suspicions. Without a moment's hesitation Brown climbs through the window and cautiously makes his way down the sloping roof. The child has now reached the edge. In another moment she will be over. Brown stretches out his hand and grabs her just in time. The little one is dressed, and a few moments later departs in the company of Brown and his friend. The scene changes. It is Erin's birthday. Sitting alone and brooding over her secret, she is startled by the gentle caress of a tiny little hand. With a cry of joy, she claps her child to her heart, and, turning, reads forgiveness in her husband's eyes. "That," he tells her, "is your birthday gift from me."

Released February 23rd, 1913.

Length 2,273 feet.

"THE BIRTHDAY GIFT." (Nordisk.)

Cast :

Mrs. Wood Landlady
Erin Her Daughter
Brown } Boarders { Bank Clerk
Smith } Inventor

The opening scene is laid in a boarding-house kept by a certain Mrs. Wood. Two of the boarders, Brown, a struggling inventor, and Smith, a bank clerk, are in love with Mrs. Wood's daughter, Erin. Smith, however, has the advantage. He presses his suit, takes her out and about with him, and gradually wins her love, while Brown feels he cannot ask Erin to share his poor lot. Some few days later, to Brown's great joy, an experiment upon which he has long been engaged turns out successful, and with this new turn of Fortune's wheel, he feels he has now something worth offering to the girl he loves. His success, however, holds but little joy for him when he learns that his love is unrequited, and he sorrowfully takes leave of the boarding-house, trying to find solace in hard work. Times goes on, and one day it is discovered at the bank that Smith's books have been falsified. He is promptly arrested, and sentenced to a long term of imprisonment. Erin, on hearing this, is altogether heartbroken. Years later Brown, who has become rich and famous, accidentally meets Erin and her mother out walking. His love for the girl has lost none of its first intensity, and on the following day he writes a letter proposing marriage. Sorrowfully Erin pens a refusal, adding that she is now encumbered with a child. Mrs. Wood sees the letter, and strongly objecting to it, persuades her daughter not to mention the child. Under the mother's guidance Erin makes



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"THE SECRET MARRIAGE." (S.C.A.G.L.)

Featuring:

Aristide Jouvenel, M. Numès; Henri Jouvenel, his son, M. Maupré; Henri Roubaud (a friend of the family), M. Collen; Madame Jouvenel, Madame Andral; Marie, his son's wife, Madame Lyrisse.

The story told by the film, although free from incidents of a morbid and ultra-sensational nature, nevertheless strikes a note which finds an echo in every human heart. It deals with a subject not so common, perhaps, in England as in France, that is to say, a marriage kept secret from the parents, and for that reason alone provides a refreshing relief to the more ordinary and everyday stories of love, marriage, and divorce told

leave of his parents, filled with dim forebodings of coming evil, while the father cogitates as to the best course to take. After all, he is a Frenchman, and perhaps—who knows?—may have memories of his own. So after a moment's reflection, he decides to think over the matter while taking a stroll. The unexpected happens; at the corner of a street he espies his son walking briskly along in animated conversation with a lady. This, then, is the wife his son has chosen for himself. The old gentleman decides to follow them, and finally runs them to earth at the entrance gateway of a block of flats, into which they disappear, without a suspicion that they have been tracked. As for M. Jouvenel, his mind is quickly made up. He early seeks an interview with his son's wife, and, charmed with her youth and simple beauty, and, above all, delighted to play the



by the cinematograph. Aristide Jouvenel, a retired merchant, has a son for whose happiness he feels it his duty to provide. He therefore, without consulting the lad, enters into negotiations with a friend who possesses a daughter of marriageable age, and, what is more to the point, a suitable marriage portion. The matter being settled so far as the papas are concerned, M. Jouvenel proceeds to enlighten his son and heir. Contrary to expectations, however, the son does not show that enthusiasm which a dutiful son should, and upon being pressed by his father to explain this want of animation at the good news, is forced to confess that not only has he formed a prior attachment, but has actually had the audacity to marry the object of his affections. With a charming naïveté, the youth proceeds to exhibit to his parents the photo of a little lad, which bears a remarkable likeness to their son, and who, indeed, turns out to be their grandson, of whose existence they are now for the first time aware. M. Jouvenel takes the news as he might be expected to take it; the mother, well, she is a mother, and a grandchild being the one desire of her heart, she is disposed to take a more lenient view of the case. She says little, but retains the photo. In this unpleasant atmosphere the young man takes

role of grandpapa, he kisses her, and forgives the erring couple. From that time forward he often steals away from his own fireside to enjoy the society of his little grandson. Of course, he says nothing to his wife, for that would prove him to be more soft-hearted and manageable than a husband should be, but he confides instead in his old friend, Henri Roubaud, who is on terms of the closest intimacy with the whole family, and who, having long been aware, although M. Jouvenel does not know it, of the son's secret, is delighted to find things gradually straightening themselves out. He has still more cause to feel pleased when Madame Jouvenel, in her turn, confides to him her wish to make the acquaintance of her daughter-in-law, although she does not, of course, want her husband to know of her foolishness. She begs M. Roubaud to find out her son's address, and he, good man, promises to do so. The required information having been supplied, Madame Jouvenel early finds an opportunity of making use of it. Choosing an afternoon when she thinks her husband is enjoying his after-lunch snooze, she hastens away to the address given her by M. Roubaud. Meanwhile, M. Jouvenel has been enjoying a quiet nap, not in his own home, but in that of his son. Suddenly he is disturbed

by the entrance of M. Roubaud, the bearer of terrible news. Madame Jouvenel is on her way thither, and may arrive at any moment. Sure enough, a knock is heard at the outer door, and M. Jouvenel, terrified at the thought of being caught by his wife, has only just time to find a hiding-place when she enters. She, too, soon falls a victim to the modest charm of her daughter-in-law, and presently leaves, full of a newly found

grandson again; it is impossible to think of such a thing. Both, unknown to each other, hurry off to their mutual friend, Roubaud, to obtain his advice at this crisis. They meet at M. Roubaud's house, are surprised to find each other there, and endeavour to conceal their anxiety as best they can. Each in turn takes the friend aside, to inform him of the dreadful thing which has happened. Roubaud promises to do his best, and



happiness, tempered only by the thought that she may not tell her husband all, and secure his goodwill and forgiveness for the young couple. M. Roubaud now proves himself to be a friend indeed. Seeing how matters are situated, he concocts an innocent little plot to unite these loving hearts together. He arranges for the young people and their little one to pay him a visit at his own house, and before leaving two letters are written by the wife to her father-in-law and mother-in-law respectively,

invites them to lunch. Side by side they enter the dining-room, to find the young couple and the little grandson already seated at table. Hands are shaken and tears shed, Roubaud hovers round like the good angel he is, and the old couple sit down to a good lunch and to make plans for the future happiness of the young couple.

Released March 1st.

Length 2,518 feet.



to be handed them when next they pay their separate calls. They are identical in wording, and say simply that the young wife, distressed at the thought that her marriage with their son may lead to trouble in the family, has decided to leave her husband, and procure a divorce. The scheme works to perfection. M. and Madame Jouvenel both call, and both receive their letter. They read the news with dismay. Never to see their little

"UNDER THE STARS AND STRIPES." (A. K.)

On the Mexican frontier, a young American officer, Lieutenant Thompesone, makes the acquaintance of Mercedes, a Mexican girl, whose brother Paolo cordially detests him. This, however, does not prevent him from continuing his friendship with the girl, which eventually ripens into love. War puts an

end to love-making at the end of some few months, and the lovers are forced to part for a time. Thompesone is called into active service, whilst Mercedes, naturally partisan with her own people, but fearful at the same time for her lover's safety, watches for the issue of the rebellion with daily increasing

they are on the wrong track. After they have gone, she helps Thompesone to rejoin his camp, and ultimately adopts his country as her own when she becomes his wife.

Released February 19th.

Length 843 feet.



anxiety. Thompesone is, as it happens, entrusted with duties requiring unusual bravery and resourcefulness. He is ordered to obtain particulars of the disposition of the forces around the Mexican base. Upon this errand the young officer departs, but, as luck has it, he is actually seen by a small number of Mexicans, amongst whom is Paolo, who decoy him to a sunken road. An attack is here made upon him, but he escapes, and takes to his

"THE HONOUR OF HIS HOUSE." (*Italian Art.*)

Count Vitali, an Italian diplomat, learns through an anonymous letter that Paolo, Marquis di Cenci, is carrying on an intrigue with his daughter, although he is already engaged to some other woman. The Count satisfies himself that the anonymous accusation brought against di Cenci is founded on facts, and, aroused to fury, he resolves to avenge the honour of his



heels. He is pursued, but manages to gain Mercedes' house. He bursts in breathlessly upon the girl, who at the moment is embroidering the Mexican eagle on a large silken flag, and begs her to aid him in escaping. The girl, true to her love, conceals him beneath the folds of the flag, and when her brother and the Mexicans enter, gives them to understand that

house. Accustomed as he is to intrigue and crafty diplomacy, the Count restrains all outbursts of feeling, and coldly weighs every circumstance that surrounds the case. Ultimately he resolves to kill di Cenci, but without the open scandal which would ensue as the result of a challenge to a duel. He deliberately plans to murder him, and to carry out his scheme

feigns to go away on a short journey. He, however, goes no further than the station, where he remains for some hours. He then returns, engages a cab, and bribes the cabman to loan him his cab for a few hours, as well as his coat and hat. The cabman, departing with his bribe, the Count mounts to the box in his disguise, waits in the vicinity of his own house, and, as he has calculated, is hailed by Paolo on the latter leaving his daughter. Paolo bids him drive to the Duchess of Alba's house, and when he alights before her door in a lonely avenue, the Count deliberately and swiftly commits the crime, leaving the dead man before the great iron gates, and driving rapidly away. The murdered man is found, and is carried into the Duchess's boudoir. The Duchess, who has passionately loved Paolo, swears over his dead body to bring the murderer to justice. In the second part of the play Count Vitali, after a rupture with his daughter, continues his lonely, unhappy life. Then he meets the Duchess of Alba at a charity bazaar, and at first sight falls deeply in love with her. That she is the woman who was engaged to Paolo he is totally unaware, and he makes every endeavour to create in her the same love he feels. He is gradually accepted as a friend, and is at length invited to call one afternoon. The Duchess receives him graciously, and presently invites him to take a cup of tea in an adjoining room. In this room hangs a large portrait of Paolo di Cenci, and Vitali, coming suddenly face to face with it in the house of the woman he loves, loses all self-control, and, in a state of irresponsible frenzy, blurts out the story of his crime. The Duchess listens with strained horror, and an immense wave of repulsion for Vitali comes over her. This, however, she conceals, and, in response to his frantic pleadings, she agrees to allow him to come to her conservatory that night, so that he may tell her all the facts. The Count then departs. After he has gone, the Duchess immediately communicates with the police, instructing them to surround her house that night at a stated hour, as she has made an appointment with the murderer of Paolo di Cenci. At night the Count comes, and in the cool, shadowy conservatory he tells the whole story of di Cenci's treachery—how he deceived not only him, but the Duchess, and how he ruined his daughter. The effect of this story is to cause another revulsion of feeling in the Duchess. She has hitherto believed in di Cenci, but now the Count's words, which bear every sign of truth, force her to accept the statement of the dead man's infidelity. She falls into Vitali's arms, and sobs out her condemnation of his crime. The embrace is a short one. The Count, never a free man by reason of his duties, has to hurry away. But his decision that he must go is received with horror, and an agonising scene follows. The woman, knowing the police have surrounded the house, but not daring to reveal to the man in danger the part she has played, begs him to stay with her. He persists, and she eventually allows him to depart by a side door. The Duchess, standing on the steps at this door, embraces him once more, then watches him steal away. As she does so she sees dark forms emerge from the shadows and follow him. In an agony of apprehension she races after these men, and comes up to them just as an order to fire upon the departing Count has been given. A pistol shot rings out, and the Duchess, dashing into the line of fire, is struck. She falls stone dead, and Vitali, scarcely yet realising the why and wherefore of things, finds himself arrested as he turns to stare at her dead face.

Released February 19th.

Length 2,058 feet.

"BETRAYED BY A KISS." (Pathe.)

Featuring—
M. Prince.

Wiffles, afflicted with a nasty-tempered wife (Madame Gabrielle Lange), fatally fat and irretrievably jealous, carries on his business of glover with a precision untempered by any spark of romance, until one never-to-be-forgotten day his doorway is darkened by the charming figure of the first artiste at the Cosmopolitan Music Hall. Mademoiselle Stella, for that is the pretty dancer's name, has come to order gloves, and Wiffles, busy taking note of her size, takes stock at the same time of her dainty hand. The artiste, far from being angry,



smiles at the delicate flattery, perfectly regardless the while of the ominous silence of Madame Wiffles at the cash desk. She leaves after giving instructions that a dozen pairs of gloves are to be delivered at her dressing-room that night at ten o'clock, and Wiffles, booking the order, bends his head at the same time before the storm of his wife's anger, that good lady roundly declaring that he is not to dare to carry out his customer's commands in person. To make doubly certain that he shall not disobey her, she drags him off to bed at 8.30. But



an hour later Wiffles escapes by stealth, and, dragging his topper from its bandbox, hurries off with the gloves to the Cosmopolitan Music Hall. He delivers them safely, and after a compliment or two, timidly expressed, is rewarded with a kiss. Poor Wiffles! He departs in a state of ecstasy, but manages somehow to arrive home safely. Here, stealing into his bedroom, he is confronted by the apparition of Madame Wiffles, who, in nightcap and dressing-gown, is truly awful. He continues, however, to stammer out a denial of any perverted doings, but, alas! the tale of his guilt is stamped upon his face by the rosy red impression of two delicately rouged, cupid-bow lips, and Madame Wiffles, rising in her wrath above her husband like a very Medusa (the serpent-like curl papers in her hair completing the illusion), closes his mouth over all further excuses.

Released February 19th.

Length 665 feet.

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"THE CRIMINOLOGIST." (Nestor.)

Clay Bradford, a medical student, and William Martin are rivals for the hand of Bess Allen. She marries Martin, and Bradford goes West to practise. Some time later, while out hunting, Martin falls over a cliff. The accident brings about

a strange transformation of character, and obliterates the past. That night he crawls into a box car, and is soon on his way out West. After a vain search, both Bess and Martin's mother believe him dead, but he has drifted into the settlement where Clay Bradford is practising, and, as "Lone Bill," he is feared

and despised by all. At last he is captured by the sheriff and his posse, but not until he has been severely wounded. Dr. Bradford is called to attend him, and recognises his old rival. "Lone Bill" does not remember him, however, so Bradford wires Martin's mother, asking her to come at once. Both she and Bess arrive, but Martin also fails to remember them. They are broken-hearted, but Dr. Bradford succeeds in getting the county officials to agree to allow him to operate on the criminal. The operation is successful; Martin regains his own personality, and all ends happily.

Released February 15th.

Length 954 feet.

"THE PLAN THAT FAILED." (*Powers.*)

Early and Matty are in trouble again, and are so tired of getting spanked that it is simply necessary to devise some scheme, so that the spanking will not hurt as much as it has been doing. Matty wants to be a cowboy, and hence on Monday morning his mother's snowy-white wash is thrown to the ground, so that Matty can use the rope for a lariat. Spanked. Early sees daddy working on a new bench, and, without any intention of doing harm, she tries to assist by hammering a few nails into one of the sections. Spanked. Matty wants to be a father also, and he sees that the nails protrude inside of the board, so he takes a plan and tries to level them off. When he is discovered—spanked. After a few more such instances and a few more spankings, they are both exasperated and sore. Early gets an inspiration, and places into the seat of Matty's trousers a little board, and Matty does likewise for Early. They then tie ribbons on Polly, which belongs to a maiden aunt who is visiting. Surprise and mortification when aunty does not spank them where the boards have been put, but chastises the hand instead, and again the poor children try to devise a plan that will not fail to save them from being spanked so frequently.

Released February 15th.

Length 775 feet.

"THE WILL." (*Lux.*)

The Count de Carron appoints Philip Marco, his solicitor, guardian of his daughter Nelly until such time as she is married. Shortly after her father's death Nelly falls in love with a young fellow, and they become engaged. In the meantime the extravagances of his son have brought Philip Marco to a desperate state, and he can no longer meet his debts. Coming to the conclusion that it would be an easy way out of the difficulty by marrying his son to the countess, the crafty old lawyer sets to work, but his schemes are frustrated in this direction. This is a great setback to him, as, thinking that Nelly will consent to marry his son, he has already misappropriated some of her money. Nelly is indignant when she perceives Marco's intentions, and makes immediate arrangements for him to relinquish the administration of her affairs. In the face of this dilemma Marco manages to seize her and confine her to a lunatic asylum. He thinks this is an effective way of silencing her, as her friends will think that she has become insane, and Marco makes arrangements with the authorities to certify her as such. Fortunately, her lover gets to know of this in time, and comes to the rescue, which is effected in a highly exciting and effective manner.

Released February 15th.

Length 1,850 feet.

"DETECTIVE KNOWALL ON THE TRAIL." (*Lux.*)

Molly elopes with her father's secretary, and her angry parent employs the world-famous Detective Knowall to track the lovers down. The great detective has no difficulty in gathering his clues and following the trail for miles and miles and miles. Just as he is about to make the final coup and stretch out a triumphant hand to claim the victims, he finds that he has been on the trail of the wrong couple all the time.

Released February 10th.

Length 773 feet.

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ing wife, Helen. Beacher's ambition is political, and he succeeds in winning the Progressive party's nomination for mayor.



Helen's Aunt Frances is a violent advocate of women's rights. She pulls her husband, Uncle Eben, around by the nose, and he dares not call his soul his own. Aunt Frances is disgusted with Helen's contentment over domestic affairs, and finally prevails upon her to accept the nomination for mayor on the Woman's Rights ticket. Thus she becomes a rival of her husband in the political field. Poor Helen knows nothing and cares less about politics, and her campaign managers lead her into many ridiculous predicaments. Finally, election day dawns and wanes, and when the ballots have been counted it is discovered that Helen has won the office. This is the last straw for the worn-out little woman, and she rushes home in an attempt to thrust the honour off on her husband. He protests that he cannot receive the gift of office from her, but the dilemma is finally overcome when it is discovered that Helen is not yet of legal age.

Released March 2nd.

Length 1,007 feet.

"THE GIRL OF THE MOUNTAINS." (Selig.)

Cast :

Hank, a young miner	Hobart Bosworth
Dr. Arnold, a young doctor in mining village	Herbert Rawlinson
Jim, a young miner	Al. E. Garcia
Sutton, a miserly old miner	Frank Clark
Tess Sutton, a young mountain girl ...	Betty Harte
Dr. Sutton's Mother	Anna Hernandez



Tess Sutton, the daughter of a miner who is likewise a miser, dutifully dwells with her father by a lonely mountain tarn,

where his little mine and flume are located. She is loved by Hank, an uncouth mountaineer, in a primitive way; but her thoughts centre about a young doctor in the far-away settlement. He saves her from some embarrassment by calling at her cabin when Hank is an unwelcome visitor, and incurs the everlasting enmity of that bellicose individual. He tries to waylay and assassinate his rival, but the girl shows him the other way at the pistol point. The sudden death of her father, and discovery by Hank, allows him to lead a drunken lynching party after the doctor. Again the bravery and resourcefulness of the mountain lass come into play, and they escape by the perilous way of the timber flume. Plenty of thrill and sentiment is to be found in this deft dramatic picture of the picturesque mountaineers.

Released March 2nd.

Length 1,006 feet.

"THE RANGER AND HIS HORSE." (Selig.)

Cast :

Jim Mason, "The Cherokee Kid,"	William Duncan
Peter Rogers	Lester Cunec
Dolly Stare	Myrtle Stedman
Ben Stare	Rex de Rosselli



This is a story dealing with a band of outlaws who are holding the Sheriff's niece a prisoner to ensure their own safety. The Sheriff asks the girl's sweetheart, who is a Texas ranger, to come on and help him find her. The ranger first creates for himself a reputation as a bandit, and when he arrives is welcomed to the outlaw camp as one of their own kind. He locates the girl, and through a bit of strategy manages to make the outlaw chief a prisoner. With the aid of his wonderfully intelligent horse, he then sets about getting the girl out of her prison. The outlaw camp is so situated that to enter by force is an impossibility. The ranger, however, goes to the top of an overhanging cliff, makes his rope fast to the saddle, and lowers himself into the gulch. By taking big chances he gets the girl out, and the horse, as he feels the tugging at the rope, pulls them to the top in safety. They are pursued by outlaws, and are hard pressed, but the ranger will not give up his prisoner. He sends the girl after assistance, and holds the band off until the posse arrive. He then turns the chief over to the Sheriff, goes to the girl, and claims his reward.

Released March 6th.

Length 1,010 feet.

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Releasing:—ECLAIR, ITALIA, TYLER, and AMERICAN STANDARD Films.

"THE COUNTRY GENTLEMAN." (*Eclair*.)

Paul, his mother and sister, live a quiet life in a charming country home. One day Paul receives a letter from Onesime, a regimental comrade of the days gone by, who promises himself a visit. The soldier calls and astounds everybody by the freedom of his manners. He slaps the austere Mamma on the shoulder, and indulges in a bare-faced flirtation with the maid. He is persuaded to discard his regimentals, and dresses like a country gentleman. He writes a note asking the maid to meet him under the oak tree at a certain hour. He finds her in the garden, and although she does not welcome his attentions, he thrusts the letter into the bosom of her dress, and leaves her to find it. She is amused when she does discover it, and decides to play a practical joke. She puts the letter into the work-

plans and models, which she locks up in a cupboard in the room. Sir Harold has followed Dorothy, and has got himself admitted as a new boarder to the house; he is given Robert's room. Prowling round, he discovers the plans, and, realising their money-making possibilities, he decides to sell the patent at once. He accordingly opens up negotiations with buyers. Robert, unable to find work, is discovered in a needy condition by Ralph, who generously offers to buy the patent. They return to the boarding-house together, and demand the plans of the landlady. She shows them to the bedroom, and when they get there they find Sir Harold with the parties concerned just about completing the bargain. Harold is exposed, and Robert secures his property. The adventurer has plenty of assurance, and, notwithstanding what has happened, proposes to Dorothy. She



basket of Paul's mother, who, finding it there, suddenly comes to the conclusion that she has made a conquest of the gay soldier. She dresses, and repairs to the trysting-place, where in due time Onesime turns up. The actions of the pair have aroused the suspicion of Paul and his sister, who spy upon them. Great is the soldier's astonishment to find the mature Mamma where he had expected to find the dainty maid. After the first shock of surprise he pulls himself together, and makes the best of the situation by proposing to Mamma, whereupon Paul and his sister join in, and the curtain rings down on a comical conclusion.

Released February 20th.

Length 835 feet.

"THREE GENTLEMEN FOR ONE LADY." (*American Standard*.)

Dorothy is the belle of the boarding-house, and she is ardently courted by Robert, a rising, but at present needy, engineer, and by Ralph, who is a banker. As she walks in the street her charms attract Sir Harold, a smart young man of the adventurer type. Robert has just completed plans for a money-making invention, but at the moment is unable to pay the landlady her bill. The indignant lady orders him out, and confiscates his

rejects him. Ralph meets with the same fate, but when Robert comes along he is made happy by the lady's acceptance.

Released February 23rd.

Length 780 feet.

"SHADOW OF EVIL." (*Italia*.)

Brutality, ending in a blow that sends Mary stunned and reeling to the floor, drives her at last to a resolution to break away from Spanu, the man who has her in his power and compels her to lead a degraded life. Satisfied with his cowardly work, Spanu leaves the room, Mary conquering her passion of weeping forces open a drawer, takes some cash and departs, seeking a new life. She boards a large liner, and on her journey becomes friendly with Mrs. Manfredi. Her personal charms attract the notice of the wealthy Mr. Werner as he and the ladies stroll about deck. The ship strikes a rock—a very cleverly managed scene. Soon she sinks, prow first, and a wild mass of struggling humanity clambers about the sloping deck. Mary is a clever swimmer and succeeds in saving Werner; he and she finally reaching a rock on to which they are washed by the waves. The service she has rendered him and the interest he has already felt in her prompt Werner to ask Mary if, supposing they are rescued from their perilous position, she will

be his wife. The keen recollection of her past life so recently ended causes her to waver for a time. But she discovers Mrs. Manfredi's satchel amongst the rocks, and concluding that she has been lost with the wreck, she decides to take her friend's name and lead a new life. Excitedly the couple perceive a steamer in the distance. They make signals of distress, are

silence he demands her silence concerning him. Then jeeringly he turns to rifle the bureau he has forced open. At this moment Werner returns. He is surprised not to find his wife where he had expected her, and then is startled by the sound of voices which reaches him. He overhears sufficient to inform him of his wife's past association with the burglar. Then



observed by the captain of the crew of the steamer, and taken off in a boat. Five years later Werner and Mary, now man and wife, are exceedingly happy in their home, and are blessed with a child. By the irony of fate Spanu, ruined by his reckless and depraved life, has drifted to the same city. His attention is attracted to the home of the Werners where festivities are in progress. At night he returns and enters the house. Werner

bursting into the room he grapples with Spanu. The intruder breaks away, drops out of the window, is perceived by two constables and pursued. In his flight he clammers over the railings on to the railway line, and is caught and crushed by a passing train. Werner has followed Spanu part of the way. His brief absence gives Mary time to realise the tragedy of her position. Fearing that now her husband will scorn her she



is absent, and Mary after putting the child to sleep has herself retired. She is alarmed by the noise Spanu makes, and creeping stealthily downstairs is startled by his shadow on the glass panels of the door. Ignorant of the identity of the intruder she enters the room and switches on the light. Spanu springs round, attempts to stifle her, and during the struggle recognises Mary. It is a dramatic moment for both. As the price of his

dressess hurriedly, takes a poignant farewell of her child, and is leaving the place for ever when her husband re-enters. He tells her of the end of Spanu, then taking the child from its cot he gives her his hand in token that all is still well between them. It is a fine drama with a touching conclusion that should prove immensely popular.

Released February 16th.

Length 2,105 feet.

THE CHARLES URBAN TRADING CO., LTD.,

89-91, WARDOUR STREET, W.

Phone Central 3118

Releasing:—ECLIPSE-RADIOS Films.



"DUPIN AS A PORTER." (*Urbanora.*)

An elderly couple purchase a piano, the tone of which has greatly pleased the lady. They request the shopman to send it at once to their house, which is on the other side of the river. The porter is instructed to get the instrument delivered, but, finding the weight is too much for one man, goes to seek assistance. He finds Dupin, who is anxious for a job, and the two proceed to load the piano on a hand-cart. After some delay, this is accomplished, and a start is made. Then the adventures commence, and the piano suffers severely. As a climax, the instrument is upset from a boat, and is hauled out by a crane, Dupin and his pal clinging to the lid. When, eventually, their destination is reached, at the first touch the piano collapses, and falls to pieces. The enraged purchasers wreak their vengeance on the hapless porters, and Dupin decides that a porter's job is not quite suited to him.

Released February 26th.

Length 450 feet.

"THE PRICE OF A MISDEED." (*Urbanora.*)

Count Saveuse is paying a visit to his racing stables. He is the owner of a mare named "Pretty Dolly," and is entering her in a big race. The Count sends his secretary, Jack Vyner, with a letter to one of his friends, asking him to come and give his opinion of the mare's chance of winning. Vyner is a young man with a great desire to see life; he is very poor, and the wealth and luxury surrounding him make him envious. He conveys the Count's message, and next day a party of gay visitors arrive. The stables are inspected, and "Pretty Dolly" is praised and petted by the ladies. The Count believes she is certain to win the Prix Montgomery, and, being obliged to go to Vienna a few days before the race, instructs Jack Vyner to attend the meeting and to put £2,000 on the mare for him. Meanwhile the trainer tells Vyner that "Pretty Dolly" has developed a serious cold, and that her chances for the race are spoiled. Jack is tempted. Why put the £2,000 on a horse which cannot win? He cannot resist the temptation, and decides to keep the £2,000. At the races, contrary to all expectations, "Pretty Dolly" wins in a canter, 6 to 1. Vyner has defrauded Count Saveuse of £12,000 by not backing the mare! Next day the Count returns, and Vyner makes his confession. The Count treats him with contempt, and, making him sign a written statement of his fraud, dismisses him. Vyner emigrates to the Argentine, where he hopes to start afresh and wipe out his dishonour. Five years later Count Saveuse pays a visit to Mr. Carrol, whose daughter is his godchild. Saveuse has been in India for several years, and has not seen his friends. On his arrival he is astonished to find that the child he remembers is now a young lady in long frocks. Charmed with her beauty, Saveuse falls in love with his god-daughter, but soon discovers that he has a rival, in whom he recognises Jack Vyner, his late secretary. The latter, by dint of hard work and good luck, has returned from the Argentine with a considerable fortune. Saveuse tells Margot that her lover is a rogue, but she will not believe

him, and demands a proof. The Count wires to his house-keeper for a certain envelope in his bureau, which contains Vyner's written confession. That night the Count wins a large sum of money at the Casino, and on his way home is attacked by two ruffians. Vyner passes at the time, and comes to his rescue. When Saveuse realises that his deliverer is he whose life he intends to spoil, he feels some compassion. A letter is brought to him from his rival promising to give up all hope of winning Margot if he will not reveal the story of his dishonour. Saveuse relents, and, summoning Vyner, assures him that the past is forgotten, and, offering him a cigarette, uses the confession as a lighter, allowing it to burn down until only a black ash remains as evidence. Later he congratulates the young couple, and Margot's gratitude almost makes up to him for having lost her.

Released February 26th.

Length 2,080 feet.

"A TRIP ON THE RIVIERA" (*Urbanora.*)

An excursion of great interest, showing all the most beautiful parts of the South of France. Panorama of Monte Carlo. A trip to Cap Martin. Arriving by boat at Sainte Marguerite Island. View of the Donjon, in the keep of which was imprisoned "The Man in the Iron Mask," the Viaduct, and the Grasse Road. The picturesque Gorges du Loup, with fascinating views of the falls, which are of great height.

Released February 26th.

Length 445 feet.



Scene from "Flying A" Film.

CALAMITY ANNE'S INHERITANCE.

Released March 12th.

Approx. Length, 995 feet

VITAGRAPH CO., LTD.,

15-17, CECIL COURT, W.C.

'Phone; City 8427.



"O'HARA, SQUATTER AND PHILOSOPHER." (*Vitagraph.*)

Featuring:

Denis O'Hara Mr. Van Dyke Brooke
 Nora O'Hara, his sister Mrs. Mary Maurice
 Tom O'Grady Mr. Richard Rosson
 Aileen Sullivan Miss Dorothy Kelly
 Mike O'Grady Mr. Robert Gaillard
 Mrs. Sullivan Mrs. Kate Price
 Callahan, the cop Mr. Hughie Mack
 Tim Sullivan Mr. William Shea

Tom O'Grady is in love with Aileen Sullivan. Old Sullivan does not object to the match, but he dislikes O'Grady, père, and is always quarrelling with him. Tim is excitable, O'Grady morose. Dennis O'Hara, a kindly old Irish philosopher, is always trying to make peace. O'Grady has a goat, and one day by ill-luck it eats up some cherished flowers belonging to Tim. There is an awful row, and Tim forbids Aileen to see Tom again. Tom and Aileen go to Denis for advice, and he tells



them a scheme to set things right. Tom tells his father that if he cannot have Aileen he will go West. Aileen hears the news, and pretends sickness. Tim and O'Grady become alarmed, and go over to consult Denis O'Hara. He speaks to them severely, and tells them they will bring down the wrath of heaven on themselves if they separate their children for their own foolish ends. He reduces them both to tears. They shake hands, and he at once takes them over to Sullivan's cottage, and Aileen is told the good news. Tom turns up, bringing a peace offering of some new flowers to Tim and O'Hara, and has the gratification of seeing his scheme succeed and everybody happy.

Released March 13th.

Length 997 feet.

"SUSIE TO SUSANNE." (*Vitagraph.*)

Featuring:

Susie and Susanne Miss Florence Turner
 Grace, her cousin Miss Rose E. Tapley
 John, Susie's sweetheart Mr. Tom Powers
 Grace's husband Mr. Courtenay Foote

The plain and unassuming name of Susie when changed to Susanne makes all the difference in the world, and Susie, the plain and unsophisticated country girl, is no prize for her

former suitor when he returns from college, a finished and polished graduate. He takes little notice of her, and makes himself popular among the girls of greater pretension and style. Susie writes her cousin Grace all about it, and she invites Susie to visit her in the city. Susie does so, and Grace tells her that they will soon make John feel sorry. Susie changes her name to Susanne, and, after securing an outfit of the latest style and a little coaching from Grace and her husband, "Susanne" is capable of holding her own among the swellest of the élite. A reception is given, to which John is invited. When he meets Susanne as a society bud he is dumbfounded. She is so captivating and sweet that the old love of boyhood days is renewed, and he finds himself making overtures for her attention. She flouts him and coquettes with others, and he is thoroughly disheartened. A few months later she returns home to the country, and he follows her. At first she will pay no attention to him, but his appeal is so strenuous she is just a little lenient. Gradually he unbosoms himself, and apologises for his uppishness and lack of appreciation of her real worth. He is so repentant, she finally allows him to take her in his arms, and they seal their engagement with a kiss. Grace and her husband, who have just arrived in their auto from the city, catch a glimpse of Susanne and John in the hammock, and, watching them from a distance, are delighted with the success of their little plan in the restoration of Susie to John.

Released March 13th.

Length 1,017 feet.

"SIX O'CLOCK." (*Vitagraph.*)

Featuring:

Mr. Cameron Mr. Maurice Costello
 Jimmy, his son Paul Kelly
 Partner of Cameron Tefft Johnson
 The Butler Harold Wilson

Cameron's business speculations have gone badly, and he finds himself in desperate straits. Ruin stares him in the face unless £10,000 can be immediately raised, and this he thinks to be hopeless. His partner is more sanguine, and offers to make the attempt, promising to 'phone before six o'clock if he is successful. Cameron anxiously awaits the result of his partner's efforts, tortured with vague fears, and with little hope that a way out of his difficulties will be found. His son Jimmy has to take a violin lesson at three o'clock. This is an uncongenial task, and particularly on this occasion, when he wants to join the sports of his companions. A brilliant idea occurs to him. He puts the clock forward half an hour, and his old tutor is thus imposed upon. Cameron waits in suspense, and as the day wears away without any message from his partner, he gets more nervous and despondent. In this state of mind he resolves to take his life if no favourable news arrives by the time the clock strikes six. He visits the nursery, and in a distraught and agitated manner fondly caresses his children, expecting it to be his last opportunity. Returning to his study, he notices that by the clock only five minutes remain before the fatal hour, he being quite unaware of the trick which Jimmy has played. He takes up the revolver and gloomily awaits the striking of six o'clock. Jimmy returns at the moment, and takes the opportunity to put back again the hands of the clock, which, however, does not prevent its striking. Meanwhile his partner has succeeded in his task at 5.30 by the correct time, repairs to a telephone office, and rings up Cameron to give him the glad news. At the same moment that the clock strikes the telephone bell rings. The old butler hastens to answer the call, but is startled

by the report of a pistol shot from the adjoining study. Putting down the receiver, he runs to see what has happened, and finds his master stretched on the floor, the smoking weapon in his hand. A doctor is at once summoned, who pronounces him to be unhurt, and suffering only from sudden shock, which has affected his heart. He soon recovers, and all is well again with Cameron and his circle.

Released March 13th.

Length 1,017 feet.

"IN THE FLAT ABOVE." (Vitagraph.)

Featuring:

Tom Talbot, bachelor	Mr. Roger Lytton
Priscilla Putnam, music teacher	
	Miss Clara Kimball Young
Miss Finch	Miss Flora Finch
Miss Price	Mrs. Kate Price

Apartment houses make strange neighbours, and sometimes bring about strange relations. Tom Talbot, a staid old bachelor, has an apartment just above pretty little Priscilla Putnam, who gives singing lessons to would-be vocalists. Their attempts at singing almost drive the poor man crazy, and he lives in Bedlam turned loose. Tom gives a bachelors' supper to some old friends. After feasting, they start a little game of cards, during which noises begin to ascend from Priscilla's conservatory just underneath. To counteract the disturbance, the men begin to pound and jump on the floor. The pupils decamp, and Priscilla goes to bed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from their fastenings. Priscilla screams, and runs from the room. Tom and his friends come downstairs to see what damage they have done. They have made sad havoc of the little music teacher's place. The boys feel ashamed of themselves. Tom has never met Priscilla be-



fore, and is very sorry. He offers to make all repairs, and see that everything is restored in proper shape. After this occurrence, Priscilla plies her vocation without interruption, and she and Tom become more and more friendly. A few months later Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment they find Priscilla's rooms for rent, and on the door of Tom's apartments a notice that "Mr. and Mrs. Talbot will return in two months." Silently and thoughtfully they descend the stairs, and disappear into the night.

Released March 13th.

Length 839 feet.

"THREE GIRLS AND A MAN." (Vitagraph.)

Featuring:

Charles Morris, a young millionaire	Mr. Carl King
Hilda, mercenary flirt	Miss West
Dorothy, in love with Morris	
	Miss Evelyn Francis
Betty, Dick's sister	Miss Zena Keefe
Mr. Bennett	Mr. Roger Lytton

Tired and in need of a rest, Charlie Morris accepts an invitation to visit Dick Burton at his country home. Here he meets two attractive girls, Hilda, a mercenary flirt, and Dorothy, a friend of Dick's sister, Betty. The latter is Betty's

favourite, and decides, if she has anything to say about it, Charlie Morris will make her his wife. Betty is young, but she has a wise and discerning head. Hilda, knowing Morris is wealthy, decides to capture him, but she has more than one string to her bow. One of these strings is Mr. Bennett, an elderly adorer. Morris vacillates between the two charmers until Betty spoils Hilda's chances, when Mr. Bennett is out walking with Hilda and has her clasped within his arms. The shrewd little minx hastily summons Morris to witness the touching scene. To make doubly sure, she makes their presence



known to Hilda, and then apologises for intruding. Hilda accepts the situation as gracefully as possible. It does not take much of a philosopher to guess that Dorothy and Morris have a mutual understanding, suggestive of wedding bells.

Released March 15th.

Length 501 feet.

"OMENS OF THE MESA." (Vitagraph.)

Featuring:

Texas Reilly, the outlaw	Mr. Robert Thornby
Mrs. Reilly, his wife	Miss Anne Schaefer
Chief of Rangers	Mr. George Stanley

In all bad men there is a streak of cowardice augmented by some superstition. "Texas Reilly," the outlaw, does not hesitate to kill, but when the flying buzzard cast its shadow across the pathway, he is filled with fear. The Chief of the Rangers is hot upon his trail. Reilly hates him with a double intensity, for the Chief is not only a terror to him, but he is a friend of his wife's. Reilly has no use for his wife, but dearly loves his little daughter. The outlaw secretes his ill-gotten gains in a "hide-out" in the hills, overlooking the ranger's hut, so that he can always keep him within sight and out of reach. Fearing capture he sneaks upon the officer as he is riding by and shoots him. The wounded man succeeds in reaching his cabin where he is aided by his old helper, who goes to Mrs. Reilly for assistance. During his absence, the desperado makes up his mind that his pursuer must be got out of the way. He places underneath the cabin a large can of powder, with a long fuse, which he ignites, makes his way back to his "hide-out" and watches with fiendish delight for the expected explosion. Mrs. Reilly, with her little girl, hastens to the aid of the wounded friend. Her husband sees them enter the cabin, and knows that the only thing in the world he loves is in that cabin about to be blown to eternity. Seized with a paroxysm of remorse and despair, not daring to behold its dastardly work, he shoots himself dead. While his wife is attending her suffering friend, her little girl steps outside the cabin and sees the smoking fuse. She tells her mother, who lifts the stricken man from his cot and leads him and her child to a small "dug-out" or cyclone cellar, and closing the door after them they barely escape the terrible explosion.

Released March 15th.

Length 987 feet.

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

Phone: Gerrard 3080.

Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"A BROTHER'S REQUITAL." (*Reliance.*)

Hector Gray promises his dying mother that he will always be good to her favourite son, Jim. Jim is inclined to be rather wild, but despite this fact Hector takes him into business and they become partners. Jim is engaged to Edith. Hector meets her, and immediately loses his heart to her. Knowing she is Jim's *fiancée*, he loyally conceals his feelings. He gives Jim the company's funds, bidding him deposit them. On his way to the vaults Jim meets some of his old companions, and loses the entire amount. Returning home he confesses this to Hector, who, instead of turning upon the penitent boy, forgives him. He tells Jim that Edith must never know that it was he who lost the money, and Hector shoulders the blame. When Jim sees Edith he breaks down and tells her the whole story. He soon realises that Edith loves Hector just as Hector loves her.



Realising his unworthiness, he brings them together and insists upon taking all the blame.

Released February 19th.

Length 975 feet.

"TWO SOULS." (*Thanhouser.*)

He struck but one blow, and a moment later found with a thrill of horror that he was a murderer. Then he fled, escaped his pursuers, and sought refuge in an obscure boarding-house, where he was not known. She was hard working, but feeble, and found it difficult to obtain employment. At last all her money was gone, and the future held out no promise, so she decided to end it all in the dark waters of the river. The book-maker happened to be taking a stroll at the time—he never went out in the day time, being afraid of being captured. He saw the girl make her despairing leap, plunged in after her, and saved her life. She told him her sad story and he pitied her. Leading her to his boarding-house, he placed her in the care of the kindly landlady. The two friendless ones fell in love, were married, took a tiny cottage in a suburban town, and for a time were very happy. Then one day a stranger called, and the husband told his wife that he had been called away out of town on business, but would return as speedily as possible. The wife wondered, but made no comment. She did not notice the handcuffs that united her husband and the stranger. At intervals letters came from the husband, she had no worry over financial matters, but she longed to see the man she loved.

Finally, she could bear the strain no longer, and wrote to her husband in care of his old landlady. The letter was delivered to the husband at a penitentiary, where he was a convict serving a long sentence. It maddened him to make his escape. It was successful, but when he reached his cottage his wife was dying. The man was kneeling by his wife's side, when the door was pushed open softly and two prison guards entered. They were prepared for fight, but there was no fight in the convict. He turned to them, raised his hand warningly, pointed to his wife, and whispered, "Dying. Wait." The rough guards stood back respectfully. The woman gasped and



expired. Her husband kissed her hands, folded them reverently over her breast, then turned to the waiting guards, and held out his arms for handcuffs. He did not care what became of him on this earth, for the soul of the only person he loved had gone to plead for him before the Great White Throne.

Released February 19th.

Length 1,000 feet.

"AT THE FOOT OF THE LADDER." (*Thanhouser.*)

She was a sweet, charming girl, and always obeyed her papa and mamma. But finally a crisis arose, and what could the poor girl do? Here is the problem she had to solve. Dear papa told her that he wanted her to marry his junior partner, a "perfectly delightful" lawyer. Mamma at the same time trotted out a candidate who was a member of our first families, and could lead a cotillion beautifully. Mamma said Pa's candidate was "an old fogey." Pa called the society man "a dude with one-half the brains of a mud hen." If she married either one she was sure to mortally offend one of her parents, so she went out on the front steps and wept bitterly. For, as was said before, she loved her pa and her ma. In the midst of her grief a young newspaper man she knew happened along, and, being a good newspaper man, inquired the particulars. She confided in him, and he told her how to solve the problem. "Don't marry either of them," he said, "marry me. Then each of your parents will be so pleased that the other was fooled that they will forgive you." The girl, in the meantime, had agreed to elope with both of the other men, "to oblige pa" in one case, "to make ma happy" in the other. The reporter convinced her that his suggestion was the best, but she did not know how to get rid of her other suitors, who were due to help her down a ladder that

night. The reporter solved the puzzle. He called in a policeman pal, and had the suitors arrested as burglar suspects. Then he eloped with the girl, quietly, visited the parents, calmly, and was forgiven without any fuss whatsoever, just as he had expected. For, as has been already stated, he was a good newspaper man and an excellent reader of character, and knew that each parent would be consoled because a good part of the joke was on the other. The young men who were arrested as burglars did not forgive. But then they did not count anyway.

Released February 19th.

Length 1,000 feet.

"CUPID ON THE JOB." (*Majestic.*)

"The Woman Haters' Club" is composed of seven dashing young fellows who have been disappointed in love. "The Man Haters' Club," composed of seven beautiful ladies, hire a house next to the men's club. Universal hatred of the opposite sex is cultivated until sweet little Cupid wakes up one fine morning,



and goes forth from his leafy bed in the woods, bent upon mischief. Ethel starts from a near-by city to visit the women's club, but misses her train, and arrives late at night. Cupid arranges things so that she gets into the cellar of the men's club by mistake. She is discovered by the butler, and escorted by the horrid men to the women's club. Cupid sees his chance, and works like a beaver. He succeeds in arranging the couples to his liking, and, after four days of hard work, drives them all off to church in a body, where they are married.

Released February 22nd.

Length 759 feet.

"TWO OF A KIND." (*Majestic.*)

Jane, daughter of a socially inclined mother, hates balls and being dressed up. She wants to become a teacher at a charitable kindergarten under the patronage of some of her girl friends. Her mother will not listen to this, but wants the girl to make a rich marriage. Mrs. Morton, another society leader, has a son, Jack, who runs away from all his mother's balls. She insists upon his coming to one. Jane and her mother, with cousin Vera, attend. Jack is forced to ask Vera to dance, but he makes a bad job of it. Jane with scowls frightens everyone away. She seeks refuge in the conservatory. She sees Jack trying to take Vera around the floor and laughs. Later he stumbles into the conservatory. They are both very shy—and each backs away from the other. Finally Jane's sense of humour gets the better of her, and she tells Jack of seeing him dance. They both laugh and get a bit more friendly. Realising this, they become embarrassed again. Next morning Jane goes on strike, and says she will leave home if she is not permitted to go and teach. Her mother—seeing her with packed suit case—is forced to consent. Jane finds her element at the kindergarten. One day by chance she meets Jack down town. She asks him in to see the work. He goes. At first he is afraid of the kiddies, but later becomes friends with both them and their teacher. Jane's mother, paying a visit to her obstinate daughter, finds Jack and Jane in the midst of an hilarious time in the kindergarten, in which they are enjoying themselves as much as the children. Perfectly satisfied, she returns home. A few nights later Jack summons up courage enough to call upon Jane.

Learning that he is to be her visitor, she takes her plain dark frock off and changes it for one of the loathed light gowns. In the parlour they have no trouble in entertaining each other. But Jane's mother stumbles in just as Jack is handing the girl a bunch of flowers, and immediately comes to the wrong conclusion. She thinks the two "good pals" are in love! And excusing herself, she bows her way out, leaving the young pair turned to stone with horror. It is obvious what the mother thought; they both realise why she was so confused; Jane, shamefaced, attempts to explain, but Jack—no longer shy—and not unwilling to let things go as mother saw them—takes her into his hands, and the pals are sweethearts.

Released February 26th.

Length 982 feet.

"A MESSAGE FROM NIAGARA." (*Thanhouser.*)

A widower and his only child, a daughter just budding into womanhood, lived at Niagara Falls. The man had retired from business with enough to live in comfort, but his lonely, purposeless life led him into evil habits, and he became a drug fiend. He kept the secret from his daughter. Then a chance meeting with the man who supplied him with the drug revealed everything to her, and she laboured earnestly, but unsuccessfully, to reform her father. About this time she met a young artist from New York, and he immediately fell in love with her. The girl liked him, but, because of her sorrow and anxiety, did not respond to his passion. When the smuggler again appeared at her home the girl refused to permit her father to have dealings with him. The old man stormed and raged, and in his weakened condition his emotion was fatal to him. Frantically endeavouring to reach the drug he craved, he staggered and fell dead. Over the body of her father the girl vowed vengeance on the man she blamed for his death, and swore she would bring him to justice. A chance encounter and an overheard conversation put the girl on her enemy's track, and she trailed him to a lonely hut on the river bank above the falls, where the smugglers had their rendezvous. Listening at a window she soon discovered their secret, and realised that she had the evidence to put her enemy and his pals in jail for long terms. Unfortunately for her, one of the gang, arriving late, surprised and captured her. The smugglers locked her in an upper room of the hut intending to detain her until all danger to them was past. She wrote a note telling where she was a captive, and put it in a bottle, corking it. She knew that a bottle might be overlooked, so tied her light hat to it. Then she hurled this unique message into the swiftly rushing river, knowing that it would be speedily carried away. There it was found by the artist, who was out rowing, and aid came on without delay. The smugglers, preparing to depart, were overpowered and led away to prison, while the girl at last listened to the pleadings of her lover, who had come to her aid in response to a plea for help sent over Niagara Falls and through the Whirlpool Rapids.

Released February 26th.

Length 1,000 feet.

"FATHER." (*Alliance.*)

When John Morris loses his entire fortune on the Stock Exchange his first thought is of his motherless son Dick. He decides that the boy must have an education, at all events. He gives Dick over to the charge of a lawyer, to whom he also trusts all he was able to save from his wrecked fortune. The lawyer promises that the boy shall receive as good an education as possible. Satisfied that Dick will be cared for, the father disappears. For twenty years he works in a city far away from the town where his boy is at school. Ashamed of his poverty he never intrudes on Dick. A month before graduation day, the lawyer sends to John for \$1,000 which he will have to have before Dick may graduate. John has not the money, and there is no one of whom he may borrow it. Urged on by the fear that his boy will have the coveted diploma snatched away from him, he steals the money from his employers. On graduation day the father sits far back in the audience and watches his boy graduate with honours. Returning to the city, he is arrested. Young Dick is appointed lawyer for the employer. It is the boy's first case and, anxious to win, he makes a scathing speech against his own father. The judge charges the jury, but before they can announce their decision the lawyer dashes in and explains the whole case. The employer, softened, withdraws his charge. Dick overcome with remorse greets his father with love and affection. And for the first time for years John clasps his boy in his arms.

Released February 26th.

Length 997 feet.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or costing 2s. for a single insertion will be inserted **FOUR TIMES FOR 6s.** Advertisers desiring to do so may make use of a box number, but every announcement sent for insertion must bear the full name and address of the sender as a guarantee of good faith.

W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered; everything practically new. Tip-up seats, two private boxes, stage, dressing-rooms, &c. Seating 530 and standing room for 70. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long Lease. Price £3,500.—Box No. 1,013, THE CINEMA.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long Lease. Ground Rent £250 per annum.—Box No. 1,009, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 803, THE CINEMA.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a rental of over £800 p.a., and a Suite of Rooms, producing £500 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £206 p.a. Price £15,000.—Box No. 978, THE CINEMA.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 34, Southold Mans., Maida Vale. Fo. 706.

E.—Going Concern, seating 224. Property available for extension. Taking £20 per week. Rent £2 10s. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 800, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 805, THE CINEMA.

W.—Well-established Cinema Theatre, in excellent position, for Sale, showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £1,600, which includes everything. Ample room for extension.—Box No. 944, THE CINEMA.

HARRIS AND GILLow,
CINEMA PROPERTY AGENTS,
45A, Oxford Street, W.,
have the following
TO DISPOSE OF.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—Fo. 707.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184ft. Exit at the rear.—Fo. 811.

S.W.—Premises, capable of seating 500. Fine position. Price Freehold, £2,750. £1,500 can remain on mortgage.—Fo. 1,014.

S.E.—Well-arranged Premise, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Apply, Harris and Gillow, as above. Fo. 1,015.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Box No. 1,011, THE CINEMA.

AT A BARGAIN.

S.E.—A great chance now occurs for securing a Cinema Theatre seating 800. Rent £600 p.a. Lease 60 years. Showing very good profits. Immediate inspection advised.—Box No. 915, THE CINEMA.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating 700. Cost £4,000. Fully licensed. Will be Let at £300 p.a., subject to a premium of £1,500.—Box 812, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25-£30 per week. Rent £200 per annum. Price £750, £450 cash. A bargain.—Box 801, THE CINEMA.

A GREAT BARGAIN £350.

LONDON, near.—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner.—Box No. 1,010, THE CINEMA.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 976, THE CINEMA.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £500 p.a. Part of the Premises at present produce £130 p.a.—Box No. 912, THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 806, THE CINEMA.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Box No. 1,012, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 914, THE CINEMA.

S.W.—Theatre, seating 350. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 809, THE CINEMA.

S.E.—Going Concern, fine position, seating over 300. Net profits about £420 p.a. Ample room for extension included. Rent £105 p.a. Small premium.—Box No. 1,037, THE CINEMA.

S.E.—Rare chance for a beginner. Holding 300. Net profits £200 p.a. Price only £150. Low Rent.—Box No. 1,038, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, S.W.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft. depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Box 948, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 719.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Box 824, THE CINEMA.

MAIN Road in Streatham. Splendid position. Frontage 162 ft., and a return frontage of 331 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Box 836, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £30 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 867, THE CINEMA.

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 68 ft. To be Sold at a very low figure to close a trust estate.—Box 842, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 950, THE CINEMA.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L. 34, Southwold Mans., Maida Vale, W. Fo. 716.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 847, THE CINEMA.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which area would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,000 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 138, Lillingston Street, S.W.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. S. Price, Freehold, £12,000, or would Let on a Building Lease at £65 per annum.—Apply, Harris and Gillow, Cinema Property Agents, 451a, Oxford Street, W. Fo. 709.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,000. The site for a theatre would probably be let.—Box No. 949, THE CINEMA.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £850 p.a. Lease 23 years. Premium £2,500.—Box 831, THE CINEMA.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 871, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 837, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 817, THE CINEMA.

IN one of the best positions near Tottenham Court Road.—Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 720.

PADDINGTON.—A very fine Site of 15,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Box 856, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 820, THE CINEMA.

S.E.—Site, situate in a main road. Area 7,800 square ft.: if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 861, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 890, THE CINEMA.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Box 860, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 869, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 947, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 816, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 845, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £50 per annum.—Box 927, THE CINEMA.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 98 years. Price £166 13s. 4d. p.a.—Box No. 853, THE CINEMA.

OLD KENT ROAD. Site, in an excellent position. Frontage 65 ft., depth 88 ft. Ground Rent £85 p.a.—Apply, Box 851, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 835, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £3,000, S. E. B., Box 840, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years, at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 952, THE CINEMA.

WEST-END.—Site in one of the busiest thoroughfares in the West-End. Price, £510, Leasehold.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 855, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Fo. 715.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 839, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box No. 866, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451a, Oxford Street,
have the following
FOR SALE.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Fo. 823.

N.W.—Site. Area 4,245 sq. ft. Price, Freehold, £4,250.—Fo. 863.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Fo. 830.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Fo. 828.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Fo. 712.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft.; depth 120 ft.—Fo. 857.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Fo. 822.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity.—Fo. 721.

E.C.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Fo. 710.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Fo. 815.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Fo. 829.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 61 ft. Area 16,000 sq. ft., on Building Lease.—Fo. 714.

SUBURB, S.E.—Site, frontage 32 ft.; depth 20 ft. Price, Freehold, £1,000, or on Lease at £90 per annum.—Apply, Harris and Gillow, as above. Fo. 859.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situated in a main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 953, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 979, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 577, THE CINEMA.

ACTON.—In the main street, a very excellent Site frontage 4 ft. 6 ins., depth 100 ft. Price, Freehold, £2,000.—Box 819, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 853, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site with Buildings, at present Let on Lease at £80 p.a.—Apply, Box 844, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

EXCELLENT SITE, situate in Goswell Road.—Producing a Rental of £100 p.a. Possession can be had, and Cottages at the rear can also be acquired.—Apply, Box 954, THE CINEMA.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £6,500.—Helliwell, 110, Nibthwaite Road, Harrow. Fo. 718.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be Let at a Ground Rent of £330 p.a. Freehold would be Sold. A bargain.—Box 870, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 30 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 951, THE CINEMA.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft.; depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000.—Box 825, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Apply, Harris and Gillow, 451a, Oxford Street, W. Fo. 717.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 846, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 850, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 865, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES.

HOME COUNTIES.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box No. 955, THE CINEMA.

ESSEX. Going Concern, in a well-known and popular seaside town. Seating capacity for 500. A large sum of money has been spent in redecorating, and everything is up to date. Takings average £50 per week. Licensed for Cinema and Music. Rent £300 per annum. Lease 18 years. Price, £1,100.—R. W., 138, Lillington Street, London, W. Fo. 742.

MIDDLESEX. Well-established Cinema Theatre, in the High Street of an important town, for Sale. Price £2,500 Copyhold. Present profits £250 p.a. under management. Fitted with stage, restaurant, bar, manager's office, kitchen, pay office, &c.—Box No. 1,016, THE CINEMA.

SURREY. Rent £100 p.a. A bargain Seating 500. Net profits £370 p.a. Small premium.—Box No. 983, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following amongst many others
FOR DISPOSAL.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Fo. 1,017.

BERKS.—Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a., under management. No opposition. Rent only £22 12s. p.a. £450 will purchase everything, including piano, machine, seating, &c. A great bargain.—Fo. 874.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Fo. 872.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Apply, Harris and Gillow, as above. Fo. 873.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price Freehold £2,500.—Box No. 956, THE CINEMA.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £125.—Box No. 957, THE CINEMA.

HARRIS AND GILLOW.

CINEMA THEATRE EXPERTS,
of 451a, Oxford Street, W.

HAVE THE FOLLOWING FOR DISPOSAL.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Fo. 723.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 756.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Fo. 755.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Fo. 757.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply, Harris and Gillow, as above. Fo. 727.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold. £1,000.—Box No. 959, THE CINEMA.

NORTH OF ENGLAND.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 740.

YORKSHIRE.—Theatre with a holding capacity of 3,000. Situate busy spot in large town. Part could be let off as a Billiard Hall. Erected at a cost of £4,000. Frontage 230 ft. Ground Rent £133 per annum. Cash £400.—Box No. 884, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Fo. 885.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Fo. 888.

YORKSHIRE.—Large town, population 20,000. Net profit £1,100 p.a. New building, fully equipped, stage, scenery, effects, machines, &c., &c. Own electric plant. Rent £255 p.a., or price for long Lease £3,100 (£1,900 of which can remain on mortgage), subject to a Ground Rent of £78 p.a. A bargain.—Fo. 734.

LANCASHIRE.—Theatre in a large town, population over 80,000. Average takings £48 per week, but has been much higher. Rent £250 p.a., including rates, lighting, heating. Price £650.—Fo. 939.

DURHAM.—Theatre, seating 500, situate best part of a large town. Taking £15 to £16 per week, but with good management this could easily be doubled. Rent £130 per annum. Price £330. Owner has other interests.—Apply, Harris and Gillow, as above. Fo. 739.

MIDLANDS.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box 879, THE CINEMA.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Box No. 883, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NORTHANTS.—Picture Palace, 90 ft. by 97 ft., seating 750. Large town, with 100,000 population. Average takings £60 to £100 per week. Price for Freehold, including the Theatre as a going concern, £4,500, or Lease would be granted for a premium of £1,500 and £300 per annum. Very good investment.—Fo. 733.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above. Fo. 1,018.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 882, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £38 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 984, THE CINEMA.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Box No. 1,007, THE CINEMA.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Box No. 878, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 891, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 17. VOL. II. [New Series.] WEDNESDAY, FEBRUARY 5, 1913. [Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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SAVING THE RENTER.

THE TRADES ACTION UPON MESSRS. PATHÉ FRÈRES' ULTIMATUM.

As we anticipated, the news, with which **THE CINEMA** was, as usual, first in the field, that Messrs. Pathé Frères were to become both manufacturers and renters, caused some sensation in the trade, and the views we expressed in our last issue upon the matter have been endorsed by every section of the industry.

During the past week the developments which have taken place have shown that the three branches of the trade, manufacturers, renters, and exhibitors, are opposed to the new innovation, and it appears that a determined resistance is to be made to prevent the elimination of the renter.

Messrs. Pathé Frères on the morning of our last publication issued the following letter to their clients:—

DEAR SIR,—With the object of giving an absolute denial to the rumours circulating for some time back upon this market about the formation of Trusts or Combines, we wish to declare that this Company, whose attitude in the past has always been to keep its Commercial freedom and to work in the final interest of the Exhibition side of the Trade, now takes a most independent and momentous step, deciding to discontinue the sale of its films and to begin from March 29 next to hire direct to the Exhibitors.

The whole of our production (films published by ourselves or under Marks controlled by us) will be placed at your disposal to select from for the composition of your programmes.

The conditions on which these films will be hired to you will prove, we are sure (whatever might be the importance of your order or the number of subjects chosen), most beneficial to your interests.

You will, therefore, be in a position to judge that we do not in any way impose upon you the totality of our production, and you will conclude that the market is thus kept open to all competitors.

This company is at present contemplating improvements and schemes which will be greatly appreciated by the public, and their realisation will now become an easy matter through our dealing direct with the exhibitors, and will naturally constitute an increased source of profit for them.

We shall complete shortly the most up-to-date hiring organisation, and will provide you with all particulars concerning it through our Weekly Bulletin.

Hoping to be favoured with your support.

We are, dear Sir,

Yours faithfully,

L. SOLENNE,

General Manager,

Pathé Frères Cinema, Limited.

This was followed by a further communication announcing that the business of **THE Film Service** had been acquired as a renting department.

The widespread interest evoked by Messrs. Pathé Frères' ultimatum is evidenced by the fact that within a few days the North Central District of the Exhibitors' Association and the executive committee of the parent association in London had passed the following resolutions:—

This meeting of members of the Northern Central District of the National Exhibitors' Association is unanimously of opinion that the principle of manufacturers exclusively hiring their own films is one fraught with grave danger to Exhibitors, and we pledge ourselves not to show any films of any manufacturer or manufacturers who refuse to sell their ordinary films to Film Renters or Exhibitors.

This General Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland, composed of delegates from all parts of the kingdom, having unanimously decided that it is diametrically opposed to the interests of Exhibitors that any manufacturer or manufacturers should stop the sale of ordinary films published by them, strongly advise all Exhibitors to refrain from exhibiting the productions of of any manufacturer or manufacturers attempting to exclusively hire their own films.

Of far greater importance is the determination arrived at at a joint meeting of the executive committees of the K.M.A., the Renters' Association, and the Exhibitors' Association, held in London on Monday evening, when it was agreed that manufacturers should only sell to renters purchasing films from those firms in favour of an open market; that renters should only hire to those exhibitors showing only the products of those manufacturers placing their films on the open market, and that exhibitors should only show films that are manufactured and placed on the open market. The greatest interest was taken in the proceedings, and there was a full attendance of members of the councils of each association.

Of course, the resolutions passed have to be confirmed by the members of the respective bodies, but that this will be done there is no doubt, the trade being practically unanimous in putting up a united front against the manufacturer becoming his own renter.

With regard to the rumoured trust, we have it on the best authority that this idea is now dead, and that there is no probability of its being resuscitated.

It would, of course, have been interesting to learn the other side of the question as to combining film-producing and renting, but those who could shed light upon the matter have up to the present remained silent. **THE CINEMA** has no prejudices; its columns are open to all, and they are placed unreservedly at the disposal of all concerned for public discussion upon this, the burning question of the hour.



Scene from "Flying A" Film.

CALAMITY ANNE'S INHERITANCE.

Released February 12th.

Approx. Length, 995 feet.

OUR VIEW OF THINGS.

What Do They Want.

We have been somewhat amused at reading a report of the proceedings last week before the Chester-le-Street magistrates upon an application by the proprietors of the picture halls in that enlightened village for a seven days' licence under the Act. Here is what the solicitor who appeared for the cinema theatre owners stated to the Great Unpaid:—

He said that, so far as the Sunday performances were concerned, the privilege had not been abused. The police were rather pleased than otherwise that the halls should be opened on Sundays, and the colliery owners also approved of it, as it enabled the men to get better to work on Monday morning. So far as the public were concerned, it enabled many working men to take their families to these places where they could not get at any other time.

Despite all this the bench withdrew the Sunday opening permission. One is almost tempted to ask what would please the Chester-le-Street magistrates.

Sunday Cinema Charity.

As we go to press, a meeting is being held at "The Electric Coliseum," Green Lanes, Harringay, N., of which the following notice has been sent us:—

As honorary secretary of an organisation which is being formed, and which it is proposed to call the "Cinematograph Charities Sunday Defence League," I am convening a meeting at the Electric Coliseum, Green-lanes, Harringay, N. (1d. tram fare from Finsbury Park), on Wednesday next, the 5th inst., at 11 o'clock. The object of this meeting is to counter the move which is being made to close cinematograph theatres on Sundays in the Middlesex division. As you are possibly aware, several thousands of pounds have been collected for charities through these theatres, which have also caused a reduction in the attendance at public-houses.

If a referendum were taken, there is no doubt, in my opinion, but that there would be a huge majority in favour of Sunday opening, and it occurred to me that possibly you might like a representative to attend the meeting.

It will be observed that the organisers of the meeting state that it is intended to form "The Cinematograph Charities Sunday Defence League." For our own part we see no necessity for any such association. The exhibitors of this country are already well served by the Exhibitors' Association of Great Britain and Ireland, and any multiplication of such organisations can but result in overlapping, and consequent waste of energy and funds. We are quite aware that there are still some exhibitors who, penny wise and pound foolish, have not thought it well to join the Exhibitors' Association, and if this new

body is intended for their special benefit, then we say at once to them, far better would it be that they joined the original association. At this stage we do not feel called upon to say more, but shall await with interest to-day's developments.

The Spirit of Sweet Reasonableness.

We should like to commend to the notice of members of the magistracy the utterances of Mr. S. Brighouse, of Southport, representing a defendant summoned for overcrowding at his theatre. Here is what he said:—

It looks to me as if the ratepayers, inhabitants, and persons carrying on business and entertainments in this borough were all to be prosecuted right down to the bed-rock. If the chief constable liked to unearth all the statutes, regulations, and orders he could find us all committing offences every day of our lives, their worships and himself included. There must be a sweet reasonableness in these things. The law was no good unless combined with common sense.

Having given this quotation *in extenso*, we may be pardoned for putting in a plea for the exercise of this spirit of sweet reasonableness so ably advocated by Mr. Brighouse. If only a more tolerant spirit were exercised by licensing authorities towards an industry that is doing so much for education and for the entertainment of the people, we should have much less cause for protest.



Scene from "Flying A" Film.

LOVE AND THE LAW.

Released March 1st.

Approx. Length, 1,000 feet.

TWO MORE WINNERS.

A LOYAL

A Great Selig War Special. For release
Sunday, March 23. A Sensational Picture.

—Full of Vim and Fire.—

and

A ROUGH NITRO

Another Great Western Special. For
release Thursday, March 27th. A drive at
full speed over rough ground. Pursued by

—eight mad horsemen.—

DON'T HESITATE



SELIG POLY

E. H. MONTAGUE

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DESERTER

Whole Armies of Real Soldiers. Blazing away to gain their ends. Batteries of cannon in action. A Good, Stirring Story.

RIDE WITH GLYCERINE.

A wonderful explosion when the bullet hits the nitro-glycerine. The wagon and horses wrecked. A Marvellous Realistic
———Picture.———

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LONDON, W.

Telephone: 5156 Gerrard.

Telegrams: "Polyscope, Westrand, London."

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

The many friends of Mr. Einstein, the managing director of The Express Film Service, will be pleased to learn that he is making satisfactory progress towards convalescence after his recent severe illness. I hope to see him back in business at an early date.

* * * *

For a vigorous poster campaign I think this will want a bit of beating. I was in at the Selig showrooms during the week, when an applicant for posters to boom "Monte Cristo" dropped in, and was extremely surprised to hear those in charge of the poster department inform him that this kind of advertising matter for the film in question was out of print. Bearing in mind the extensive displays of bill matter that I had seen where this film was being shown, I took advantage of the occasion to find out how many posters were in circulation, and was staggered to receive the information that upwards of 75,000 sheets had been issued. All I can say is that I wish I were Mr. Montagu's printer.

* * * *

Funnicus and Jane, the two Eclair comics, arrived in London on Monday, and arrangements are being made for their appearance at several of the picture theatres in the metropolis during this week. I have no doubt that they will receive a warm welcome from English photo-play admirers.

* * * *

The Kinematograph Trading Company, Limited, I am informed, will shortly have the pleasure of placing before the public their first production, a film in which Mr. George Grossmith and Miss Phyllis Dare, of the Gaiety Theatre, appear in a series of dances, supported by a numerous company and conducted by Mr. James Sale, of the Palladium.

* * * *

I congratulate the Kinematograph Trading Company upon the declaration of an interim dividend of 5 per cent.

* * * *

The Philograph Film Bureau, over which Mr. Phillips presides, are releasing quite a number of really good films just now, amongst them being "The Marconi Operator," length 2,350 feet, and "Benjamin's Career," length 1,730 feet.

* * * *

"Theodora," a forty minutes episode in which the famous dancer Sahary Djeli takes the leading rôle, which has been produced by the Gaumont Company, was remarkably well received by the vast audience which accepted the company's invitation to witness its presentation at the London Opera House last Thursday. The production certainly ranks high among the many elaborate spectacles of the kind lately introduced to the public.

Mr. R. S. Edmondson, who has been in America opening a new branch, returned home on Saturday last. Knowing the genial Dick's ability at unearthing good things, I shall expect to see some striking productions shortly. By the way, his "Confetti" film is great shakes.

* * * *

It is the custom of the weekly periodicals when running a thrilling serial to always leave off at a point which stimulates the reader's curiosity, and makes him anxious to read the continuation. A similar idea has been adopted by Mr. Armstrong, of the Elite Sales Agency, in his admirably prepared booklet of "James Patterson, Detective." The reader is led along to the critical point, and is then informed that for the solution of the mystery he must see the film. Quite a cute idea.

* * * *

I am informed that the exclusive rights of "Dante's Inferno," the maker of the film record, have been sold by Mr. Winik to Mr. Firth, of Cudworth, Yorks. There is a lot of money still to be made by this splendid feature, and the wide-awake exhibitor ought to rush for it.

* * * *

Mr. Fisher, of the Invicta Film Company, has got another winner in his Bison film "A Four-footed Hero," which will be reviewed in these pages next week. Those who appreciate Bison quality—and everybody does—will hail this piece of news with satisfaction.

* * * *

Look out for the Vitagraph hair-curler. If you have got any hair to curl it will do it.



Scene from "Flying A" Film.

LONELINESS OF NEGLECT.

Released February 22nd.

Approx. Length, 1,000 feet.

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Agriculture at the Opera House.

Moving pictures illustrating "The Life of the Honey Bee," which have been exhibited at the London Opera House, have proved so successful that the series has been continued this week.

A Paying Concern.

Associated Electric Theatres, Limited, have declared an interim dividend for the three months ending December 31, 1912, at the rate of 15 per cent. Dividend warrants have already been despatched.

The Success of the Cinfonium.

We learn that this unique musical instrument is in great demand among showmen, not only at home, but abroad. Among the orders received last week by the Tyler Apparatus Co., was one from India and another from the King's Hall Picture Theatre in Newcastle, Staffordshire.

The Danger of Panic.

Panic is the only danger which need be apprehended in the picture theatre nowadays. Fire is almost an impossibility, but the fire fiend, the man, woman or child who raises the cry of fire, is still with us. Such an alarm raised in a New York picture palace this week resulted in the death of two persons.

Erratum.

Our attention has been called to an error which crept into our notice of the opening of the Maida Vale Picture Palace last week. It appears that the machines installed were Tyler's well known Indomitable projectors, not Gaumont's, as stated. We understand that the whole of the circuit are being supplied with Indomitable.

A Well-known Operator Engineer.

The Novocastrian friends of Mr. W. J. Philipson, at one time operator-electrician at Brinkburn and Raby Theatres, Newcastle, will be interested to hear that he is chief operator at the new Ideal Cinema, Holloway, London, N. He has two Truemann projectors and a fine equipment under his charge, and shows a first-class picture at Mr. Beck's luxurious new theatre.

A Smart Firm for Furnishings.

Since opening their extensive showrooms at Greek-street, W., some few months ago, the firm of Wilson Rae, Pixton and Co. have "gone ahead" rapidly, and are now in the front rank of theatre furnishers. They make a special feature of good quality seating and furnishing, also fibrous plaster and other decorative media, besides electrical and other branches.

Recent furnishing contracts include the new Gaiety, Leytonstone, all plush tip-ups in Rose-du Barri; Cinema, Hastings, 800 in number in "Sumburoid;" Gaiety Theatre, Cardiff, 300 tip-ups, and 500 ft. continuous run; also Pilot Palace, Hucknall, a special lot, complete seating in Royal blue velvet.

Four Oldham Halls to be Closed.

The Oldham Watch Committee last week considered in "sub" their recent decision regarding the closing of three picture halls—the Emerald Hall, St. George's Hall, and the Temperance Hall.

The minute was referred back by the Council, and the committee visited the places again, and have since decided to adhere to their former decision that the licences should not be renewed.

In addition they have agreed to refuse to renew the licence for the Central Hall.

After this perhaps we shall have in Oldham the limitation of bakers and butchers' businesses. Competition is always for the benefit of the public, and this being so, we see no reason why legitimate businesses properly carried on should be compelled to close down.

Cinematograph to Aid Justice.

Cinematograph films may possibly be used at the legal proceedings in connection with the Delhi bomb outrage on December 23rd last. The Delhi Chief of Police, when advertising for photographs of the buildings on the north side of the Chandni Chowk, taken at the time of the explosion, adds the words, "Cinematograph pictures taken as the procession passed the scene of the outrage would be of especial value."

Love Letters to American Players.

Jack Richardson, who plays the villain, has received a left-handed compliment from a mother. In the letter the mother states that she is certain that Jack Kerrigan is a splendid young man because he plays his part so nicely. But she is certain that Jack Richardson is as black at heart as he appears on the screen. She has permitted her daughters to have a photograph of Kerrigan about the house, but that of Richardson has been tabooed. Richardson says that he is going to be more villainous than ever in the future.

A New Licensing Problem.

During the hearing of applications for cinema theatre licences at Preston, a novel point was raised by counsel who appeared on behalf of interested parties in opposition, and who contended that justices were not empowered to grant licences to buildings which were projected, but were not yet in existence. The novelty of the point so impressed the magistrates that they consented to state a case, so that the matter could be taken to the Divisional Court on an application for a mandamus to compel them to determine the matter.

More Blame for the Cinema.

Speaking at the annual dinner of the Sanitary Inspectors' Association at the Trocadero on Saturday last, Sir James Crichton-Browne (the president) said there was a good deal of sanitary apathy still about, and hygiene was still at a discount in some quarters.

Contented with cinematographs the people were negligently tolerating the neglect of the provision of proper housing, the operations of jerry builders and of public poisoners of all kinds who went on for their own aggrandisement adulterating food, air and water.

Probably Sir James has overlooked the fact that the cinema theatre has been used extensively for the dissemination of a knowledge of hygiene, and that each year a whole week's campaign in health teaching is conducted in the cinemas throughout the country.



Scene from "Flying A" Film.
WHERE DESTINY GUIDES.

Released March 19th.

Approx. Length, 976 feet.

RED-LETTER DAY,

MARCH 5th

THREE FILMS TO BE RELEASED
WHICH NO UP-TO-DATE EXHIBITOR
SHOULD OMIT FROM HIS PROGRAMME.

THE MYSTERY OF THE ELK CITY BANK.

No. 3920. Code: "ELK." Approximate Length 1,770 ft.

PRICE - - £29 10s.

PERCY'S EXPRESS DELIVERY

COMIC.

No. 3940. Code: "Perex." Approximate Length 310 ft.

PRICE - - £5 3s. 4d.

BEYOND THE POLAR CIRCLE

TRAVEL.

No. 3942. Code: "Polcir." Approximate Length 355 ft.

PRICE - - £5 18s. 4d.

THE CHARLES URBAN TRADING CO., LTD.,

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Seven Days' Licence.

By the casting-vote of the chairman, Mr. John Elias, the Porthcawl Urban District Council at their meeting granted a cinema theatre in the town a seven days' licence.

Overcrowding at Birmingham.

Summoned on two informations for overcrowding the High-street Picture Hall, Herbert Christian, the manager, has been fined £5 for one offence and ordered to pay the cost on the second summons.

Film Recital.

"Hanging a Picture," an episode from one of Mr. Jerome's books, was presented for the first time last week, at the Majestic Picture Palace, Tottenham Court-road. The incidents provide an exceedingly amusing film, while Mr. Jerome's actual words are read or recited by Mr. Eric Williams.

Sidney Bacon's Premier Theatre.

Excellent business is reported at the Olympia, Newcastle, where Lindon Travers, F.R.G.S., the resident manager for Sidney Bacon, provides his usual strong attractions. The famous Olympia orchestra, under Arthur Knott, is, as usual, a strong draw. "Every member a soloist." No wonder that patrons praise the music.

"Both Doing Well."

Congratulations to "Teddy" Pirman, the popular proprietor of the Minerva Theatre, Newcastle, on his becoming a happy father. We presume that the boy will some day be another picture personality, like "his dear old dad." Likewise to Leslie Talmage of the Corona, Felling-on-Tyne, of whom we have similar pleasant tidings. Good old "Kinecuss."

Seeking Pictures in African Wilds.

An expedition, headed by Mr. J. Scott-Brown, of Worple-road, Wimbledon, is to set out for the Blue Nile for the purpose of making cinematograph pictures in little-known parts of the continent of Africa. The party will be four or five in number, and, in addition, there will be native bearers who will carry the necessary equipment. The expedition will cost £400 per man.

Presentation at Cardiff.

An interesting presentation took place at the Cardiff Cinema Theatre (opposite Park-place) to Mr. Frank Ridge, late deputy-manager, who has been appointed manager of the Canton Cinema Theatre, which is owned by the same company, and will shortly be opened. Major J. McDonald, general manager, made the presentation, which consisted of a marble clock (inscribed).

Sunday Cinemas at Barnard Castle.

The question as to whether Barnard Castle should have a picture hall performance on Sunday evenings was fully discussed at the court on Wednesday last, when Mr. J. Ingram Dawson applied for the renewal of a seven days' cinematograph licence for the Victoria Hall, Barnard Castle. The application, he said, had been granted on three previous occasions. Eventually a six days' licence only was granted.

The London Film Company.

This is a new company formed for the specific purpose of producing British films. The London offices are at 199, Piccadilly, and the studios are at St. Margarets, near Richmond. British dramas, British comedies, all modern and up-to-date, are to form the staple product of this company, but special attention will be paid to filming educational and scientific subjects. The scientific films will be such that those who run may read, and consequently we anticipate that the London Film Company will prove a great factor in the silent, but very effective, visual education of the people. "The best of everything British will be our motto," said Mr. Jupp, the managing director, in concluding a very agreeable interview to THE CINEMA representative.

Another Cinema for Prudhoe.

Messrs. Collins, of N/C Film Supply, have, we are informed, added a theatre at Prudhoe to their halls.

"Our Navy" at Dulwich.

The Imperial Hall, Dulwich, has this week housed "Our Navy," and tremendous business has resulted. Mr. Mendoza, who is an up-to-date advertiser and knows how a picture should be boomed, has become most popular amongst the patrons of this hall to the great benefit of the exchequer.

The **BESLITE** Screen

Produces a clear and a well-defined picture with all kinds of films. — It has been tested and

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well every time. Never starting without honours. It defies fog and enables Managers to show a

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Gloucester Mansions, 140a, Shaftesbury Avenue,
(Opposite Palace Theatre), LONDON, W.C.



Scene from "Flying A" Film.
SILVER PLATED GUN

Released March 22nd.

Approx. Length, 976 feet.

EXHIBITORS!

We should esteem it a favour if any Exhibitor who is not in the habit of receiving our Weekly Bulletin will kindly forward us his name and address, in order to receive shortly communications of IMPORTANCE and GREAT INTEREST to him.

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PATHÉ No. 2 Projector, mounted on special base,
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Adjustable Stand (wrought iron)

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Special lens support, one lens, slide carrier

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AMONG THE CINEMAS.

News and Views of Houses Here and There.

"THE IMPERIAL," Highbury, N.



Owned by.....	Messrs. Harris, Wentzel, and Burrheur.
Manager	Mr. Fred E. Davies.
Conductor.....	Mr. H. W. Steele.
Opened	December 26th, 1912.
Seating	2,000. Promenades, 300.
Performances	Continuous, 2 p.m. to 11 p.m.
Sundays	6 p.m. till 11 p.m.
Pictures Changed	Mondays and Thursdays.
Prices of admission ..	3d., 6d., and 1s.; Boxes seating 4, 5s.
Projectors used	Two Pathé M.C. and one Kinemacolor.
Plant	A. E. G. 3 - ph. M., Newton dynamo, 100 amps., 70-90 volts; also Keith Blackman steam boiler for heating.
Operators	Mr. Chas. Foster and Mr. David Lewis.
Music.....	Violin, 'cello, organ, piano, drums, and effects.

The striking facade of the new Imperial Theatre, London's largest picture house (counting those especially constructed for the business), is most imposing. Illuminated at night, in a sensible way, by about a dozen high candle-power electric lamps, the frontage with its noble columns forms a striking spectacle. Entering through panelled oak doors the fine foyer, I realised that the architect, Mr. Courtenay Constantine, had aimed at originality, and an inspection of the fine auditorium, which is 88 feet by 80 feet wide, fully confirmed this impression.

The smart and courteous manager, Mr. Fred E. Davies, was able to spare a few minutes and gave me a cordial welcome. A tour of the building, notwithstanding a full house, proved an easy and pleasant task, owing to the fine promenade and corridor arrangements. A splendid pit and stalls, carpeted and plush seated for 1,250, was noted, then the well-designed circle (750), a veritable place of ease, and then the ten sumptuously fitted private boxes. The seating and furnishings, in green and rose colours, were by Wilson Rae, Pixton & Co., and they have certainly done everything in first-

class style. The orchestra is effectively concealed and, by the aid of mirrors, sits facing the audience, thereby being enabled to view the screen "sans strained necks" (and optics). The fine organ is by Messrs. Malcom and Co.

The large operating box, provided with two exits and ample ventilation, contains two "Pathés" (M.C.) and a kinemacolour outfit. Mr. Davies remarked that since the introduction of the latter the receipts had increased nightly. Some six spools are run, also a full complement of "black and white" to make up a generous two hours show.

The proprietors do not believe in "cutting down the show" during "rush" hours, and are, in consequence, amply rewarded by a constant stream of patrons. The conductor, Mr. H. W. Steele, is smart and up to date, while the chief operator, Mr. Chas. Foster, and his assistant, Dave Lewis, deserve every praise, the pictures being clear and steady upon a 21 ft. screen and over a long throw.

A pleasing feature is the "eye rest" system of interior illumination, the Theatre being lit by the indirect reflection system of the B. T. H. Co. The fittings are exceedingly artistic, and enhance greatly the beautiful plastic decorations (these by De Jong, London) and the fine barrel-groined ceiling. From the circle a charming effect is obtained, also a first-class unobstructed view.

The management believe in a good and well-selected programme, the "colour subjects" seen, "Queen Victoria Memorial" and "Lake Garda," &c., being simply an index to a well-appreciated list. Before leaving the theatre, Mr. Davis gave me some interesting notes, but, with characteristic modesty, declined to furnish his photo. He, however, said that THE CINEMA was an exceedingly bright and a most useful journal, and wished us every success in our efforts to provide the trade with a readable newspaper.

W. H. P.

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A Two-Reel House Filler. A Film
to Boom, and plenty of billing matter
:: :: to boom it with. :: ::



THE QUEEN OF SPADES

The Story of a Wronged Girl
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TWO REELS. AQUILA.

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:: :: Banners, Streamers, &c. :: ::

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Where the Best Films come from.

THE OASIS IN THE DESERT.

HOW THE CINEMA BRIGHTENS THE LIFE OF THE POOR.

The rapid advance in popularity of the "moving picture" show seems to be causing undue alarm amongst people who are interested in movements designed for the uplifting of the working classes. Wherever there is found a falling-off in the progress of any good work the tendency is to describe the relapse as being due to the malign influence of the cinematograph. This tendency was noticeable at the annual meeting of the Manchester and Salford Savings Bank Association, a falling-off in the number of transactions being attributed to the fact that children were spending their pennies on the "pictures" instead of forming habits of thrift which would stand them in good stead in after life. We have no desire to minimise the importance of thrift, or say a word against the splendid work the Association is doing, but is there not another side of the question? Have the speakers who deplore the popularity of the cheap cinema shown any real conception of what life is in the mean quarters of a great city? Some of the smaller places are not ideal from a health point of view, but they constitute the only centres of brightness and

amusement for a great part of the working population, who have neither the time nor the energy to travel far for their recreation in the dark winter months.

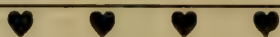
Social reformers are always urging the need of something to "brighten the drab lives of the people" in both town and country. Well, the cheap picture show has come to meet a real need, and it is ungrateful to condemn the new-comer because he fails to fulfil all our conceptions of what it should be. Its success is due to the fact that it meets the desires of the people for whom it is catering. If it failed to do so, then they would not attend. The doors would have to be closed, and the people would drift back into the old ways of finding that recreation which is so necessary if health is to be preserved under the strenuous conditions of modern life. It is quite true that many of the pictures shown give highly coloured views of life, but they are generally interspersed with films of real educative value, and there are signs that the public taste in such matters is rising, and that a serious attempt is being made on the part of good houses to keep pace with it.

SMART LIVE MEN FOR POSITIONS OF TRUST.

WANTED IMMEDIATELY by an important well-known firm extending operations, several Smart Young Men to act as MANAGERS of Provincial Renting Branches. ASSISTANTS also required. Applicants must possess a thorough knowledge of the Hiring Business and be accustomed to control. Undeniable References which will bear the closest scrutiny are also essential factors. Good remuneration and excellent prospects for the right men. No bar minders or clock watchers need apply. Write, in first instance, giving full details of past experience, age, and salary required, to P. F. Box, "THE CINEMA," 21, North Audley St., W.

ALL ENQUIRIES WILL BE TREATED WITH STRICTEST CONFIDENCE.

HEARTS ARE TRUMPS—HONOURS EASY.



BE CAREFUL to Book the Right Film

SISTER BEATRIX

FIRST AND ORIGINAL picture of that old German legend, on which legend the Olympia production was based.

Copyrighted & Registered in Germany as "DAS MIRAKEL."

In certain proceedings at the High Court, at the suggestion of the Judge, to avoid confusion, as an act of courtesy (often misinterpreted) we agreed to call our film

SISTER BEATRIX. A Miracle Play.

We are quite satisfied! The film is breaking all records. But—it is not Professor Reinhardt's film going by the title of "The Miracle." Ours is "Sister Beatrix," A Miracle Play, as Mr. Justice Neville said: "**Have the original title instead of the somewhat ineffective title of 'The Miracle,' which might mean anything.**"

(DAILY TELEGRAPH, 18/12/12).

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CHRONO-CHROME AT THE COLISEUM.

As briefly stated in our last issue, within 48 hours of the Nice Carnival having taken place a London audience was viewing a delightful rendering of the animated scenes in all their natural colours. This was made possible by "Chrono-chrome," the new process of coloured cinematography which Gaumonts have recently introduced to the public. The film was shown for the first time at the Coliseum on Tuesday of last week, when an enthusiastic audience loudly applauded what is indeed a motion-picture triumph. When, a fortnight ago, Chrono-chrome was first seen in this country, the claim was made that it could be applied to topical events, but the most hopeful scarcely expected to see such a subject as a Nice Carnival, full of movement and with a wealth of colour.

This is not the first time the Gaumont Company have been first in the field with a notable achievement. It will be remembered that a series of pictures illustrating the Investiture of the Prince of Wales at Carnarvon was shown in London within six and a-half hours of the last picture taken at the Welsh castle.

In order to give the Coliseum audience this great treat the company's operator left Nice on Sunday evening at 7.17, arriving in Paris at 10.40 on Monday morning. The complicated process was then taken in hand, and, the picture having been tested, a special messenger left the same evening for London.

PROPOSED CINEMATOGRAPH MUSEUM.

A PLEA FOR ANTIQUITIES.

We have been asked by Mr. S. C. Tiddy, the assistant organiser of the Educational Section of the International Cinematograph Exhibition to be held at Olympia during March next, to publish the following:—

It is proposed in connection with this exhibition, to be held at Olympia in March next, to organise a museum of all articles appertaining to the moving picture, and I shall be very grateful if any of your readers who possess any old projectors, films of early date, cameras, perforators, or like apparatus would kindly lend the same for the exhibition at Olympia, March 22-29. I need hardly say that every care will be taken, and all articles will be ticketed with the name of the lender and a short description. I shall be glad to arrange for the cartage if the owners will kindly communicate with me at 22-24, Gt. Portland Street, London, W.

LATE ADVERTISEMENT.

WANTED to purchase, Picture Palace, London or Suburbs, seating 500; must bear investigation.—Full particulars, Beslite, 140A, Shaftesbury Avenue, London.

THERE IS STILL TIME TO BOOK

DON Q

Hesketh Pritchard's thrilling brigand stories
have been filmed in lovely Derbyshire by



No. 2, "HOW HE OUTWITTED DON LUIS," released March 2nd.

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BLOW FOR BLOW

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Sensational Scenes, showing
the power of Love and
Jealousy to pervert a man's
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Code Word - "ROPE."

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PLEASE NOTE that G. SERRA is Sole Agent for the Cines Company in the United Kingdom, British Colonies and Dependencies, as also China and Japan.

TYLER INDUSTRIES, LTD., AT DINNER.



Our illustration depicts the scene at Frascati's, London, last week, on the occasion of the entertainment at dinner of the staff of Tyler's Industries, Ltd., by the directors, at which over 130 were present. Lord Teynham occupied the chair. It transpired that the cinematograph private company founded by the late Mr. Walter Tyler had, during less than five years, increased more than tenfold, and that many developments are in progress; hence its formation into the present public company.

If you miss our coming Exclusive you'll
kick yourself for the rest of the year.

You'll not need to see it;
its subject will tell you
its drawing powers. :: ::

First particulars in this week's

KINETRADOGRAM

Enlarged issue.
Posted on application.

KINEMATOGRAPH TRADING CO., LTD.,
59, Shaftesbury Avenue, W.



Scene from "Flying A" Film.

ANOTHER MAN'S WIFE.

Released February 26th.

Approx. Length, 992 feet.

WHO'S DOING IT?

EVERYBODY

who wants THE WINNER

THAT IS

THE ONLY GENUINE

REPRODUCTION OF

PROFESSOR REINHARDT'S GREAT MYSTERY PLAY

THE MIRACLE

*With the ORIGINAL CAST as produced
at OLYMPIA, LONDON, & ROTUNDA,
VIENNA.*

Music by PROF. E. HUMPERDINCK

(Author of "Hansel und Gretel," "Konigskinder," &c.).

NOW SHOWING AT 165, OXFORD STREET, LONDON.

Opening at Liberty Theatre, New York, February 22nd,
with an orchestra of 100 and chorus of 125.

ALL APPLICATIONS TO BE ADDRESSED TO THE SOLE OWNER:

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Serving a Warning & Injunction

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THE MIRACLE

Prof. MAX REINHARDT'S Great Mystery
Play, as produced at OLYMPIA, London.

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LONDON and LEEDS.

Important Announcement

Will all Customers and Exhibitors please note that the above well-known renting firm has been acquired and is now under the control of:—

PATHE FRÈRES CINEMA,

Limited,

under which name it will be known in future. Arrangements are being made to open hiring branches in every important industrial centre throughout the United Kingdom. Meanwhile business will be carried on as usual from 51, Rupert Street, London, W., until we remove into our handsome and commodious headquarters in London, due notice of which will be given. Messrs. Pathe Freres have also secured the services of Mr. W. A. Fenning as manager of their hiring department, together with his complete and efficient staff. Therefore exhibitors are assured of receiving the same courtesy and prompt attention to their requirements as hitherto, also the advantages of an up-to-date hiring organisation which the change will enable us to complete.

Telegrams: "MINDFUL, LONDON."

„

"Mindful, Leeds."

'Phone: London, GERRARD 3042.

„

Leeds, Central 276.

CINEMATOGRAPHY OF THE MOON.

Twenty centuries ago the old Greek astronomer, Aristarchus, speculated on the magnitude and distance of the moon. What would he have thought of a proposition to analyse its composition, says the *Amateur Photographer*. This has actually been attempted by an American professor, who has been experimenting recently with the cinematograph. Films of the lunar surface, taken by Professor Wood by three different methods indicate the future possibilities and uses of the art as applied to celestial objects, the innovation consisting in the use of the visual region of the spectrum alone, the violet region alone, and the ultra-violet region alone. Thus a patch just above the crater "Aristarchus," as bright as the surrounding surface when the "visual" region is employed, develops rather dark when photographed in the ultra-violet light. Some of the "maria" appear darker in the violet picture, and appear to be differently interset by the selective process. The professor suggests that, were it possible to take pictures over a great range of different wave-lengths, the subject, for instance, of lunar petrography might be investigated with more or less success. Thus a series of experiments conducted with the aid of the cinematograph led him to the conclusion that the dark patch near "Aristarchus" is covered by a form of sulphur, or some compound thereof. If it were possible to extend the range of photography to where the "silicates" begin to show by anomalies in reflecting power, one might be able to map out the lunar surface petrographically.

IRRELIGION AND PICTURE PALACES.

Speaking at the annual social gathering of the parishioners of St. Paul's, Balsall Heath, at Dennis Road Schools, the vicar (the Rev. G. H. Harris) said the wave of irreligion which was passing over the country, as was proved by the statistics in the Liverpool diocese, did not come from atheism, as it did in the old Bradlaugh days, but from the desire of the people for pleasure. A Yorkshire clergyman told him the other day that schoolmasters and others in the north were complaining that children became so over-excited by picture shows that they were unable to do their lessons in the morning, the result being a great waste of the ratepayers' money. An agitation was, he was told, being got up in the north for the Government to take such picture shows in hand and regulate them with considerable severity.

We publish the foregoing in the hope that if there is any truth in what the rev. gentleman has said about the northern agitation, managers in that territory may take steps to get their side of the case heard.

WHERE CAN THEY GO?

Alderman J. T. Cooper, deputy-Mayor, presiding at the annual meeting of the Bolton Education Society, on Friday last, said the man who could show the working classes how to spend their leisure time would be a great benefactor to the race. Mrs. Frank Taylor said when they thought how picture palaces thrived on the pennies of children they realised that a great problem lay before them. She suggested that magistrates and councils should send out recommendations that children should not be admitted into picture palaces unless accompanied by some elder person. The Bishop of Burnley (Dr. Henn), in his printed address as president of the society, urged a higher culture among children, and said it might be that instead of the picture palace and the vulgarity of the crowded streets at evenings they might have their municipal theatre and opera house, and learn to be at least as proud of their municipal comedians and opera singers as of the hired football wanderers who dwelt within their gates. For our part we fail to see how, if it be wrong for children to attend the cinema theatre, it could be right for them to attend the municipal theatre or the opera house.

PENNIES AND PICTURES.

Some harsh things are being said about the cinema. A tide of well-informed public opinion would almost appear to be setting against it. But let there be no mistake about the matter. Not pictures, but the abuse of the picture's privilege is to blame. It may seem odd to some good folk that these flickering, insubstantial shadows of life's drama should please the public. Themselves, they prefer flesh and blood and good upholstery to furnish forth the tragic scene. So do most people. But, says the Manchester Courier, they are costly. The cheapest (and most uncomfortable) seat in a good theatre costs sixpence—if you care to lay in wait for it in the bleak night air. You can go to a certain type of picture palace for a penny! And there's the fascination of it! Who wouldn't leave the murky vapours of the evening for a place of warmth and colour, action and excitement—if a mere copper paved the way? No wonder the children give hours of work for such flights to fairyland. The cinema has become the poor man's playhouse, his children's playground. To many a city urchin it nightly opens the windows of the world. Which of us—if bound to book and errandry all day—but would rush to the magic casements opening on such wonderland by night? Mr. Robert Henderson has just told the Manchester authorities that in certain districts two out of every three schoolboys work before or after school hours. What more natural than that they long to escape this double drudgery with one sore-earned penny at the least? Stop this overwork and you will go far to hinder this overplay. It is the tired child who would rather watch pictures than romp. He is not gamesome.

ACCURATE CHECKTAKER, LTD.

The ORIGINAL and STANDARD Ticket Issuing Machine.

Used in all the Principal Theatres, Music Halls and Picture Palaces in London and the Provinces.

Write for particulars
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FEATURE LIST.

These dates are subject to being open on receipt of order. Bookings by telegram must be confirmed by next post. TERMS—CASH THREE DAYS IN ADVANCE. All films are hired subject to the rules and regulations of the Incorporated Association of Film Renters, Ltd.

Whilst every endeavour is made to ensure the punctual delivery of Films, we cannot hold ourselves responsible for delay or non-delivery from any cause.

Posters.	Title.	Manu- facturer.	Length	Vacant for Three Days.	
				Release Date.	Date.
	Wives of Jamestown ...	Kalem	1823	Mar 23	Mar 24
	The Shaughraun ...	Kalem	3005	Mar 16	Mar 24
	Hero of the Mountains ...	Eiko	3200	Mar 13	Mar 17
	The Sacrifice ...	Nord	2772	Mar 16	
	Court Intrigue ...	Nord	2834	Mar 9	
	James Patterson (Detective) ...	Duskes	2300	Feb 27	Mar 27
	The Birthday Gift ...	Nordisk	2273	Feb 23	Mar 3
4, 6, 8	On the Steps of the Throne ...	Pasq	3350	Feb 23	
Q. 4, 6	The Secret of the Safe ...	Cines	2605	Feb 22	Mar 24
4, 6, 12	The Devil's Daughter ...	Nord	3000	Feb 16	Feb 27
	Ireland the Oppressed ...	Kalem	975	Feb 16	Feb 24
	Fire Fighter's Love (2 copies) ...	Selig	1005	Feb 16	Feb 20
Q. 8	Life for a Life ...	Cines	2300	Feb 15	Mar 13
Q. 6	Smouldering Spark (2 copies) ...	Selig	1490	Feb 9	
8	The Atonement ...	Nord	2184	Feb 9	
Q. 6	At the Foot of the Scaffold ...	Hep	1975	Feb 9	Feb 24
Q. 6, 16	Salome ...	Savoia	2300	Feb 8	Feb 27
	Law of the West ...	Bison	2500	Feb 2	Mar 24
6, 8	The Stolen Treaty ...	Nord	3165	Feb 2	Feb 10
Q. 6, 12	At the Risk of her Life ...	Cosmo	2800	Jan 26	Feb 10
6, 8	The Commodore's Daughter ...	Nord	2378	Jan 26	Feb 10
Q. 8	Tempting Providence ...	Cont'l	2100	Jan 26	Feb 17
Q. 8	Broken Butterfly ...	Elite	3062	Jan 23	Feb 10
Q. 2-8, 12	Father ...	Itala	3485	Jan 19	Mar 3
Q. 6, 12	Kings of the Forest (2 copies) ...	Selig	1800	Jan 19	Feb 17
Q. 6	Strength and Cunning ...	Cines	2030	Jan 15	Feb 10
Q. 8	The Black Mask ...	Amer Rel	2950	Jan 11	Feb 6
Q. 6, 12	Monte Cristo ...	Selig	3150	Jan 5	Feb 20
Q. 6	Nicholas Nickleby ...	Than	2000	Jan 1	Feb 6
6, 18	In the Hour of Need ...	Nord	2572	Dec 29	Feb 13
Q. 6, 8	A Balkan Conspiracy ...	Cont'l	2820	Dec 29	Feb 13
Q. 8	Foreign Office Secrets ...	Dekage	2680	Dec 15	Feb 3
Q. 4, 6	The Mine Owner ...	Cont'l	2525	Dec 12	Feb 3
6, 8	Whims of Fate ...	Eiko	2000	Dec 8	Feb 3
8	Mother and Daughter ...	Elite	1800	Dec 1	Feb 6
Q. 6, 16	A Sister's Ordeal ...	Cines	2990	Nov 30	
4	The Broken Sword ...	Duskes	3118	Nov 28	Feb 10
8	The Gipsy Girl ...	Eiko	1804	Nov 21	Feb 10
8, 16	Veiled Prophet ...	Amb	2520	Nov 17	Feb 10
Q. 4, 6, 16	Death or Glory ...	Cines	2417	Nov 16	Feb 3
8	Between Life and Death ...	Amb	2000	Nov 10	Feb 3
6, 8	His Lost Memory ...	Nord	2171	Nov 2	Feb 6
Q. 6	Flooded Mine ...	Clar	2160	Oct 27	Feb 3
Q. 16	Money Kings ...	Vita	2876	Oct 24	Feb 6
Q.	Lion Tamer's Revenge ...	Cines	1928	Oct 19	Feb 3

EXCLUSIVES.

One Town.		One Booking.	
Q. 6	From Slum to Happiness ...	2000	Feb 13
	A great film for working-class districts.		
2-6	The Reckoning ...	2200	Feb 20
	A powerful story of Love and Revenge.		
Q. 2-6, 12	Tarantella ...	2680	Feb 3
	Featuring Bohemian Life, Hugo Flink and Marie von Oeser.		
Q. 8	The Price of Folly ...	2600	Feb 3
	Thrilling drama of Society Life.		
D.C. 6	Wrongly Accused ...	1500	Feb 3
	Featuring the Great Dutch Actor, Louis Bouwmeester, in a powerful drama.		
	Remorse ...	1200	Feb 3
	A thrilling story of a stricken conscience.		

WORTH LOOKING AT!

The following are Interest
Films in the best sense of
the word. They really
do interest.

SHOW OUR INTEREST FILMS.

TITLE.	MAKER.	LENGTH	RELEASE DATE.
THE BEAUTIFUL DALMATIA	Welt ...	315 ...	March 20
THE SIEGE OF MAFEKING...	Empire	338 ...	March 23
KING COTTON	... Kalem ...	423 ...	March 23
WHITSTABLE ON-SEA	... B. & C....	314 ...	March 20
WINTER SPORTS IN ST. MORITZ	... B. & C....	367 ...	March 23
SALISBURY AND STONEHENGE	H. & B....	354 ...	March 27
PEDRABLES TO VALLIEDRERA	Gelebert	503 ...	March 30
OUR FAITHFUL DUMB FRIENDS	B. & C....	350 ...	March 27
FROM PASSAU TO VIENNA BY STEAMBOAT	... Welt ...	345 ...	March 27

M.P. SALES AGENCY, LTD.,

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(Where the Best Films Come From.)

ALL FILMS ON EASTMAN STOCK.

Carnegie Museum Expedition - - Alaska-Siberian Motion Pictures.

Roping Big Game on the top of the World.
Thrilling Hunting Scenes under the Midnight Sun.

DELAYED

However, my last week's offer stands good, but I am delayed on account of being overwhelmed with correspondence and enquiries.

See Next Week's Trade Papers for full particulars and Private Exhibition.

Remember, I am spending thousands of pounds for Posters. This picture will positively have the largest line of advertising matter yet seen. No expense is spared. Nothing too good for this picture, which is so different to any yet screened. Have you ever seen a 128-sheet poster? You will see one for this picture—it is simply great.

Exhibitors having high-class theatres with large seating capacity don't miss this opportunity, as 90 per cent. of the population in your district will want to see this picture, which cannot be described. Penny exhibitors save stamps.

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YOUR EASTER PROGRAMME

will be incomplete if you do
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GREAT THANHOUSER
MASTER - FEATURE,

The Star of Bethlehem

Released March 15th.
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Telegraph—
"Wesfilm."

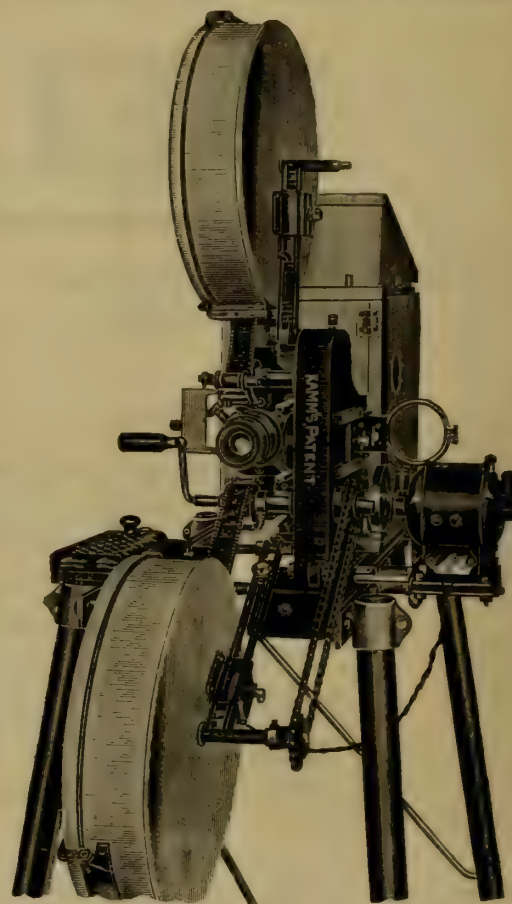
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As Supplied to His Majesty's Government.

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UNDISPUTED REPUTATION!!



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Tel. Address: "Zerograph, London." Telephone: 8281 Central.

THE ADVANCE OF THE ENGLISH FILM.

ANOTHER GREAT PICTURE BY THE HEPWORTH COMPANY.



GEORGE BARNWELL, The London Apprentice, the great feature film, length 2,900 feet, which the Hepworth Company are releasing on March 13, marks another epoch in the advance of the English film, for producers on this side of the Atlantic have never given us anything better than this great masterpiece.

No one has striven more arduously or with greater persistence for the pre-eminence of English pictures for the English people than has Mr. Cecil Hepworth, and it must be extremely gratifying to him to find his efforts being crowned with well-merited success, for without a doubt the all-British article is rapidly coming into its own.

In selecting "George Barnwell" as the theme for one of those great pictures which are now synonymous with the name of Hepworth, their producers certainly did well, for the story is one with which most persons are familiar, yet withal it grips with an intensity that increases the more familiar one becomes with the subject, and we venture to predict that it will take its place amongst the leading pictures of the come-and-come-again variety.

Nowadays what the cinema theatre manager wants is a film which will provide patrons with a topic of conversation, and which will thus advertise itself and the house at which it is shown. The picture now under



notice is just one of those which do this, and it should, therefore, prove a money-earner of more than average capacity.

Where all equip themselves so admirably it seems invidious to particularise, but we cannot refrain from making special mention of the remarkable acting of Alec Worcester, who sustains the title-rôle, and who we do not ever remember to have seen to better advantage. The piece is well staged, the setting and costumes being absolutely true to the period in which the chief characters lived.

The story points a moral and teaches a lesson which should touch home amongst the class who all too readily fall a prey to the infatuations of the adventuress and, spurning the warnings of the truer woman,

eventually find themselves enmeshed in a net from which they are only able to extricate themselves by resorting to dishonesty and murder.

We would strongly advise all managers to make a point of booking this film, and as the demand for it is sure to be great, no time should be lost in securing it.

Briefly told the story runs :—

George Barnwell, the London apprentice, is both beloved and trusted by his master, Andrew Strickland, for he has always been an honest man and a willing worker. His master even allows him to become engaged to his only daughter, Maria, the two young people having conceived a deep affection for each other.

One day George is going to the bank for his master when he happens to meet a woman called Sarah Milwood, who, struck by his handsome appearance, determines to become acquainted with him. By a trick she gets him to accompany her back to her house, and once there he is soon in the toils of the enchantress. Barnwell, who becomes utterly infatuated, is completely in the woman's power; he neglects his sweetheart; grows careless in his work; and even robs the master who has been so good to him in order to try and satisfy the grasping woman, whose slave he has become.

One day he is visited by a wealthy uncle, who, on hearing a good report of him from his master, gives him a handsome present of money, with which he is able to replace that which he has stolen. This relief, however, is only temporary, and Barnwell, having taken a sum which he knows well there is no hope of his ever being able to replace, finally leaves the Stricklands for ever. A reward is issued by the authorities for George's arrest, and the guilty pair determine to leave the country, only they have not the means to do so. Sarah then suddenly remembers the existence of George's uncle who had helped him on a previous occasion, and succeeds in persuading him to go down to his house in Camberwell and rob him. Thrusting a dagger into his hands, she bids him get the money at all costs, and the wretched man, still completely in her power, goes to do her bidding, and when his uncle catches him in the act of stealing from the room with the money in his hands, George turns on him and stabs him to the heart. On returning to their home George at last realises what he has done, and with his love returning to hate he curses Sarah, and leaves her for ever. From his hiding place he writes to Sarah, begging her to send him money with which to quit the country. But he little knows the woman with whom he has to deal, and Sarah, thinking only of her own safety, reveals his hiding place to the authorities. The end is now near at hand; George is captured, and there is nothing before him but the headman's block, and as he lies in a wretched dungeon he reflects bitterly on the wickedness and folly of his actions.

Here he is visited at the last by his old sweetheart and her father, who freely give him their forgiveness for the wrong he has done them, praying that God will do the same, and with his heart thus fortified with their prayers George goes forth with a firm step to meet his doom.

Successful Jones

And how he became successful.

The name Jones hides the identity of a rather plump picture palace proprietor in the north. He has grown plump through prosperity. Once he was thin, and his whiskers drooped mournfully, for two opposition theatres opened in the same street.

Jones saw the people going to the new shows and he struggled on, getting special films now and then, but the receipts dwindled.

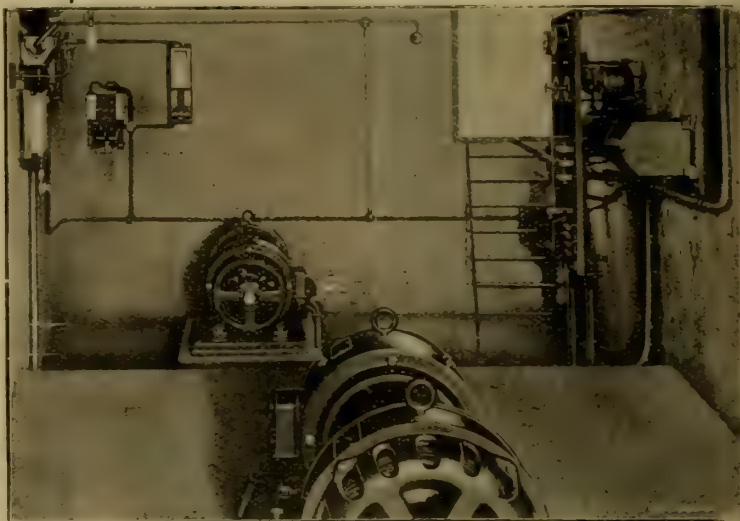
Then he came across a booklet "The Picture House" which told him how to economise in power costs; like a sensible man he wrote straightaway for further particulars.

These arrived. Good fortune enabled the letter to travel swiftly and surely to its destination. No suffragettes molested it.

In a month Jones had a Westinghouse motor generator set installed.

Then he advertised. He boomed the palace. People came. More people came. They saw better and steadier pictures. They come every week now.

Jones saves £200 a year in power bills.



A London picture house showing two Westinghouse Motor Generator Sets and Switchgear.

Write now for a copy of the "Picture House."

Westinghouse Motor Generator Sets

Will make YOU more successful.

The British Westinghouse Electric and Mfg. Co., Ltd.,
TRAFFORD PARK, MANCHESTER.

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

The Night Off Substitute.

There is an old adage that "When the cat's away, the mice will play," and this applies with much force to the moving picture theatre. I happened to drop in the other evening at a cinema in the South-East London district, where I was informed that the manager was taking his night off. If this piece of information had not been vouchsafed to me, I should not have long remained in ignorance of it, for there was a general lack of that supervision which is so necessary if the theatre is to gain a name for the manner in which it is conducted. The ushers were most dilatory, whilst the programme sellers evidently intended to have a good time. I am the last one in the world to argue that the manager of a cinema theatre should not be allowed a night off during the week, but I certainly incline to the opinion that upon such occasions it would be well if a substitute were appointed. It does not always pay to leave the sole charge to an assistant, and where there is a large circuit it might be possible to transfer the manager of another theatre for one evening, instituting a kind of relay between the two. The presence of a stranger who is not on such friendly terms with the staff might assist in the betterment of the management, and in such event would help to raise the tone of the theatre, or to keep it up to that which is ascertained under the management of its principal.

Exclusives or First Runs.

Nothing cheers the heart of the newspaper Press writer so much as the receipt of a letter calling attention to a slip he has made or to the lack of consideration he has given a subject. He looks upon it as the highest form of flattery, for it proves that his writings are carefully scanned by his readers. I know of no closer scrutineer of the trade Press than Mr. E. H. Montagu, of the Selig Polyscope Company, and remembering the interest he has ever evinced in the first run or exclusive question which I dealt with on this page last week, I was not in the least surprised when I received the following communication from him:—

Referring to your remarks on "The Manager's Page" of your current issue, I think perhaps you cannot have given full consideration as to the difference between first runs and exclusives.

You apparently seem to forget that the majority of the leading manufacturers never make a good film exclusive, but always places it on the open market for the reason that, except in exceptional cases, an exclusive film is generally made an exclusive because it is not saleable on the open market.

In fact, it might surprise you to know that in many cases firms obtain films as exclusive by the purchase of one or two

copies only. Of course, films such as "Christopher Columbus," "Les Miserables," and Sarah Bernhardt, &c., are made exclusives because they want special advertising and handling, and big sums are paid for these, but for a film like "Monte Cristo" or "Kings of the Forest," it would certainly not be profitable to a manufacturer to make such a film exclusive. Yet you would recommend on your page that a manager would do better by running exclusives than first run subjects.

Of course, there are always two sides to a question, and one cannot expect unanimity of opinion. Perhaps I did not make quite clear exactly what I meant by advising exhibitors to pin their faith to exclusives. I had in my mind the first run faddist, that is to say, the man who has cajoled himself into the belief that no programme is of any use which does not comprise a majority of first releases. This is an entire fallacy, for I have on many occasions seen pictures four or five weeks old far better received than first runs. I am quite in accord with Mr. Montagu that in some cases manufacturers would be ill-advised to make special films exclusives, owing to the fact that the number of copies sold would be insufficient to repay the cost of production. There are also exclusives and exclusives, and when I say pin your faith to the exclusive, I do not mean a film which has been turned down by the majority of buyers, and has then been released as an exclusive to save its life, so to speak.

The Extra Picture Dodge.

Like my fellow-men and women, I am always pleased when I anticipate a little bit of overweight being thrown into the programme when I visit a picture theatre; but if I experience many more shocks like that which I received in Suburbia the other night I shall pray Heaven that rather than the extra turn I shall have one short. What possesses any manager to throw upon his screen "extra pictures," and then project a film which causes his audience to put up their umbrellas to escape the deluge I know not. Managers should remember that quality counts before quantity. We all know that where one feature film is made to do service for two theatres, the audience has to be sometimes kept waiting owing to late arrival. In charity I ascribe my last week's experience to this.

Ventilation.

In no place is a thorough system of ventilation more necessary than in the cinema theatre, and I would brand every manager as guilty of culpable negligence who does not see that in the place under his control electric fans or some other means of drawing out the bad air are installed. Sunlight is, of course, the best germ-exterminator, and although in this fickle climate of ours we see very little of Old Sol, there is no reason why the cinema theatre should not be thrown open to broad daylight and to the fresh air at least four hours a day. Were this done I feel sure we should hear much less about the cinema being such a factor in the spread of infectious disease.

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BIG ROCK'S LAST STAND,

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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

(This page is intended as an aid to the musicians employed in the cinema theatre. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus.")

Music for French Dramas.

N. O. says:—"I have been reading your articles and find them very helpful. I am pianist at the V— Theatre (name of town withheld), and have been in the business just one year. We have a three-piece orchestra—violin, clarinet, and piano. We change pictures tri-weekly, so it keeps me busy, as I select all the music. Of course, I have a great deal to learn about playing pictures, but it is a very interesting study, and one which to me never becomes tiresome. I do not have an opportunity to see the pictures before we play them, but I always read a synopsis of each one, which helps me a great deal. We have quite a library, as working in the same place a year and changing pictures three times a week we must have, but there is one class of music of which we have very little. Now what I want to ask you is to give me an idea what kind of music is suitable for heavy French dramas usually released by the Pathé Co. Now I do not want to trouble you for a list of titles, as I know you have enough of that to do, but if you will be so kind as to mention one or two I can then judge for myself. I do not seem to find much difficulty with ordinary dramatic pictures, but these French and other foreign dramas puzzle me. However, I feel certain that after a few suggestions from you I will not have any further trouble."

It is certainly flattering to intimate that a few suggestions from me will eliminate all future troubles. I am afraid you overestimate my ability. However, I will do the best I can, though I must limit myself to generalities. The dramas of a historical type, whether pertaining to France or any other nation, have a fair sprinkling of national airs. The "Marseillaise Hymn," of course, will be included. "Mourir pour la Patrie" (Chant of the Girondins) can be used as a march (its original form), a moderato for "fill-in" purposes, and played slowly as a semi-pathetic. "Partant pour Syria" makes a characteristic plaintive with the violin playing the melody and the piano a running accompaniment legato. For the dramatic music use the most serious you have in stock—heavy, ponderous "hurries" and light agitatatos—the long ones in the collections you have are the best. "Bonheur perdu" (valse by Gillet), "La Cinquantaine," and "Royal Court Minuet Louis XIV." may sometimes be used to advantage, though it all depends on the scenes. However, they are good numbers to have in stock.

Puritan Films.

"Pianist" wants to know if I can suggest anything appropriate for "Puritan films." She says she knows

of nothing that applies to the days of the Puritans. I don't know of anything either. To the best of my belief, the music of our Pilgrim fathers (and mothers) was limited to the singing of psalms; cheerful old dirges like "Broad Is the Road that Leads to Death," and things of that order. I have one or two of those peculiar old hymns written in the ancient "Dorian Mode," with its odd minor scale. They are probably valuable in an archaic sense, but if you undertook to use them in a picture show I doubt if anyone would know what you were trying to suggest. They could only be used in religious scenes anyway, and any good "religioso" would answer the purpose in such cases. Now, I have had neither time nor opportunity to look this matter up, but I am under the impression that the Puritans did not countenance instrumental music of any kind nor any tunes that were not of a religious character. I may be wrong in this, but, even so, the purpose of picture music is purely suggestive in its nature, and though one might go to endless pains in procuring music which is chronologically correct, unless it conveys a definite idea to his audience he has had his trouble for nothing. I speak, of course, of the audience of average intelligence. I don't believe one person in a thousand would know a Puritan tune if he heard it. The correspondent is evidently of a painstaking nature, and I wish I could give her a more satisfactory answer. My plan would be to work such pictures as you would any drama, that is, play to the situations and characters. Avoid waltzes, as they are too modern in suggestion, and are not in keeping with the character of the Puritan who abhorred dancing. The waltz lento does not convey an idea of dancing, if it be played in a slow swinging style, and may be used where the scene permits. Many gavottes are neutral in character (unless the rhythm is very pronounced, like a schottische). The Puritan pictures I have seen were of a tragic nature, and called for much agitato, mysterious, heavy and plaintive music. Sometimes Indians are introduced which gives you a chance to vary your melodic colouring.

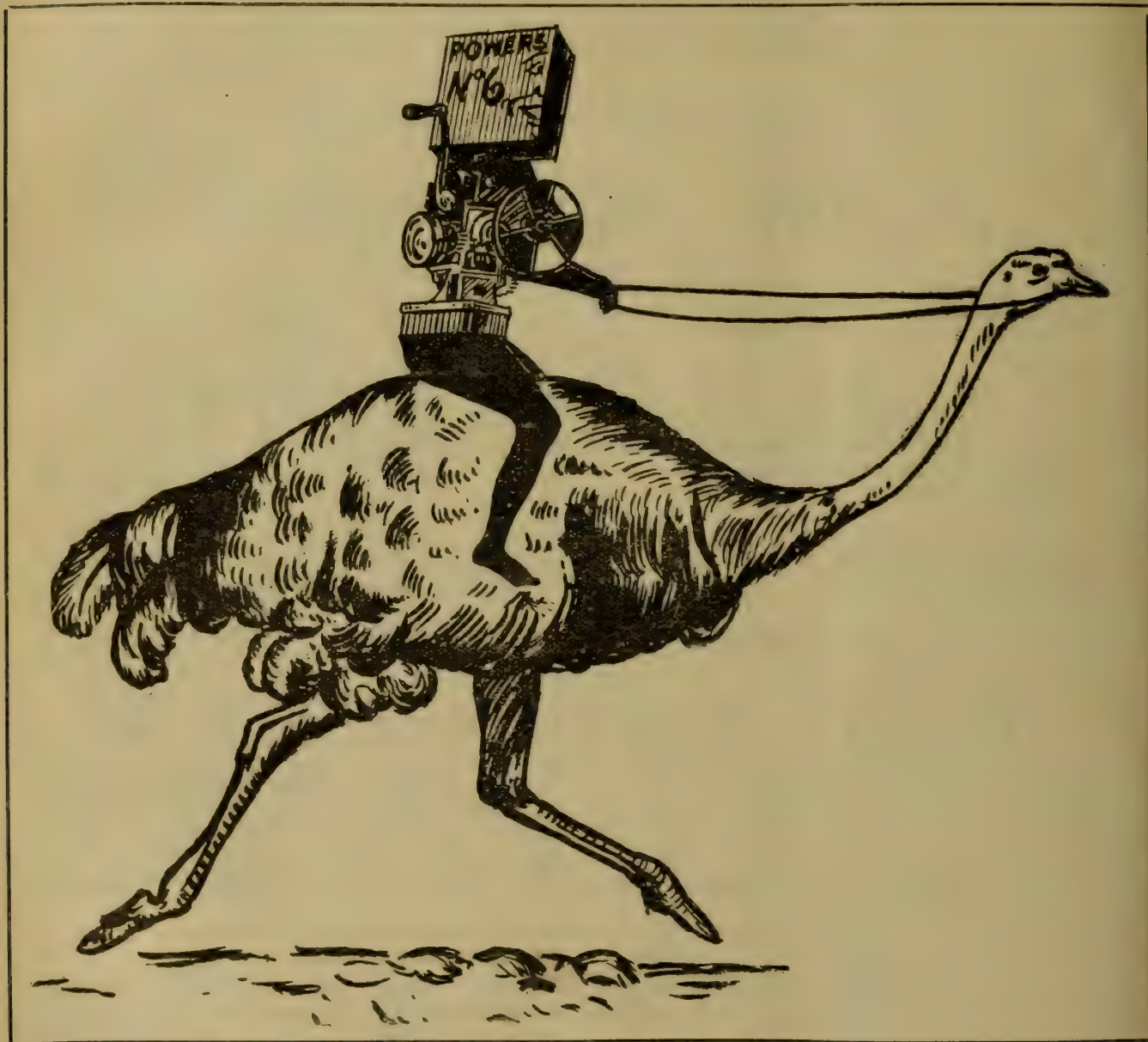
Music During Breaks.

J. B. S. asks: "If the reel breaks or the operator is obliged to stop the picture, do you keep on playing the music for the scene, or do you change to something else while the house is dark?"

Supposing that you are playing some pathetic music for a death scene, and the operator stops the picture, I think it is best to keep on playing the soft music, as it not only keeps the house quiet, but keeps the scene in the minds of the audience and they do not lose interest. On the other hand, if you know that there will be a wait of four or five minutes, I believe it is best to change your music to something lively in order to break the monotony of the wait.

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THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.
BY ELECTRICIAN.

Owner Operators.

"Thompson" writes: "For several months I have been an interested reader of THE CINEMA. Have had in mind the asking of some questions, but have hesitated. One thing I would very much like to point out, viz., do you realise that in many instances some man, like myself, has invested money in a theatre, not at all intending to operate the machine himself, but later being literally forced to do so or lose his investment? When I bought, I was obliged to agree to accept the services of a certain operator. He was inefficient and in other respects undesirable, and left me without notice when I bought out my partner. It was utterly impracticable to employ an operator; consequently I, who never had touched a machine, was forced to run one the following night.

"I am rather proud to say the audience did not know the difference, and that for the past four months I have been able to produce more creditable work than do the men at the other two theatres, who have years of experience.

"But just the same, I well know I have lots and lots to learn. Experience is a good teacher, but fearfully slow!

"Now, what I wanted to point out is this: there are very many men who are obliged to operate their own machines. They can scarcely be classed with professional operators. There is more than one difference between them. As a general proposition, the 'professional' knows it all, while the other class is eager and willing to learn, as a general thing."

As a general thing, the owner-operator is more eager to learn, for the simple reason that good work means more money in his pocket right away. Yes, I fully realise that hundreds of small houses in small towns could not exist and pay an operator a decent salary—enough to get a high-class man. The business simply is not there to justify such an expense. It is, therefore, up to the owner to run his own machine, but it is also up to him to learn all he possibly can about the art of projection. It is not surprising that you could equal the performance of a mediocre operator, assuming that you knew anything at all about projection. The operator you describe probably did not care very much for perfection, whereas you were keyed up to the last notch of nervous tension in an attempt to make good. Also, it is not surprising that you are able to excel the performance of the two other operators, since it is quite possible they are of the usual self-satisfied sort, who expend more brain power on scheming how to make their work easier than they do how to make it better, while you, fully realising that excellence of projection means added patronage for your house, are bending every energy to perfect your work.

Good work and good pay for good work is my system. One thing which has discouraged professional operators in the past is the fact that too many managers do not know good work from poor, while others want good work all right, but are not willing to pay for it. They will kick about paying the operator whose excellent work increases the patronage £1 more than the crank turner, instead of encouraging yet further effort toward excellence by voluntarily paying the man a bonus of £2 above the picture butcher's salary. I do not mean the figures as arbitrary expressions, but merely to illustrate proportions.

The Optics of the Picture.

"George" sends in a communication that will "hold us all for quite a spell." He writes:—"I have been an interested reader of your valuable department, and am sometimes amused, but generally benefited. Even though some letters be rather simple, they usually show thought and desire to learn. And now, with your permission, I will break into The Page on the lens question. If I prove to be in the wrong, I shall no doubt be set right; if it chance that I am correct, I shall benefit others. I have a number of catalogues from manufacturers, and have seen in letters from others, yourself included, this statement: 'There is an intimate relation between the condensers and the objective which is often disregarded.' Thus far they go, and stop, leaving we poor seekers after knowledge in the position of Mahomet's coffin. I am convinced that the statement as set forth is true, and will proceed to give my views on the question. If right, it will help others; if wrong, I cannot learn too much. It is generally conceded that the picture is inverted at the point of crossing of the light rays within and between the two factors

of the objective. You have been on the road, and beyond a doubt have removed the back lens to get a different size picture on a certain throw. You have done this, as have most of the old-timers. Does this one thing not effectively dispose of the contention that the picture inverts within the objective lens? If it does not, then let us take it from another angle: If the objective really inverts the picture, it will invert reading matter when looked at through it. Take an objective lens, any focus, and look at this letter through it, holding it any distance, and you will find the writing to be right side up with care, either with the back lens combination in or out. Now take a pair of condenser lenses, in their mounting. Look at this letter through them, first holding the letter close to the lens. The letters appear right side up. Slowly move the letter away from the lens, and at about six or seven inches you will find the letters to be reversed! But, going still further, light your machine lamp, put in a slide, and you will find it to have been inverted at about the same distance, viz., six or seven inches, long before it reaches the objective. Now you know, and I know, that with high-class, finely polished condensing lenses, free from imperfections, we get a much better picture than is possible with the ordinary commercial lenses. Of course, there is an intimate relation between the condensers and the objective! They act in a combination, each having distinct duties to perform. In my opinion, you may to a great extent disregard the foci of condenser lenses (I use $\frac{7}{16}$ for all distances), but you must have the best quality. In conclusion, my opinion is that the condensers condense the light and invert the picture while the objective enlarges it to proper size."

I certainly appreciate your letter, as I have no doubt will many readers of The Page. I imagine there will be some few hundreds of operators peering through lenses next week. Never was the value of The Page for the interchange of ideas better illustrated. But to get down to business. The E.F. (equivalent focus) of the condenser and E.F. of the objective should, theoretically, be the same. This is impractical, however. Yes, I have removed the back lens; also I have used a single stereo lens such as the Pathé machine is equipped with; also I have seen an excellent stereo picture projected with a single condensing lens used in place of an objective lens.

"Wellington" writes:—"I read an article on electricity last week, written by a man who claims to be a consulting electrical engineer as well as a manufacturer of electrical devices. Now, of course, no one may presume to doubt or question the statements of such a one when he writes on matters electric; therefore I have concluded that in the past I have indulged in dreams which have deluded me into thinking I did things I did not.

"This authority says that water has 6,754,000,000 times as much resistance as has copper, and that one cannot use a water rheostat without salt is put in the water to lower its resistance!

"Now, I thought I had used a barrel of water without salt for resistance time, time, time and again, but, of course, I must put all this down to sleep-walking or dreams. How about it?"

I don't know, but I believe I have read the same article to which you refer. You are mistaken in supposing that the gentleman said copper has that much more resistance than water. He said (if the article be the same) that a glass tube one-half inch in diameter and 10 feet long, filled with water, would offer that much more resistance to current than would a copper rod one-half inch in diameter and of equal length.

The comparison is both unfair and incorrect. Unfair from the reason that such a condition is not in any way analogous to conditions in a water rheostat, and incorrect from the fact that neither the purity of the copper, the purity of the water, or the temperature of either is stated, though all these factors would have a direct bearing on the result of a comparative resistance test.

As to the necessity of adding salt to a water rheostat, the writer has used a water rheostat without salt many times. It must be remembered, in this connection, that no water is chemically pure—ordinary water, I mean. There are always foreign substances sufficient to materially lower the resistance of the water, and if it be very dirty, salt would be highly undesirable, since it would lower the resistance too much.



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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

What Kalem Require.

I have just been favoured with a statement from the Kalem Company. Kalem are always pleased to consider original photo-play plots adapted to their production, and make a special stress of kindly asking all to carefully study the Kalem plays before submitting scripts to them. However, one important fact to remember is that the strong plot dealing with modern American life and full of action will always receive special consideration. Their address is, The Kalem Company, Manuscript Department, 235-237, W. Twenty Third Street, New York City, U.S.A.

Cricks and Martin's Needs.

Cricks and Martin inform me that they prefer sensational dramas running from twenty to forty minutes. For lighter stuff they ask for brisk comedies taking ten minutes to unspool. I might mention that the producers of the Lion's Head brand are notably prompt in dealing with scripts, and their pay ranges from 10s. 6d. to £2 2s. according to merit. Please forward suitable scripts, quoting prices, to their chief studio at 106, Waddon New Road, Croydon, Surrey.

Explicit Particulars Required.

Were producers to be more clear in stating their scenario needs, I am of opinion that they would not get so many unsuitable MSS. sent to them. Many a good plot has been turned down for this reason. It is not to be expected that were a manufacturer exclusively using split reel comedies he would accept a thousand footer. Most ask for comedies, dramas, and so on. Vague is it not? You will notice that Messrs. Cricks and Martin have set the example, and I should like to see other producers follow suit. Vitagraph are very explicit, too!

Before I leave this subject I would like to mention for the benefit of beginners that it takes just on nine minutes to run through 500 feet of film. Generally speaking, there are about twenty-five scenes to a reel (1,000 feet), and twelve to a split reel (about 500 feet).

A Challenge to Clarendon.

A new and promising departure on the part of a British producing company is the placing of an author's name on the play. This only serves to prove the great changes that are ever being brought about.

Clarendon recently filmed "A Strong Man's Love," written by the Marchioness Townshend. Her ladyship's name has been prominently displayed on the film, and also on all the advertising matter. Now, dear ordinary photo-play writers, doesn't all this publicity appeal to you as essentially a case of favouritism, because she is

a person of high title? Mind you, I do not wish to cause offence, but it remains a fact nevertheless. Had an everyday scenario writer written this drama it would be doubtful if he had been treated in this admirable manner. If Clarendon care to accept this friendly challenge, they will give the ordinary scenarioist who sells them the next two-reel play publicity in a like manner. I say, Mr. Producer, the great "B. P." will expect and ask for the writer's name on films before much time has elapsed. Why not start now?

Catchy Screen Letters.

The charm of a screen letter in comedies and comies often lies in the breezy and crisp wording. I have seen many films in which the screen letter has been so amusingly put together that it has provoked the audience to laugh heartily, and oftentimes they have roared. In many cases the screen letter has been as good as a humorous incident in the actual play. Undoubtedly it is an art in itself. If that next comedy or comic of yours needs a screen letter, try to compose it as wittily as possible. It may help to sell it, you know!

A Curious Case.

I came across a paragraph in an American trade journal the other day relating to a novice having sold a script to a certain producer last spring. Up to date this script in question has not been produced, and the author's conscience plays havoc with his troubled mind. He thinks that he should return the money paid for it, as the script was evidently useless. On this peculiar case the editor of the scenario department commented. These are his own words:—"If an editor accepts a script he knows precisely what he is buying. If he has made an error in judgment he or his company should sustain the loss, not the writer who sold the story in good faith. . . . A story may be taken and never used for any one of a dozen reasons. It may have been made by some director who did not get the value out of the story. Perhaps it lies on the shelf, to be taken down some day and remade . . . or it is being held for some favourable opportunity to get certain scenes . . . because its release would hurt some subject already made."

There are other reasons to account for besides these, but what concerns the photo-play writer most is to sell his script. That business completed, he need not have cause to worry further.

Specialise.

One of the fundamentals to success nowadays is to specialise on one particular thing. This also applies to photo-play writing. You may possess special talent for concocting comedies. If that is the case, concentrate on them. Another film writer finds that he can compose dramas best. In that case he knows what he is most adapted for. There is nothing like specialising on what you are best fitted for. It's the easiest way of achieving success, I can assure you.

Acting in His Own Play.

In American Company's production, "The Star-bucks," the writer of this silent dramatised novel enacts the part of one of the leading characters. This is rather unique for an author to appear in his own silent play, but he alone can enthuse the life in his part as it existed in his own brain. Mr. Opie Read's acting calls for exceptional praise.

Universal Change Their Methods.

Since writing the requirements of the Universal Film Manufacturing Co. in last week's issue an important development has taken place. Universal have reorganised their scenario departments, both at their New York and Pacific Coast Offices.

Instead of these departments being operated under one head they will be conducted under separate management. They are adding to their present staff of scenario editors and re-write men, and the number of persons that will be occupied in the work of correcting, reading, and editing scripts will total nearly double the number they possess now.

A graduated scale of prices will be paid, according to the value of a scenario.

Whenever some scripts necessitate a great amount of re-writing and editing work, the figures paid for such will, of course, not be so high as those that require little alteration.

All suitable scenarios will be submitted to the directors of the different companies connected with the Universal after passing first approval. Universal ask for scripts from all sources.

ANSWERS TO CORRESPONDENTS.

Mr. T. C. Vernon sends a letter, and wishes to know whether any of the conferences at the International Kinetograph Exhibition will touch upon the scenario writing side of film production.

In reply to Mr. Vernon it may interest this gentleman and all other photo-play writers to know that I have been in communication with Mr. Ernest Schofield, the organising secretary, on the subject of organising a competition in connection with THE CINEMA, for just on three weeks now. Mr. Schofield is in hearty concordance with my suggestion, and as soon as the essential arrangements can be completed you may rest assured that full particulars of the contest will appear in the pages of this journal exclusively.

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ENGLISH WILD LIFE CINEMATOGRAPHER.

Three months of patient work went to the making of a cinematograph film of a fox in its native haunts, of which a private view was given at the offices of the Flying A. American Film Company, Limited, in Wardour-street last week. One sees three wild rabbits playing among bracken; then the fox appears, stalks them for a while, and afterwards pounces on his prey.

Mr. Frank Newman, who photographed this phase of English wild life in Hertfordshire, asked how it was done, said: "We built a sort of hut of bracken by the fox's den, and in order that he should become accus-tom to the whirr of the cinematograph camera a clockwork arrangement which made the same noise was fixed there. When all was ready three wild rabbits were released on the spot, and the photographs were taken on the fox's return. Altogether we were three months making the preparations and taking the film."

Certainly it is given to few people to see a fox in its wild state at such close quarters. Other films taken by Mr. Newman and published by the American Company include nature studies of fish, lizards, and newts feeding.

BEETLES AS COMEDY ACTORS.

It is claimed by Professor Lozshki, of Moscow, that he has proved that acquired characteristics can be transmitted, at least among certain insects which he has trained and studied for many years. He believes, after thirty years of patient experimenting with flies, ants, beetles, frogs, and grasshoppers, that he has been able to imbue them with a measure of understanding sufficient to enable them to enact a comedy for the cinema film. Such a performance was witnessed by a representative at the rooms of the American and Continental Film Company. Under the title of "The Beetle's Deception," beetles, dragon-flies, and a daddy-long-legs were the *dramatis personæ* in a long love story. In 1881 the professor began his experiments with beetles, and he has since watched and educated 453 generations of them. He claims that their intelligence has increased with each succeeding generation, and thus acquired characteristics can be transmitted.

His experience with ants was less happy. "I found them so obstinate and self-willed," he says, "the result, doubtless, of their highly developed brain-power, as to be unteachable."

"In some of the grasshoppers the musical sense developed so much that, on playing a pathetic piece of music, it is easy to see they are deeply affected! Grasshoppers are most emotional, for one little fellow was so sensitive that on hearing "Everybody's doing it" he was taken seriously ill and died!

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Isaac Levy		William West
Francis Eden, a curate		Bigelow Cooper
Hawes, Governor of the jail		Robert Brower
Josephs, a convict		Harry Beaumont
A High Government Official		George Lessey
Merton's Servant		James Levering

Both on this and the other side of the Atlantic no work has attained greater popularity than Charles

spared neither expense nor time in order to make it a feature picture in the fullest sense of the word.

From the first sub-title to the closing scene of the second reel there is not one instant that the spectator will allow his attention to be diverted from the screen, so closely have they woven this masterful story in a photo-play.

The Fielding brothers, farmers, are served with a notice of foreclosure of a mortgage on their farm. George, the elder brother, is engaged to Susan Merton. John Meadows, the richest man in the village, is also in love with Susan, but realises the futility of trying to win her from George by honourable means, so lays plans for George's undoing and his own aggrandisement.

Anticipating a final victory, Meadows even selects the house to which he purposes taking Susan as his bride. This house has been tenanted for many years by Isaac Levy, an old Jew. Here his wife and children have lived and died, and tender memories cause the old man to cling to the place. Meadows, however, ousts him, thereby gaining for himself the undying enmity of old Levy.

Later, when Levy comes to plead again to be allowed to retain the house he overhears Meadows and his tool Crawley plot to undermine George Fielding while he is away in Australia, to which place Meadows' machinations have indirectly sent him.

Levy has been protected by Fielding from a blow from Meadows' cane, and out of gratitude the old man makes



Reade's "It's Never too Late to Mend," and in deciding to give a film representation of the novel the Edison Company were bound to score a success. No story of more tense interest has ever been woven around the prison system of any country, and no greater exposure of the tortures to which wrongdoers were subjected under the old *régime* was ever made. Naturally, a literary masterpiece required a master hand in the film-producing world to do justice to it, and if only for this reason photo-play devotees should feel thankful that the task of adaptation was undertaken by the Edison Co.

We have had from these producers in the past many pictures on a lavish scale, but we never remember their having given us one containing such a galaxy of stars as appear in "It's Never too Late to Mend," length 2,000 feet, which is being released on March 22nd.

The prison scenes are in themselves something to marvel at; the acting is far above the average, and the photographic quality is quite up to what we have been accustomed to look for, and to get, in an Edison film.

In presenting this masterpiece of one of the greatest of modern fiction writers, the Edison Company has



plans to protect George's interest from the plotters. He rents an office next to Meadows', and through a hole which he bores in the wall he keeps himself informed of their plans.

Throughout the two tense reels these two master brains are pitted against each other, and not until the final scene is over does one know which will master.



NEW COMPANIES REGISTERED.

KINEMATOGRAPHY, LTD. (126,751).—This company was registered on January 25, with a capital of £5,000 in £1 shares, to carry on the business of manufacturers of and dealers in films for use in kinematography or other apparatus, etc. The subscribers are: C. H. Garrett, Caterham Valley, solicitor; H. C. J. Russell Smith, 6, Meadow Road, Pinner, solicitor; W. Bromley, 14, Etheldene Avenue, Muswell Hill, clerk, one share each. Private company. The number of directors is not to be less than three nor more than five; the first are not named. Qualification 100 shares. Registered office: 5, Little College Street, Westminster.

DE MANBY-BANTOCK SYNDICATE, LTD. (126,683).—This company was registered on January 23, with a capital of £300,000 in £1 shares, to carry on the business of cinematographists, theatre proprietors, &c. The subscribers are: A. M. Manby, Savage Club, W.C., actor-manager; L. Bantock, 46, Elgin Mansions, Maida Vale, W., author-manager; H. Simpson, 95, Lauderdale Mansions, Maida Vale, W., author and journalist, one share each. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Registered by Simmons and Simmons, 74, Cheapside, E.C.

DUNDEE CINEMA PALACE, LTD. (126,684).—Registered January 23 with capital of £10,000 in 9,900 preferred ordinary shares of £1 each and 2,000 deferred shares of 1s. each, to carry on the business indicated by the title. The first subscribers (each with one preferred ordinary share) are: A. Edelshain, 85, Greencroft Gardens, W., gentleman; and D. R. Blair, Garrick Cottage, Hampton-on-Thames, gentleman. Private company. The first directors are D. R. Blair (chairman), J. Wolfe, Abraham Wolfe, Alexander Wolfe and A. Edelshain (all permanent). Registered office: 62, London Wall, E.C.

TOTTENHAM PICTURE FORUM, LTD. (126,702).—This company has just been registered (on January 23rd), with a capital of £2,500 in £1 shares, to carry on the business of public entertainers, opera house, cinematograph, or café chantant proprietors, etc., to acquire the business of the People's Palace (Tottenham), Ltd., and to adopt an agreement with J. Lambert. The subscribers are:—F. Schofield, Rose Mount, Wyke, Bradford, contractor, 10 shares; W. Bartholomew, Knighton Park Road, Leicester, gentleman, 250 shares; H. Hibbut, Park Royd, First Avenue, Bradford, cinematograph expert, 100 shares. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification 100 shares. Solicitor: A. V. Hammond, Dale Street Chambers, Bradford. Registered office: People's Palace, Forster Road, Tottenham.

SUTTON PICTURES, LTD. (126,697).—This company was registered on January 23, with a capital of £2,500 in £1 shares, to carry on the business of proprietors of biograph or cinematograph performances, etc., and to adopt an agreement with H. Swales and W. Thornley. The subscribers are:—H. Swales, King Street, Wigan, jeweller; N. Rothwell, 37, Joseph Street, Sutton, St. Helens, colliery contractor; W. Fenton, 10, Norfolk Street, Wigan, estate agent, 101 shares each; T. Latham, College Chambers, Library Street, Wigan, incorporated accountant; R. G. Taylor, College Chambers, Library Street, Wigan, chartered accountant; R. W. Thornton, 206, Newhall Street, Birmingham, manufacturer; R. H. Gee, Victoria Buildings, King Street, Wigan, solicitor, one share each. Minimum cash subscription £100. The number of directors is not to be less than three nor more than six: the first are H. Swales, N. Rothwell, W. Fenton, and W. Thornley. Qualification £100. Remuneration (except managing directors) £100 per annum, divisible. Solicitor, R. H.

Gee, King Street, Wigan. Registered office, College Chambers, Library Street, Wigan.

PICTORIUM, LTD. (126,670).—This company was registered on January 24, with a capital of £3,500 in £1 shares, to carry on the business of cinematograph hall proprietors, etc., at Swansea and elsewhere. The subscribers are: B. Goldberg, 2, St. James' Gardens, Swansea, merchant; A. Freedman, 3, Page Street, Swansea, financier; A. E. Andrews, 9, St. Helens Road, Swansea, merchant; M. Jacobs, 53, Walter Road, Swansea, house furnisher; W. G. Christian, Essex Villa, Heathfield, Swansea, solicitor; T. Benson, Llynderi, Park Drive, Swansea, fish merchant; J. Benson, Cartref, Eaton Grove, Swansea, merchant; C. T. Ruthen, 5, Northampton Gardens, Swansea, architect; W. Coutts, 4, Brooklands Terrace, Swansea, entertainer, one share each. Private company. The number of directors is not to be less than three nor more than twelve. The subscribers are to appoint the first. Solicitor: W. G. Christian, 20, Fisher Street, Swansea. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

PURBECK ELECTRIC THEATRES, LTD. (126,733).—Registered January 24, with capital of £5,000, in 4,000 preference shares of £1 each and 20,000 founders' shares of 1s. each, to carry on the business indicated by the title. The first subscribers (each with one preference share) are: J. L. Musgrave, 197, Wardour Street, W., engineer, and R. G. Crittall, 197, Wardour Street, W., engineer. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Registered offices: 197, Wardour Street, W.

ELITE PALACE, LTD. (126,748).—Registered January 25, with capital of £650 in £1 shares, to carry on cinematograph entertainments, etc. The first subscribers (each with one share) are: S. Harrison, 39, Upper Baker Street, N.W., export merchant, and S. Burdwood, 31, York Place, Portman Square, W., architect. Private company. The number of directors is not to be less than two nor more than three; the first are S. H. Burdwood and S. Harrison. Qualification £10. Remuneration as fixed by the company. Registered office: 31, York Place, Portman Square, W.

QUEEN'S ROOMS CINEMA SYNDICATE, LTD. (8,524).—This company was registered in Edinburgh on January 23, with a capital of £3,000 in £1 shares, to occupy and use Queen's Cinema, Aderdeen, and carry on business of entertainment proprietors. The subscribers are: J. W. Johnstone, 186, Market Street, Aberdeen, fish salesman, 150 shares; R. J. Mackenzie, 419, Union Street, Aberdeen, auctioneer, 150 shares. Private company. The number of directors is not to be less than three nor more than six. The first are J. W. Johnstone, R. J. Mackenzie and D. Lawson. Qualification 150 shares. Registered office: 129, Union Street, Aberdeen.

LONDON FILM COMPANY, LTD. (126,088).—This company was registered on January 28, with a capital of £40,000 in £1 shares (20,000 7½ per cent. cumulative preference), to carry on the business of manufacturers and exhibitors of and dealers in cinematograph films, phonographs, etc., to acquire the business carried on at St. Margaret's, Twickenham, as the London Film Company, and to adopt an agreement with R. T. Jupp. The subscribers are:—Sir William A. H. Bass, Bart., Byrkley Lodge, Burton-on-Trent; R. T. Jupp, 199, Piccadilly, W., managing director; R. Dewsbury, 2, Mansfield Place, Richmond, Surrey, studio manager, 100 shares each; C. F. D. White, 38, King's Gardens, West End Lane, N.W., secretary; W. C. Grant, 226, Meadway, Hendon, N.W., director; H. G. Geves, 124, Chancery Lane, W.C., clerk; G. J. C. Smith, 124, Chancery Lane, W.C., clerk, one share each. Minimum cash subscription 10 per cent. of the shares offered to the public. The first directors (to be not less than five nor more than seven) are Sir William A. H. Bass, Bart., R. T. Jupp, and R. Dewsbury. Qualification 100 shares. Remuneration £50 each per annum (chairman £100). Registered office, 199, Piccadilly, W.

PALACE (RUNCORN), LTD. (126,779).—This company, registered on January 27 with a capital of £1,500, in £1 shares, to carry on the business of proprietors and managers of electric or cinematograph theatres, concert and music-halls, &c., and to adopt an agreement with A. Levy, A. Smith, L. Levy and J. A. Williams. The subscribers are: A. Levy, 5, Croxeth Grove, Sefton Park, Liverpool, furrier, one share; R. C. de Zouche, 14, Cook Street, Liverpool, C.A., one share. Private company. The number of directors is not to be less than 3 nor more than 7. The first are A. Levy (chairman), L. Levy, A. Smith, and J. A. Williams. The two last-named are managing directors. Qualification, 200 shares. Solicitors, H. J. Davis, 36, Dale Street, Liverpool. Registered Offices, 14, Cook Street, Liverpool.

MANCHESTER ENTERTAINMENTS BUREAU, LTD. (126,717).—This company was registered on January 24 with a capital of £2,500, in £1 shares, to carry on the business of theatrical, variety, and concert agents, music-hall, concert room, and cinematograph hall proprietors, teachers of elocution, acting and deportment, &c., and to adopt an agreement with H. G. Fitzgibbon. The subscribers are: H. G. Fitzgibbon, 296, Oxford Road, Manchester, theatrical manager, one share; W. Law, Art Picture Hall, Bury, director of Bury Cinematograph Co., Ltd., one share; A. Winstanley, St. Annes-on-the-Sea, architect, one share. Private company. The number of directors is not to be less than two nor more than five. The first are H. G. Fitzgibbon, W. Law, and A. Winstanley. Registered office, 296, Oxford Road, Manchester.

BUCKLEY PICTURE HOUSE, LTD. (126,793).—This company was registered on January 28th, with a capital of £2,000 in £1 shares, to take over the business of the Picture House, Buckley. The subscribers are:—F. Barnett, 21, Dale Street, Liverpool, financial agent, 1 share; H. Ferns, Gibraltar Row, Liverpool, timber merchant, 1 share. Private company. The number of directors is not to be more than five. The first are F. Barnett, H. Ferns, J. D. Walsh, G. W. Greenwood, and J. S. Haynes. Qualification, 300 shares. Solicitors: Herbert Jarvis, 36, Dale Street, Liverpool. Registered office: 21, Dale Street, Liverpool.

GARFORTH PICTURE HOUSE CO., LTD. (126,803).—This company was registered on Jan. 28th, with a capital of £600 in £1 shares to carry on the business indicated by the title. The subscribers are: E. R. Archer. The Beeches, Garforth, gentleman; J. Booth, 184, Tempest Road, Dewsbury Road, Leeds, grocer; A. N. Routledge, 1, Carter Terrace, Whitkirk, near Leeds, colliery manager; G. W. Travis, 5, Carter Terrace, Whitkirk, near Leeds, manager, 100 shares each. Private company. The number of directors is not to be less than two nor more than five. The first are: E. R. Archer, J. Booth, A. N. Routledge and G. W. Travis. Qualification 50 shares. Solicitor, J. M. Wade, 63, Albion St, Leeds. Registered by Waterlow and Sons, Ltd, London Wall, E.C.

BUTLER STREET ELECTRIC THEATRE, LTD. (126,708).—This company was registered on January 24, with a capital of £2,000 in £1 shares, to carry on the business of electric theatre proprietors, &c. The subscribers are: J. Blades, 228, Gt. Clowes Street, Higher Broughton, meat salesman, 250 shares; E. Buswell, The Hawthornes, High Lane, Chorlton-cum-Hardy, estate agent, 250; T. E. Buswell, The Hawthornes, High Lane, Chorlton-cum-Hardy, estate agent, 250 shares; J. J. Doodson, 91, George Street, Cheetham Hill, Manchester, traveller, 250 shares; T. H. Halsall, 31, Smedley Lane, Cheetham Hill, builder, 250 shares; B. Smith, 5, Laburnum Villas, Cheetham Hill, Manchester, decorator, 250 shares. Private company. The number of directors is not to be less than two nor more than six; the first are J. Blades, E. Buswell, T. E. Buswell, J. J. Doodson, T. H. Halsall and B. Smith, each of whom may retain office while holding 200 ordinary shares. Secretary: J. J. Doodson. Registered office: 45A, Market Street, Manchester.

SOUTH EAST DURHAM ANIMATED PICTURES, LTD. (126,787).—This company was registered on January 27, with a capital of £3,000 in £1 shares, to take over the business of Royal Electric Theatre at Trimdon Colliery, Durham, and to adopt an agreement with G. Henderson and J. C. Pringle. The subscribers are: J. C. Pringle, Luke Street, Trimdon Colliery, Trimdon Grange, Durham, boot and shoe dealer; J. Stoker, 11, Plantagenet Avenue, Chester-le-Street, County Durham, manager, one share each. Private company. The number of directors is not to be less than three nor more than five: the first are G. Henderson (chairman), J. C. Pringle and J. Stoker. Qualification £200. Remuneration £25 each per annum (chairman £50). Registered by Jordan and Sons, Ltd, 116-117, Chancery Lane, W.C.

PALLADIUM PICTURE CO. (DARTMOUTH), LTD. (126,839) Registered January 29, with capital £2,000 in £1 shares, to carry on at Dartmouth and Totnes, Devon, the business of cinematograph entertainers, etc., and to adopt an agreement with F. Pope and C. R. Tree. The first subscribers (each with one share) are: F. Pope, Woodcroft, Victoria Road, Dartmouth, picture hall proprietor; C. R. Tree, 1, Mansard Terrace, Dartmouth, picture hall proprietor; and S. H. Duff, 6a, Courtney Street, Plymouth, solicitor. Private company. The number of directors is not to be less than 3 nor more than 7. The first are F. Pope, C. R. Tree and S. H. Duff. Qualification £50. Remuneration £5 per annum. Registered by Jordan and Sons, Ltd, 116-117, Chancery Lane, W.C.

PRITCHARD, FOXCRAFT AND CO., LTD. (126,838).—This company was registered on Jan. 29th, with a capital of £1,000 in £1 shares (500 20 per cent. cumulative shares), to carry on the business of electrical, telegraph and telephone engineers, scientific and optical

case makers, electricians, advertising agents, manufacturers of kinematograph films and apparatus, etc. The subscribers are:—H. Pritchard, Empress Works, Shacklewell Lane, Dalston, N.E., engineer, 1 ordinary share; S. H. Guttenberg, 60, Grosvenor Road, Canonbury, N., jeweller, 1 ordinary share. Private company. The number of directors is not to be less than two nor more than five. The first are H. Pritchard and S. H. Guttenberg (both permanent). Registered office: Empress Works, Shacklewell Lane, Dalston, N.E.

PALACE (BREDBURY), LTD. (126,778).—This company was registered on January 27, with a capital of £500 in £1 shares, to carry on the business of proprietors and managers of picture palaces, cinematographic theatres and exhibitions, etc. The subscribers are: H. Marshall, 18, Union Road, Stockport, C.A.; F. Andrews, 3, Railway View, Station Road, Reddish, Stockport, engineer, one share each. Private company. Table "A" mainly applies. Solicitor: W. Johnston, 8, Vernon Street, Stockport. Registered Office: 18, Union Road, Stockport.

EAST KENT AMUSEMENTS, LTD. (126,801).—Registered January 28, with capital £100 in £1 shares, to carry on the business indicated by the title. The subscribers are: E. J. May, Park Drive, Ramsgate, manager; W. G. Lawrence, 168, Grange Road, Ramsgate, baker confectioner, one share each. Private company. The number of directors is not to be more than three: E. J. May is the first permanent director. Registered office: The County Rink, Ramsgate.

MORTGAGES AND CHARGES.

BRYANT TRADING SYNDICATE, LTD.—Particulars of £9,000 debentures, created December 31, 1911, filed pursuant to Section 93 (3) of the (Companies) (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees. By an agreement of same date the above debentures are to rank pari passu with the two debentures for £2,500 each, dated December 23, 1910, and in priority to the debenture for £24,000 dated April 15, 1912.

PAVILION PICTURE PALACE (ROCHDALE), LTD.—Mortgage debentures, charged on land with the Pavilion Picture Palace thereon in Bury Road, Rochdale, and the company's undertaking and property present and future, including uncalled and unpaid capital, dated Jan. 17, 1913, to secure all moneys due or to become due from the company to Palatine Bank, Ltd., 22, Brown Street, Manchester, not exceeding £1,500.

ALCAZAR PICTURE THEATRE (HOUNSLOW), LTD.—Mortgage, and as collateral security thereto a debenture, charged on the Alcazar Picture Theatre, and 1, Seymour Place, Hounslow, and the company's undertaking and property, present and future, including uncalled and unissued capital, but excluding unpaid capital, and dated 17 January, 1912, to secure all moneys due or to become due from the company to Barclay and Co., Ltd., 54, Lombard Street, E.C., not exceeding £4,000.

ALCAZAR PICTURE THEATRE (HOUNSLOW), LTD.—A memorandum of satisfaction in full on 16 January, 1913, of mortgage dated 27 September, 1912, securing £1,250 has been filed.

READING PALACE (THEATRE) OF VARIETIES, LIMITED.—A memorandum of satisfaction in full on 16 January, 1913, of charge dated 22 August, 1911, securing £5,000, has been filed.

WHITSTABLE ELECTRIC THEATRE CO., LTD.—Charge on 48, High Street, Whitstable, and land abutting, dated January 11, 1913, to secure all moneys due or to become due from the company to London County and Westminster Bank, Ltd., 21, Lombard Street, E.C.

CLARENCE PICTURE HOUSE (NEWPORT), LTD.—Mortgage on present uncalled capital, the product of any further participating preference shares issued, and leasehold property at Newport, to secure all moneys due or to become due from the company to Capital and Counties Bank, Ltd. stamped to cover £1,000.

NEW BRIGHTON AMUSEMENTS, LTD.—Debenture dated January 23, 1913, to secure £1,250, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: W. G. A. Edwards, 3, Coleman Street, E.C.

PALACE THEATRE (PRUDHOE), LTD.—Particulars of £1,200 debentures, created January 22, 1913, pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: the company's property, present and future, including uncalled capital. No trustees.

RECEIVERSHIP.

LUNA PARK AND PALACE OF AMUSEMENTS (SOUTHEND), LTD. A. Charlesworth of 20, Copthall Avenue, E.C. ceased to act as receiver or manager on January 23, 1913.

THE VITAGRAPH BOY'S HEROISM.

HOW BILLY TRAPPED THE BURGLAR.

"Billy's Burglar," the Vitagraph two-reel feature film, length 1,722 feet, which they are releasing on March 8th, is a bright and attractive glimpse of what goes on in the mind of a boy, together with a pictured account of his thrilling adventure with a noted burglar. He is a well-fed and interesting child—not one of the fretful kind—and his bland self-confidence in a trying situation is a delightful piece of characterisation. His natural love of the story, the same that takes him to the moving picture shows, is one that is bound to be utilised in due time to lead him into the heart of history and literature in general, but it impels him in this case to read sensational detective stories of the Sexton Blake type.

The fascinating mystery of these tales so absorbs the time and attention of Billy that he reads them while he is brushing his hair or washing his face, always with results negligent that do not contribute to his personal appearance. He tells them over again to the older members of the family in a way that gets on the nerves of his father and mother. The natural tendencies of his mind, together with those instincts of the chase that are ever present in the mind of every fighting little human male, carry him through an experience requiring pluck and intelligence to solve and cause those who ridiculed him to sit up and think it over. The author of this comedy is Miss Mignon Ziegfeld; the direction of the production is credited to Mr. Van Dyke Brooke.

Like all natural, healthy boys, Billy is fond of reading detective stories, and his imagination is stirred with the ambition to emulate Sherlock Holmes.

Mr. Mack, his father, receives a warning from the police that several robberies have been committed in the neighbourhood by a thief using many clever disguises, obtaining entrances into houses sometimes as a butler, a messenger, or even as a policeman. From the style of the work the police suppose the thief to be the notorious criminal known as "One-eyed Jim."

Casey, the policeman who brings the notice, is on friendly terms with Molly, the cook, who regales him with refreshment, and he promises to come again later to spend the evening with her.

In the meantime, Billy finds the police notice sent to his father, and is fired with his all-consuming desire to act as a detective and bring the thief to justice. He shows his discovery to Molly, dramatically relating many stories of the deeds of daring and violence perpetrated by the notorious criminal. Molly is so overcome with fear at the prospect of encountering "One-eyed Jim," that she hastily resolves to quit the house at once, packs her bag, and demands her wages, leaving her mistress to do the work as best she can.

Casey, in blissful ignorance of the disappearance of his sweetheart, enters the kitchen in accordance with his promise, to the great astonishment and alarm of Mrs. Mack, who is busily engaged with the duties which Molly has deserted.

Taking the policeman for the notorious burglar, Mrs. Mack endeavours to escape, but Casey, thinking her to be the new cook, and considering the change is for the better, treats the matter light-heartedly, seizes her around the waist, telling her not to be alarmed,

and that he is willing to make love to her quite as well as to Molly. Being familiar with the kitchen, and knowing just where Molly kept his favourite bottle, he helps himself, fills his glass to the brim, offers Mrs. Mack a toast, and drinks to her health. He repeats this several times, until he becomes so intoxicated that he falls into a deep sleep. While this is going on "One-eyed Jim," in bicycle policeman's uniform, enters the house by way of the porch, and secures some booty, with which he is just about to leave when Mrs. Mack, having taken the opportunity of Casey's insensibility, enters the room and encounters the burglar, who readily explains: "Madam, I am a police-officer. I saw a suspicious character break into the house, so I followed." Mrs. Mack at once conducts him to the kitchen to secure the supposed burglar.

"One-eyed Jim" examines Casey, and finding his helpless condition, he tells Mrs. Mack that he will take charge of the intruder, and proceeds to relieve him of his watch and whatever else of value he finds on him.

Returning from business in his motor, Mr. Mack meets Billy outside the house. They enter and look for Mrs. Mack; they go to her room and find it in disorder, the drawers ransacked and their contents thrown about the floor. They begin to search the house, and in the kitchen they find the unconscious Casey, Mrs. Mack, and "One-eyed Jim." Billy recognises Casey as the local officer, and noticing the other's closed eye, decides that he must be the celebrated burglar. Tip-toeing from the kitchen and going upstairs, he runs to the telephone, but before he has time to use it, he hears Jim coming for his loot. Billy jumps behind the portier, but knocks over a table, and so is discovered by Jim, who quickly seizes and gags him, and ties him with the loop strings from the curtains, binding him hand and foot, and escapes through the window. Billy's parents hear his cries for help, but find the supposed police-officer has locked them in the kitchen, and they are unable to go to his assistance.

When Jim jumps from the window to the ground he sees the coast is not clear, and remains for some time in hiding. Billy meanwhile contrives ingeniously to remove the cords from his hands and feet by knocking a sword from the wall, holding it between his knees and cutting himself loose. He then takes a pistol, and at once goes in pursuit of the burglar, whom he finds cranking up his father's motor. Billy at once jumps on the back of the machine, and not until Jim is driving at full speed does he climb over the top, and with his pistol pointed at the burglar's head, make him slow up where a policeman was standing on duty. Jim is quickly secured, when Billy takes the wheel and soon returns to his home, where Jim is brought before Mr. and Mrs. Mack, after which he is taken to jail. Billy is complimented on his pluck and clever work, particularly by the police-superintendent as well as his parents.

Casey, recovered from his stupor, realises his position, and begs the Macks to say nothing of his part in the affair and save him from losing his position in the force.

Billy gets his burglar, and rids the neighbourhood of one undesirable scoundrel.

THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films to be Released during January, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn.	Length.	Date.	Title.	Maker	Descriptn.	Length.	Date.
American Rhine.....	Kalem, T		565	2	Burma, Rangoon, India.....	Edison, T		350	22
Afrikaner Girl, An.....	Clarendon, D		1005	5	Baby's Shoe, A.....	Edison, D		1,000	25
At the Rainbow End.....	Lubin, D		1029	16	Bringing Home the Pup.....	Edison, Co		650	25
Adventure of the Smelling Salts.....	Vitagraph, D		902	11	Boy Rangers.....	Edison, C		100	25
Armadillo, The.....	Urbanora, N		495	1	Bottling Factory at Vichy.....	Gaumont, I		300	16
After the Honeymoon.....	A.B., C		542	23	Badness of Burglar Bill.....	Hepworth, C		500	23
Absent-Minded Burglar.....	A.B., C		487	26	Bill's Banquet.....	Lux, C		520	18
Aunt Betty.....	Cines, Co		1020	4	Building a Harbour.....	Ambrosio, I		343	19
At the Masquerade Ball.....	Edison, D		1000	15	Bloomer's Mother-in-Law.....	Cines, C		380	25
At Home in the Water.....	Edison, T		400	18	Billy's First Courtship.....	Gerrard Film Co., C		500	18
Andelle, The.....	Gaumont, T		260	12	Brothers, The.....	Gaumont, D		830	23
Adventures of Dick and Harry.....	Pathe, Co		757	11	Baby's Name.....	Gaumont, Co		730	23
Ancient Greece.....	Pathe, T		545	11	Boulle Institute, Cabinet-Making.....	Gaumont, I		520	26
Awakening, The.....	Selig, D		1045	12	Badger Digging.....	Heron, Sp		369	30
At Cross Purposes.....	Urbanora, D		960	8	Behind the Scenes.....	Nordisk, D		2434	19
Accidental Millionaire.....	Lubin, Co		668	12	Broken Butterfly.....	Elite, D		3062	23
Auto-Suggestion.....	A. & C., Co		700	29	Clubman and the Crook.....	A.B., Co		400	5
At Old Fort Dearborn.....	Bison, D		2050	18	Cockle Industry.....	Empire, I		420	5
Andegli.....	Cines, T		197	25	Cupid v. Cigarettes.....	Majestic, Co		1030	1
At the Risk of Her Life.....	Cosmopolitan, D		2800	26	Cousins.....	Thanhouser, Co		1000	4
Alkali Ike's Close Shave.....	Essanay, Co		990	26	Conductor 786.....	Thanhouser, D		1000	4
An Old Maid's Love.....	Nordisk, Co		1059	19	Caught in his own Net.....	Cricks & Martin, D		990	2
Amaradhapura.....	Eclair, T		360	9	Calino as Prison Governor.....	Gaumont, C		654	5
An Indian's Friendship.....	Essanay, D		985	23	Cambridge Varsity.....	H. & B., T		507	19
Aerial Removal.....	Pathe, C		396	18	Chief White Eagle.....	Lubin, D		1052	19
As Fate Would Have It.....	Vitagraph, D		1010	23	Country School Teacher.....	Lubin, D		1040	19
Austrian Mountain Artillery Manœuvres.....	Welt, E		415	30	Call of the Blood.....	Majestic, D		983	18
All on Account of a Widow.....	Powers, Co		985	25	Cooks and Mumps and Complications.....	Ammet, C		920	25
Animal Preservation.....	Svea, E		490	26	Coster's Honeymoon.....	Cosmopolitan, C		405	9
Angel of the Studio.....	Victor, D		1000	18	Caught.....	Cricks and Martin, C		430	11
Abbreviations.....	Pathé, C		508	29	Comic Film Journal (No. 2).....	Duskes, C			12
Animal Studies.....	Gaumont, A		280	30	Constantinople Monument.....	Eclair, T		415	11
Brothers Under the Skin.....	Reliance, D		984	1	Convicts' Dream.....	Reliance, Co		460	22
Breach of Breaches.....	Clarendon, C		635	12	Castaway, The.....	Imp, D		980	2
Bringing Father Around.....	Essanay Co., D		976	9	Cowboy's Proposal.....	M. lies, Co		420	4
Barcelona and Port.....	Gelebert, Co		300	19	Capital of Sardinia.....	Ambrosio, T		325	19
Betrothed in a Well.....	Itala, Co		370	4	Central Italy.....	Cosmopolitan, T		345	19
Bachelor's Bride.....	Kalem, Co		477	19	Comic Film Journal (No. 3).....	Duskes, C			19
Belligerent Benjamin.....	Majestic, C		295	15	Convict's Return, The.....	Gem, D		1000	8
Baby Hands.....	Thanhouser, D		1000	15	Carpenter's Fortune.....	Gerrard, C		390	11
Birth of the Lotus Blossom.....	Thanhouser, D		1000	15	Calino Tries to Get the Sack.....	Gaumont, C		375	19
Betty's Nightmare.....	Victor, C		992	4	Country Girl, A.....	Imp, D		936	23
Bachelor's Buttons.....	Vitagraph, Co		498	11	Caught in his own Trap.....	Nordisk, D		665	12
Beautiful Umbria.....	Cines, T		380	4	Cross Roads, The.....	Victor, D		1000	18
Bloomer, Detective.....	Cines, C		541	11	Calvinist Martyr, A.....	Pathe, D		2112	22
Bobby as a Guardian Angel.....	Gaumont, C		455	9	Catchpenny Seeks a Marriage of Convenience.....	Savoia, C		600	29
Biwa Canal.....	Selig, T		306	12	Comic Film Journal (No. 4).....	Duskes, C			26
Bunny all at Sea.....	Vitagraph, Co		987	16	Copper Mines at Bingham, Utah.....	Edison, I		400	29
Black Mask.....	American Film Releases, D		2950	11	Calumny.....	Eclair, D		920	23
Bonnie of the Hills.....	Brockliss, D		992	11	Chains.....	Essanay, D		990	26
Butterfly, The.....	Majestic, D		983	11	Circulation of the Blood.....	Itala, Sc.		310	19
Bill Wilson's Gal.....	Vitagraph, D		902	2	Cruel Stepmother.....	Imp, D		995	30
Bobby's Father.....	Vitagraph, D		1013	4	Commodore's Daughter.....	Nordisk, D		2378	26
Baby's Adventure, A.....	Brockliss, C		960	22	Charlie's Marriage.....	Duskes, Co		785	30
Baby, the Boy and the Teddy Bear, The.....	B. and C., C		280	30	Commodore's Daughter.....	Nordisk, D		2378	26
Bloomer and Lea.....	Cines, Co		434	18	Cuttle Fish.....	Eclair, N		485	30
Barcelona.....	Cabot, T		446	30	Duke's Plan, The.....	A.B., D		985	2

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Down with the Men	Lubin, Co		590	2	Garrison Joke	Majestic, Co		680	18
Day in a Great Health Resort	Gaumont, I		400	2	Great Dock Fire	Pathe, Tp		250	4
Dolly, the Tomboy	Imp, Co		576	5	Greater Christian	Rex, Tp		1000	9
Day of '49	Kalem, D		994	19	Guy Mannerings	Reliance, D		2000	15
Doctor's Close Call	Brockliss, D		959	15	Geisha Girls of Japan	Selig, T		590	5
Dutch Small Holding	Cosmopolitan, T		333	12	Getting in Wrong	Ammet, Co		433	22
Duty Conquers	Gaumont, D		1020	9	Gontram's Dancing Pumps	Eclair, C		700	2
Drummer, The	Lubin, C		425	23	Getting Atmosphere	Selig, C		400	16
Dupin's Guardian	Urbanora, C		360	8	Girls and the Chaperon, The	Nestor, Co		983	15
Dick Turpin, No. 4	B. & C., D		1198	12	Grassville Girls, The	Essanay, Co		989	2
Doggie's Debut	Thanhouser, D		1000	11	Gold and Glitter	A.B., D		999	30
Diana's Legacy	Vitagraph, Co		479	4	Good For Nothing, The	Lubin, D		1052	30
Dutch Windmills	Gerrard Film Co., T		285	25	Godmother, The	Vitagraph, Co		816	23
Danish Landscapes	No-disk, T		453	26	Gulf of Spezia	Ambrosio, T		330	26
Double Life	Cosmopolitan, D		900	19	Gontran's Unknown Neighbour	Eclair, Co		680	16
Deliverance, The	Flying A., D		1012	18	Getting Mary Married	Imp, Co		765	26
Diamond Cutting	Gerrard, I		550	4	Glory of Waffles	Pathe, Co		708	29
Day in Shakespeare's Land	Hepworth, T		325	23	His Auto's Maiden Trip	A.B., C		599	2
Dick's Predicament	Imp, Co		418	19	Hoist With his Own Petard	A.B., Co		406	16
Dancer's Dream, A	Urbanora, Co		355	18	Heredity	A.B., D		1015	19
Deauville	Pathe, T		495	21	Horde Thieves of Bar X Ranch	Brockliss, D		995	8
Dynamiters, The	Selig, D		983	30	Hydraulic Works of Adda	Brockliss, I		341	11
Danish Landscapes	Nordisk, T		453	26	How a Pair of Boots are Made	Gaumont, I		530	5
Dupin in Search of Quiet	Urbanora, C		350	29	Her Spoiled Boy	Vitagraph, D		961	11
Evil Turns to Good	American Standard, Co		725	5	Hercules Spa in Royal Hungary	Welt, T		360	16
Every Inch a Man	Vitagraph, D		928	16	Her Sister's Silence	Pathe, D		1287	4
Evening Parade at Fort Hamilton	Vitagraph, M		409	16	Heart of Stone	Cines, D		2186	4
End of the Feud	Essanay, D		990	2	Honour Before Wealth	Cines, D		1022	11
Extinguished Light	Ambrosio, D		1820	23	His Message	Cosmopolitan, D		815	9
Embarrassing Moment	Gaumont, C		630	16	Her Brother's Tutor	Cricks & Martin, D		930	9
Elusive Kiss, An	Urbanora, Co		990	22	Honeymoon Trip, A	Gaumont, Co		740	12
Express Cookery	Urbanora, Tk		255	22	Her Burglar	Imp, C		559	12
Expensive Shine	Vitagraph, Co		646	30	His Most Difficult Part	Nordisk, D		1706	5
Evil Genius	Eclair, D		2970	30	Her First Love Affair	Nordisk, Co		1204	5
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C., D		1559	5	His First and Last Appearance	Powers, C		493	11
Forest Ranger	Lubin, D		1063	5	His Weakness	Powers, D		983	15
Felix at the Ball	Lubin, Co		376	5	Hope Deferred	Pathe, C		545	11
Final Settlement, The	A.B., D		981	16	Hour of Peril	Rex, D		1000	18
Four Friends	A. & C., D		982	11	How the Cat Came Back	Savoia, C		600	15
Fresh Air Romance	Edison, R		1000	8	Her Father's Hat	Vitagraph, Co		702	18
Foolshead, Sportsman	Itala, C		495	5	Hotel Honeymoon	A. & C., C		985	1
Fugitive from Justice	Lubin, D		1005	16	Heart of a Woman	Hepworth, D		600	2
Family Next Door	Lubin, Co		1048	16	Holiday Resorts of Italy	Brockliss, T		350	25
For Her Daughter's Sake	Savoia, D		1600	4	How Mr. Poliphar Married	Itala, C		560	19
Fisherman's Infatuation	B. & C., D		2012	26	Her Guardianship	Pathe, C		478	18
Fight for a Flirt	Barker, Co		420	12	His Burglar Brother	Pathe, D		939	18
For Baby's Sake	Barker, D		600	16	Heart in Rags	Selig, D		872	23
Fisherman's Luck	Essanay, R		990	12	His Wedding Eve	Selig, C		970	26
Flower Girl's Romance	Kalem, D		970	23	Her Bitter Lesson	Selig, D		1000	26
Feathered Comrade	Svea, A		382	12	Her Education	Selig, D		970	30
Father's Hot Toddy	Vitagraph, Co		702	18	Hamfat's Success	American Standard, C		665	26
Forbidden Love	Pathe, D		824	11	How Vandyck Won his Wife	Barker, D		930	19
Fight in the Dark	A. & C., D		1020	4	His Brother's Crime	Cines, D		2248	29
Fraud at Hope Mine	Kalem, D		1085	9	House of Pride, The	Essanay, D		984	30
Fixing a Flirt	Lubin, Co		998	12	Hidden Treasure, The	Flying A., D		570	22
Funnicus's Circuit	Eclair, C		530	12	Her Own Country	Flying A., D		1005	25
Father	Itala, D		3485	19	Hindoo Curse	Vitagraph, D		892	2
Fires of Revenge	Pathe, D		1698	15	Hesitating Bachelor	Elite, Co		970	19
From the Wilds	Rex, D		882	23	Hotel Mermaid	Pathe, Co		400	29
Feathered Comrade	Svea, A		382	12	Hunting the Stag	Urbanora, A		450	29
Fisherboy's Faith	Selig, D		920	23	Irish Girl's Love	Lubin, D		1052	5
Four Days a Widow	Vitagraph, Co		967	25	In the Valley of the Hasti	Welt, T		246	5
Feathered Favourites	Pathe, E		510	25	Intrusion at Lompac	Flying A., D		918	1
For Mother's Sake	Cines, D		987	25	Intrigue, The	Imp, D		978	9
For Professional Services	Edison, Co		625	29	I Saw him First	Kalem, Co		525	16
Funnicus, Boatbuilder	Eclair, C		465	16	Informers, The	A.B., D		1080	26
Field Spiders	Eclair, N		595	23	In the Abyss	Brockliss, D		1722	15
From St. Paul to Entrevaux	Gaumont, T		310	23	Iron Foundry in the Urals	Gaumont, I		295	9
Fighting Parson and the Moonshiners	Imp, D		1010	26	Isles of the Wild	A.B., D		999	9
Fastest Motor Ice-Boat in the World	Pathe, I		250	29	Iwan the Highwayman	Cossack, D		1313	12
Funnicus and his Son	Eclair, C		695	30	Interest Spots of South Germany	Welt, T		290	9
Gipsy Love	Cossack, D		804	2	In Search of a Title	American Standard, Co		795	16
Giants of the Valles	Gelebert, T		441	5	Indian Raiders, The	Bison, D		1018	11
Girl of the Golden Run	Bison, D		1000	4	In the Shadow of the Rope	Cosmopolitan, D		805	10
Gambler and the Girl	Cosmopolitan, D		970	2	Idyll of Hawaii	Flying A., D		990	18
Gentleman Different from Others	Itala, C		555	5	In the San Fernando Valley	Nestor, D		977	29
					Jim Mistaken for Foolshead	Pathe, C		572	4

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Joy that Kills	Urbanora, D		855	1	Madrid	Cabot, T		301	12
Jim Bentley's Adventure	Flying A., D		970	11	Mary, Chauffeur	Majestic, Co		987	8
Jewel Thieves Outwitted	Hepworth, D		850	16	Motor Cycle Adventure	Selig, D		1010	11
Jim's Vindication	Selig, D		1035	12	May and December	A. B., Co.		364	30
Juan and Juanita	Lubin, D		1027	9	Modern Lotharios	Cines, Co.		848	22
Jess	Thanhouser, D		3000	8	Much Ado About	Cricks & Martin, C		460	18
Jack's Word	Flying A., D		1000	22	Mona's Debt of Honour	Clarendon, D		1100	26
Knights of Rhodes	Ambrosio, D		2300	5	Mother Goose in a 16th Century Theatre ..	Edison, Co		350	22
Kitty at a Boarding School	Edison, Co		650	18	Moving Finger, The	Essanay, D		988	19
Knight of the Snows	Pathe, D		1320	8	Miss Simpkin's Summer Boarders	Essanay, Co		990	19
Kidnapped by Gypsies	Savoia, D		1750	22	Marriageable Widow	Gaumont, Co		500	16
Kings of the Forest	Selig, D		1800	19	Minute Atoms of the Main	Gaumont, E		410	19
Life in Morocco	Geem, T		284	5	Matrimonial Fever	Lux, Co		760	22
Lily of Letchworth Lock	B. & C., D		1115	19	Maud Muller	Nestor, D		1823	18
Like a Sister	Itala, D		2600	4	Modern Girl	Nordisk, D		2739	12
Love Test	Imp, D		978	5	Man's Lie, A	Pathe, D		939	15
Love will Find a Way	Powers, Co		983	8	Madcap Molly	Pathe, D		990	15
Love's Miracle	Thanhouser, D		1000	18	Maritime Industries, Cockles	Pathe, E		468	18
Like Knights of Old	Edison, D		650	11	Manufacturing Combs at Ayomaax, France ..	Urbanora, I		335	15
Landscapes and Customs of Sardinia	Ambrosio, T		315	5	Marcantoni Quartet	Pathé, P		545	29
Lieut. Rose in Chinese Seas	Clarendon, D		1215	19	Mountain Artillery at Practice	Gaumont, E		325	30
Letter, The	Essanay, D		988	16	Mystery of the Seven O'clock Express	Urbanora, D		2190	29
Legend of King Cophetua	Hepworth, O		625	16	Nicholas Nickleby	Thanhouser, D		2000	1
Landlubber, The	Kalem, Co		555	23	New Use for a Bike	Lux, C		465	4
Little Music Teacher	Majestic, D		1004	22	New Microbe	Cines, C		413	8
Living Statue	Pathe, Co.		956	8	Naval Manœuvres at Lorient	Lux, N		640	15
Lesson, The	Melies, D		607	4	Newly Weds	A. B., Co		981	9
Lash of Fate	Rex, D		1039	2	Noodle Industry	Lubin, I		450	9
Lost Years	Rex, D		1034	4	Nursie and Knight	Thanhouser, D		1000	11
Loyalty of Sylvia	Vitagraph, D		944	7	Neighbours	Barker, D		700	22
Liege	Cines, T		313	18	New Member of the Life Saving Crew	Edison, D		1000	29
Land Beyond the Sunset, The	Edison, D		1000	22	Negro for Love	Itala, C		650	26
Lifeboat Rescue	Heron, T		450	16	Oxford University	H. & B., T		494	5
Love and Treachery	Lubin, D		1019	30	On the Spulga	Cosmopolitan, T		375	5
Lost Stud, The	Nordisk, Co		666	12	Orange Gathering in Valencia	Cabot, I		355	16
Life Saving Jim	Pathe, C		478	25	On the Road to Montserrat	Pathe, T		412	4
Losing His Head	Pathe, C		297	25	Opium Smugglers	Selig, D		1016	9
Liquid Air Experiments	Pathe, E		495	25	Outwitting the Professor	Edison, Co		1000	15
Love and Art	Cines, R		731	29	On the Border Line	Nestor, D		1000	11
Love's Labour Lost	Gaumont, C		490	23	On Account of a Handkerchief	Reliance, C		525	25
Lucky Lobster, A	Gaumont, Co		1030	26	One Night and Then	A. B., D		992	12
Legend of Montmartre	Gem, D		995	15	Odette	Geem, D		575	9
Lady Sheriff	Pathé, D		824	29	Old Gardener's Son	Savoia, D		1080	1
Loves Strategy	Cont'l, Co		1026	26	Old Heidelberg	Gaumont, T		400	19
Musketeers of Pig Alley	A. B., D		1001	5	Old Colonel's Gratitude	Pathe, D		1863	15
Marble Industry in France	Geem, I		355	19	Organ Grinder's Ward	Reliance, D		992	29
"Miss" Hitf, A	Gaumont, Co.,		950	2	On Board the S.S. "Dubuque"	Flying A, NC		495	25
Mountain Dew	Kalem, D		1010	19	Otter Hunting	Heron, Sp		466	19
Man, the Moustache, and the Maids	Pathe, C		595	1	Ostrich Farming Near Nice	Lux, I		420	29
Moneylender, The	Pathe, D		3500	11	Outwitted	Nordisk, Co		1050	26
Monte Cristo	Selig, D		3150	5	Only a Woman's Heart	Pathé, D		2490	29
My Wife's Bonnet	Selig, Co		1047	9	On the Mountain of St. Gothard	Gaumont, Tr		400	30
Mills of the Gods	Vitagraph, D		3079	9	Opal Stealers	Pathé, D		660	29
Miss Tweedledum	Ambrosio, C		555	9	Outwitted	Nordisk, Co.		1050	26
Monson	Cines, T		249	11	Power of a Hymn	Kalem, D		1025	2
Michael Dwyer	Cosmopolitan, D		850	12	Pat the Soothsayer	Kalem, Co		465	2
Montserrat	Cabot, T		420	20	Perils of the Cliffs	Kalem, D		1015	5
Mother of the Ranch	Essanay, D		956	16	Parson James	Lubin, D		1041	2
Man's Calling	Flying A., D		1012	11	Playing Tramps	A. & C., Co		956	8
Massage	Gaumont, S		265	12	Punished	Brookliss, D		1050	5
Mr. Timmid finds a Watch	Gaumont, C		630	12	Pimple Gets a Quid	Cosmopolitan, C		366	5
Music Hath Charms	H. & B., E		420	26	Panther's Prey, The	Gaumont, D		1920	5
Millionaire Cop	Imp, Co		990	12	Pedlar's Find	Reliance, D		982	18
Milanos, The	Pathe, P		478	8	Pimple Wins a Bet	Cosmopolitan, C		350	12
Making Birch Brooms	Urbanora, I		310	8	Plot and Pash	Hepworth, Co		725	12
Mistake in Spelling	Vitagraph, Co		876	18	Pat and the Milliner	Lux, Co		600	11
My Baby	A. B., D		999	12	Pursued by a Lioness	Lux, D		890	11
M. Sans Gene	Brookliss, D		905	1	Port of Copenhagen	Nordisk, T		594	5
Merry Widow, The	Eclair, Co		2320	12	Polidor as an Apache	Pasquali, C		580	5
Money	Essanay, Co		988	26	Polidor, a Member of the Death Club	Pasquali, C		680	12
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Park and Chateau of Chenonceaux	Pathe, T		478	11
Man Within, The	Nestor, D		977	25	Poorluck, Detective	Hepworth, C		425	2
Mammoth Life Savers	Vitagraph, Co		292	23	Pony Express Girl	Kalem, D		460	9
Mrs. Lirripen's Lodgers	Vitagraph, D		951	25	Perjured Confession	Pathe, D		316	9
Max Linder's Appointment	Pathe, C		873	22	Pimple's Fire Brigade	Cosmopolitan, C		415	19
Midnight Visitor	Pathe, Co		660	25	Port of Havre	Gerrard, T		365	11
Manufacture of Stearine	Svea, C		487	23	Peasant's Loyalty, A	Gerrard, D		980	18

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Path of Destiny	Pathe,	D	2623	25	Spider, The	Eclair,	D	550	16
Polidor as a Lady's Maid	Pasquali,	C	570	19	Salambo	Gerrard Film Co.,	D	940	25
Pennorth of Tomatoes	Brockliss,	C	450	30	Simple Simon, Costumier	Gaumont,	C	600	26
Paul Sleuth Burglary Syndicate	Cricks & Martin,	D	1140	30	Spiffkins Eats Dynamite	Lux,	C	475	25
Petronilla's Monkey	Eclair,	C	550	23	Spirit of the Range	Vitagraph,	D	918	30
Pals	Flying A.,	D	1007	29	Strike, The	A. & C.,	D	972	22
Proof of the Pudding	Gaumont,	C	470	30	Star Fish, The	Eclair,	Q	520	9
"Quicker than Thought" Movements	Pathe,	Sc	510	4	Sweet Alice, Ben Bolt	Imp,	D	990	19
Queen of Sheba	Pathe,	D	1880	18	Silent Signal	Lubin,	D	1032	30
Russian Peasant Industry	Cossack,	I	327	16	Simple Life	Majestic,	D	1015	27
Ranchgirl's Trial, The	Essanay,	D	987	5	Squatter's Rights	Rex,	D	1000	25
Ramble Round Suchon	Gaumont,	T	380	5	Supreme Power, The	Savoia,	D	950	18
Rivals, The	Gaumont,	D	960	2	So-Jun-Wah and the Tribal Law	Selig,	D	1007	19
Rural Dorset	Urbanora,	T	330	1	Shooting the Rapids of Kalsuragawan, Japan	Selig,	T	296	23
Removing Sunken Vessels	Edison,	I	350	11	Scenes on the River Lee, Ireland	Vitagraph,	T	196	23
Ranchman's Awakening	Bison,	D	988	8	Scenes of Irish Life in Dublin	Vitagraph,	T	289	30
Rival Neighbours	Cines,	Co	592	15	Soldiers Exercising in Turkestan	Eclair,	E	450	30
Redwing and the Palefaces	Kalem,	D	1005	26	Thorns of Success	Majestic,	D	1005	4
Rinking Mad	Pathe,	C	495	8	Their Idols	A.B.,	Co	593	19
Rajah's Hatred	Vitagraph,	D	604	16	Torch of War	Cosmopolitan,	D	2350	5
Ride on the Rigi Railway	Welt,	T	374	23	Trials of a Merry Widow	Cricks & Martin,	Co	710	4
Royal Tunbridge Wells	H. & B.,	T	362	12	Thrifty Parson, The	Essanay,	C	990	5
Ring off	Savoia,	Co	525	1	Truth will Out	Gem,	D	2000	1
Red Barrier	Vitagraph,	D	1102	4	Tiny Tim Visits the Circus	Gaumont,	C	290	2
Rodolfi Outwitted	Ambrosio,	C		19	Taming their Parents	Lubin,	Co	624	19
Raven, The	American Standard,	D	950	9	Tananarivo	Pathe,	T	445	1
Robert's Lost Supper	Barker,	C	470	30	Troubadour's Triumph	Rex,	D	1000	11
Restitution	Eclair,	D	2320	16	Teddy's Unlucky Day	Urbanora,	C	465	1
Roman Catholic Mission in China	Eclair,	T	550	23	Thread of Destiny	A.B.,	D	977	23
Rendezvous Interrupted	Itala,	C	575	26	Telltale Umbrella	Barker,	C	615	5
Roscambole's Gloves	Itala,	Tk	945	26	Third Thief	Eclair,	Co	565	2
Redemption	Cines,	D	992	18	Ten Little Nigger Boys	Empire,	Tk	380	23
Ranchman's Anniversary	Essanay,	Co	980	19	Tomboy on Bar Z	Essanay,	D	986	12
Ransom of Happiness	Gaumont,	D	2460	19	Thief's Wife	Flying A.,	D	1000	8
Ruth Roland, the Kalem Girl	Kalem,	E	465	30	Tares of the Wheat	Imp,	D	974	15
Romance at Catalina	Melies,	D	1007	25	Telltale Message	Kalem,	D	1000	26
River Clyde	Pathe,	T	314	15	Tight Fit	Pathe,	C	387	8
Red Man's Conscience	Urbanora,	D	2080	15	Tempted by Necessity	Selig,	D	1005	16
Rhodes	Pathe,	T	280	22	Trail of Guilt	Ammet,	D	713	11
Raising Chickens	Urbanora,	E	375	22	Tweedledum Studies Mathematics	Ambrosio,	C	484	16
Ride on the Rigi Railway	Welt,	T	374	23	Tramp's Ingratitude	Gerrard,	D	790	11
Sevillan Keynotes	Cabot,	T	505	2	Travels in Japan	Gerrard,	T	610	18
Strange Story of Elsie Mason	Kalem,	D	1115	5	Trawling in Napier, New Zealand	Heron,	I	465	9
Substitute Heiress	Lubin,	D	1049	2	Touch of a Baby	Hepworth,	D	750	19
Shot that Failed	Bison,	D	998	1	Truth Above All	Itala,	C	500	19
Soldier's Duty, A.	Edison,	D	1000	11	Town of Grasse, The	Lux,	T	320	18
Shotgun Ranchman, The	Essanay,	D	988	9	Those Lovesick Cowboys	Nestor,	Co	950	22
Starbucks, The	Flying A.,	D	1970	4	Timid Lovers, The	Pathe,	C	676	15
State Industry	Lubin,	I	303	19	True Fish Story	Pathe,	C	314	15
Story of a Wallet	Nestor,	D	954	4	That Quack Cure	Pathe,	C	595	18
Salad Washing	Pathe,	C	314	4	Tiger Hunting in the Province of Naini Dink				
Snapshot, The	Pathe,	D	873	4	(Tonkin)	Pathe,	E	436	18
Subterfuge	Selig,	Co	437	5	Tannforsen, Sweden	Svea,	T	340	30
She Cried	Vitagraph,	Co	793	9	Tweedledum Mistakes his Flat	Ambrosio,	C	460	23
Smoker, The	A.B.,	Co	595	26	Tweedledum as a Tenor	Ambrosio,	C	420	30
Story of the Equine Spy	A. & C.,	D	2060	18	The Last Resort	Bi on,	D	955	22
Stout and Thynne, Conjurers	Cines,	C	656	4	Tattoo, The	Bison,	D	1000	29
Strength and Cunning	Cines,	D	2030	15	Tootles Buys a Gun	Cricks & Martin,	C	435	25
Sins of the Fathers	Eclair,	D	3,200	2	Through Greece	Eclair,	T	465	16
Sunshine	Essanay,	D	980	12	Two Little Waifs	Lux,	D	1130	25
Sculptor's Catch, The	Gaumont,	Co	980	9	Time Averages	Reliance,	D	982	11
Society Witch, A.	Gaumont,	D	1415	12	Tricked by Smugglers	Selig,	D	1010	2
Strong Arm Nellie	Kalem,	Co	435	26	Tempting Providence	Cont'l,	D	2100	26
Samaritan of Coogan's Tenements	Lubin,	D	1055	23	Tiny Tim's Money Box	Gaumont,	C	690	30
Satin and Gingham	Lubin,	D	1054	23	Uncle Mun and the Minister	Edison,	C	1000	8
Stroke Oar, The	Lubin,	D	1051	23	Uncle Bill	Nestor,	Co	1000	8
Surgeon, The	Lubin,	D	1057	26	Under False Colours	Edison,	D	1000	4
Suitors and Suit Cases	Lubin,	C	685	26	Useless Sacrifice	Brockliss,	D	2631	23
String of Beads	Melies,	D	1000	18	Unmasked	Cines,	D	2082	22
Sister Love	Pathe,	D	1562	8	Unsuitable Suitor, The	Gaumont,	Co	700	16
Sad Devil	Selig,	C	1033	16	Unmerited Shame	Pathe,	D	972	25
Smugler's Daughter	American Standard,	D	910	19	Usurper, The	Gaumont,	D	2780	26
Stenographer Wanted	Kalem,	Co	594	9	Ukko Till	Duskes,	D	1330	30
Skinsint, The	Kalem,	D	1015	12	Vicar of Daneville	Cosmopolitan,	D	890	5
Sheriff's Mistake	Lubin,	D	1065	5	Views of Cannes	Lux,	T	860	4
Stab of Disgrace	Barker,	D	940	26	Valley of Otta	Svea,	T	326	9
Star Eyes' Strategy	Bison,	D	1000	25	Visit to Copenhagen	Urbanora,	T	360	8

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Description.	Length.	Date.	Title.	Maker.	Description.	Length.	Date.
Views in Calcutta	Edison, T		1000	4	Which is Which?	Ambrosio, Co		835	12
Valley of Olta	Svea, T		326	9	What Might have Been	Brockliss, D		958	29
Vandal Leopard	Pathe, C		460	22	What Matter the Price	Cricks & Martin, D		645	23
Voice of Warning	Selig, D		948	26	Willie and the Pastry Cook	Eclair, C		715	23
Victims of a Petrol Famine	Gerrard Film Co., C		400	25	Woman in White	Gem, D		2050	22
Vagand, The	American Film Releases, D		2750	26	Worries of a Parkkeeper	Gerrard Film Co, C		260	14
Warning Hand, The	Essanay, D		990	5	Western Episode, A	Bison, D		1030	15
Wanderer, The	Flying A, D		1015	1	Workman's Honour, A	Cricks & Martin, D		930	16
When Uncle made his Will	Lux, C		550	8	When Wealth Torments	Essanay, Co		984	23
Will of Destiny	Melies, D		1056	11	Would-be Heir, The	Flying A, D		1000	15
What the Milk Did	Powers, Co		1000	4	Water Right War	Kalem, Co		990	30
Wrecker, The	Pathe, D		923	1	When Taro Received a Letter	Mikado, C		423	4
Waffles Tries Cinema Acting	Pathe, C		660	1	When Mandy Came to Town	Thanhouer, C		1000	29
Washerwoman's Husband	Brockliss, C		490	16	When Justice Tempers Mercy	Thanhouer, D		1000	20
White Geranium	Cines, D		807	8	When California was Young	Vitagraph, D		1010	25
Willie and the Wicked Cook	Eclair, C		680	5	War Arrow, The	Pathe, D		692	22
Way of the Mountain	Lub n, D		1053	26	When Love Rules	Rex, D		1000	30
Winner and the Spoils	Majestic, D		985	25	When Persistency and Obstinacy Meet ..	Vitagraph, Co		948	30
Where the Shamrock Grows	Rex, D		995	16	Young Naturalist	Cosmopolitan, Q		420	16
Woman in White	Thanhouer, D		2000	22	Young Hearts and a Wise Head	Pathe, Co		939	22
Whom God hath Joined	Thanhouer, D		1000	25	Young Millionaire	Kalem, D		994	16
Water Rats, The	Lubin, D		1052	12	Young Terror, A	Pathe, C		379	1

Films to be Released during February, 1913.

All for Jim	Majestic, D		1016	1	Bob's Ill Luck	Cines, C		434	8
A Suffragette in Spite of Himself	Edison, C		600	2	Bloomer and Stout Seek a Wife	Cines, C		443	12
Animal Within, The	Flying A, D		967	1	Boss of Katy Mine	Essanay, D		939	13
Auntie is Transformed into a Pig	Lux, C		670	5	Bridal Room	Imp, D		938	13
Arab's Bride, The	Thanhouer, D		1000	15	Biter Bi, The	Pathé, C		698	5
An Elephant on their Hands	Vitagraph, Co		967	6	Basque Wedding, A	Pathé, T		481	8
As You Like It	Vitagraph, D		3115	8	Brother's Acquittal, A	Reliance, D		975	19
As the Bells Rang Out	A.B., D		457	23	Bedelia and the Newly Weds	Reliance, C		999	21
Adventure Outwitted	Clarendon, D		715	9	Bob's Deception	Rex, D		1085	15
Adhesion	Cricks and Martin, C		410	7	Bunny at the Derby	Vitagraph, Co		577	13
At the Foot of the Scaffold	Hepworth, D		1975	9	Bay of Cattaro	Welt, T		311	23
At the Foot of the Ladder	Thanhouer, C		1000	19	Bob and the Apache	Cines, Co		604	15
Arabian Sports	Vitagraph, E		1010	15	Billy Boy	A. & C., C		484	19
Ascending Mt. Blanc	Gaumont, Sc		370	16	Beauty Spot, The	American Standard C		695	9
An Artist's Nightmare	Pathé, C		684	12	Breezy Blackpool	B. & C., T		385	27
Atala	Selig, D		1000	16	Burglar Burgled	Cosmopolitan, Co		660	13
A Glass of Goat's Milk	Clarendon, C		400	20	Bidoni as Orderly	Cines, C		817	15
Almost a Man	Essanay, Co		987	27	Bloomer Seeks a Smile	Cines, C		369	15
Alkali Ike's Motorcycle	Essanay, Co		989	27	Broncho Billy's Love Affair	Essanay, D		990	19
Alfonso and His Umbrella	Gerrard, C		340	16	Bronx Cocktail, A	Imp, C		310	16
Artist's Tragic Idyll	Gerrard, D		730	20	Beware Painting	Italia, C		450	2
Arabella and the Wizard	Lux, C		494	26	Busy Day in the Jungle	Kalem, C		670	27
Atonement	Nordisk, D		2184	9	Bravery of Dora	Lubin, D		1013	27
An Amateur Cowboy	Pathé, C		474	19	Bob's Cheque	Alter Ego, C		550	26
An Amateur Poisoner	Pathé, C		666	22	Bridge of Life	Comet, D		1950	26
Ailantho's Silkworm	Pathé, Sc		521	22	Bloomer, Wrestling Champion	Cines, C		469	22
Another Man's Wife	American Co. D		992	26	Bidoni Absent Minded	Cines, C		670	26
Albion Docks at Port Louis	Pathe, T		333	26	Boomerang, The	Nestor, Co		977	26
Battle of Wits	Kalem, D		1005	2	Betrayed by a Kiss	Pathé, Co		665	19
Brutality	A. B., D		1009	9	Boy and the Burglars	Pathé, Co		664	19
Burglar at the Ball	Hepworth, D		575	2	Badger, The	Urbanora, N		370	19
Battle in the Virginia Hills	Kalem, D		970	9	Bobby, the Tamer	Cosmopolitan, C		595	20
Bettina's Substitute	Vitagraph, Co		557	1	Biella and the Antiquities	Cosmopolitan, T		350	23
Billy's Shoes	A and C, C		765	5	Better Part	Invicta, D		1000	26
Blood Stain, The	A and C, D		980	8	Birthday Gift	Nordisk, D		2273	23
Burglar's Dilemma	A. B., D		1007	16	Billy's Pipe Dream	Vitagraph, Co		668	27
Bloomer Out of Work	Cines, C		456	1	Converts, The	A.B., D		986	2
Broken Ideal	Cines, Co		774	5	Chichester and Arundel	H. and B., T		370	2
Bullfight	Cines, A		436	5	Cruel Deception	A. and C., D		2500	1
Bronco Billy's Heart	Essanay, D		988	2	California Snipe Hunt	Kalem, C		525	9
Billy McGrath's Art Career	Essanay, Co		987	6	Capt. Ben's Yarn	Majestic, D		999	5
Blind Musician	Imp, D		528	2	Carmen of the Isles	Selig, D		937	2
Bar. K. Foreman	Lubin, D		1064	13	Country Woman in Disguise	American, Ltd., Co		675	2
By the Sea	Lubin, D		1057	16	Corfu and the District	Brockliss, T		355	8
Between Love and War	Selig, D		1004	6	Comic Film Journal. No. 5	Du-kes, C		—	16
Bludsoe's Dilemma	Flying A., D		1000	1	Chaperon Gets a Ducking	Kalem, C		525	13
Brand of Cain	Ammex, D		999	22	"Conway," the Kerry Dancer	Kalem, P		140	13
Bold Story, A	Clarendon, C		600	2	Cry for Help, A	A.B., D		1000	23

FILMS TO BE RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp. D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiance's Dilemma	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathe, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Germany's Delightful Rivers	Welt, T		378	9
Chase Across the Continent, A	Edison, D		1000	26	Great Tiger Ruby	Cricks and Martin, D		1001	16
Chef for a Day	Gerrard, C		350	20	Grim Claims of War, The	Gaumont, D		850	2
Cure that Failed, A	Imp, C		499	27	Guilty Baby, The	Thanhouser, D		1000	12
Coloured Servant	Nordisk, C		722	2	Gontran's Obligatory Diuner	Eclair, C		710	2
Coming of the Immigrant	Pathé, I		610	22	Gretna Green	Heron, D		700	16
Crooked Path, The	Pathé, D		937	22	Guilty Conscience, A	Lubin, C		165	20
Canine Sherlock Holmes	Urbanora, D		1040	19	Glimpses of Denmark	Urbanora, T		295	5
Curious Companions	Cosmopolitan, A		275	26	Grandad's Exile	Cricks & Martin, D		910	27
Country Gentleman	Eclair, Co		835	20	Girl of the Manor	Flying A, D		965	19
Case Dismissed	Gaumont, Co		580	27	His Last Dollar	A. B., Co		397	2
Drowsy Dick's Dream	B. & C.		530	9	His Father's Choice	Lubin, C		662	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Son	Thanhouser, D		1000	1
Don't Pinch my Pup	Thanhouser, D		1000	5	His First Skate	Lubin, C		309	6
Dance at Silver Gulch, The	Essany, D		946	6	His Partner's Snare	Melies, D		1038	1
Divorce, The	A. B., C		502	16	How Jack Won Out	Reliance, Co		485	5
Diplomatic Lover, A	Pathe, Co		754	1	Hand of Mystery	Rex, D		850	1
Dog-gone question, A	A. & C., C		475	12	How Neddy the Nut Got Left	Special, C		487	9
Draughtman's Revenge, The	Barker, D		1115	13	Henley to Wallingford	H. & B., T		375	16
Daughter of the Redskins	Bison, D		1800	8	His Western Way	Lubin, D		1060	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	Hogan v. Schmidt	Lubin, C		300	16
Daughter's Sacrifice	Kalem, D		1005	20	Horse Thief's Daughter	Nestor, D		975	5
Double Event, A	Pathe, C		1063	5	Hereditary Taint	Pathé, D		1324	8
Dupin's Clarinet	Urbanora, C		305	5	Her Choice	Vitagraph, D		932	6
Day's Outing, A	A. B., C		409	22	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Doctor for an Hour	Edison, Co		1000	19	High Tars Valley	Cabot, T		431	20
Daughters of Senor Lopez, The Flying	A., D		1000	12	His Mexican Wife	Essanay, D		990	9
Death of Lucrece	Gaumont, D		1120	16	Heart of a Soldier	Flying A, D		1000	5
Deacon's Shoes, The	Majestic, Co		436	26	Home Sweet Home	Lubin, D		1062	23
Devil's Daughter, The	Nordisk, D		3008	16	Hand Bag, The	Vitagraph, Co		567	15
Dawning, The	Vitagraph, D		1826	22	His Punishment	Cosmopolitan, D		1000	9
Diamond, The	Eclair, Sc		535	13	Horseshoe, The	Cines, C		635	15
Drastic Remedy, A	Gaumont Co		690	20	Home Rule	Elite, C		456	9
Dupin visits Marseilles	Urbanora, C		470	19	Hawkeye has to Hurry	Hepworth, C		525	16
Diplomatic Success	Ambrosio, D		1086	27	Honest Finder	Elite Co		832	13
Daughter of Eve	Pathe, D		2037	26	Happiness of the Heart	Gaumont Co		1000	20
Dupin as a Reporter	Urbanora, C		450	26	Hunted Down	Invicta, D		1000	22
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	He had but 50 Cents	Imp, C		699	23
End of the Feud	Lubin, D		1046	6	Honour of his House	Pathé, D		2058	19
Engagement of Miss Elsie	Cines, D		908	8	In Old California	A. B., D		991	6
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In the Springtime of Life	Pathé, D		3425	1
Exotic Fish	Gaumont, N		300	9	In the Furnace Fire	Vitagraph, D		1010	1
Early's Awakening	Powers, D		675	8	Ireland, the Oppressed	Kalem, D		975	16
Eye of the Idol, The	Clarendon, D		1285	16	In Payment Full	Rex, D		1000	6
Early Days in the West	Invicta, D		1020	15	Iron Heel, The	Essanay, D		975	9
Flashes of Light	Ambrosio, D		1235	6	In the Garden Fair	Vitagraph, D		954	15
Faithful	A. B., D		994	6	Incognito	Gaumont, C		560	16
Factory Girl's Honour	B. & C., D		917	16	In Freedom's Cause	Pathé, D		949	12
From the Submerged	Essanay, D		983	2	It Pays to be Kind	American Standard, D		745	16
Faint Heart Never Won Fair Lady	Lux, C		420	1	Indiscreet Porter	Celio, Co		605	22
Fate's Way	Powers, D		980	1	Indian Ishmael	Invicta, D		1010	26
For The Mikado	Thanhouser, D		1000	15	It Might have Been	Lubin, D		1022	27
Faithful Unto Death	Vitagraph, D		313	6	Interrupted Hooeymoon	Barker, C		635	20
Faraway Fields	Rex, D		1026	8	Johnny on the Spot	Reliance, Co		499	1
Foiling the Fire Fiends	Selig, D		988	6	Jinks' Birthday Party	A. B., C		513	6
From Cowardice to Honour	B. & C., D		1377	23	Jeff's Downfall	Barker, D		995	6
Foundling, The	Edison, D		1000	15	Japanese Magic	Urbanora, D		405	6
Finger of Suspicion	Kalem, D		1000	23	Just Luck	Vitagraph, Co		492	22
Face to Face with a Leopard	Lux, D		850	12	James Patterson	Elite, D		2300	27
Fishergirl of Venice	Pathe, D		2103	5	John Collier's Escape	Selig, D		402	23
Face or the Voice	Vitagraph, D		879	13	Kerry Gow	Kalem, D		2770	3
Falls of Cadyville	A & C, T		200	19	Kitty and the Bandits	Lubin, D		1060	6
Foster Sister, The	Brockliss, C		449	16	Kitty's Little Love Affair	Pathé, C		792	8
Funnycuss Manicurist	Eclair, C		595	6	Knowing Dog, A	Pathé, C		625	15
For Her Husband's Sake	Gaumont, D		1010	13	King the Detective and the Smugglers	Imp., D		939	3

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Kullen.....	Nordisk,	T	443	23	Microscopic Animalcula.....	Eclair,	Sc	410	20
Lieut. Daring and the Photographing Pigeon.....	B. & C.,	D	1245	2	Model for St. John.....	Vitagraph,	D	895	27
Lucky Fall, A.	Lubin,	D	1003	9	New York Hat, The	A. B.,	D	998	2
Locked Out	Lubin,	C	397	9	New Zealand Flax Industry	Empire,	I	461	6
Love and War	Majestic,	D	985	5	New Zealand Ferns and Waterfalls	Special,	T	215	6
Legend of Lost Arrow	Selig,	D	505	2	Never Again	A. B.,	Co	590	16
Love of Lady Irma	A. B.,	D	988	13	Non-commissioned Officer	Edison,	D	1000	5
Linked Together	Edison Co.		500	8	"Nam Gioa," or Festival of Heaven	Pathe,	T	445	1
Lace Makers' Romance	Gaumont Co.		1320		Night Birds.....	Pathe,	N	334	1
Lie not unto your Wife	Imp. Co.		570	6	Naples	Cines,	T	251	8
Leah the Forsaken	Imp. D		2421	6	Nell of the Lampas.....	Flying A.,	D	1000	8
Lamprey Fishing	New Agency,	E	307	9	Norwich	A. & B.,	T	410	23
Lost Inheritance	Selig,	D	988	2	Nora the Cook	Lubin,	C	689	23
Love and Craftiness	Brockliss,	C	450	5	Nick Winter and the Ace of Clubs	Pathe,	D	1693	15
Law of the West	Cosmopolitan,	D	2500	6	Now the Sun Sets	Eclair,	S	430	6
Law of God	Flying A.,	D	1012	0	Never Failing Remedy	Gerrard,	C	370	9
Lady Doctor, The	Gaumont Co.		670	5	New York's Fire Fighters	Powers (1912),	T	262	26
Love Token, The	Lubin,	D	1008	22	Old Songs and Old Memories	Selig,	D	872	9
Love Laughs at Locksmiths	Pathé,	C	533	2	On the Coast of the Adriatic	Welt,	T	298	16
Life for a Life	Cines,	D	2322	15	On the Mountain of St. Gothard (Series II) ..	Gaumont,	T	300	6
Latest Additions to U.S.A. Navy	Edison,	E	600	22	Old Sweetheart, The	Imp,	D	935	9
Love and a Burglar.....	Hepworth,	C	650	20	Official Appointment.....	Vitagraph,	D	787	13
Luck's Out	Nordisk,	C	771	16	Out of the Shadows.....	Vitagraph,	D	1010	15
Lodging for the Night	Pathé,	Co	378	12	Old Reporter, The.....	Edison,	D	1000	22
Looking for a Job	Pathé C		552	15	On the Mountain of St. Gothard (Serie. III)	Gaumont,	T	315	13
Lessons in Courtship	Vitagraph,	Co	462	22	Old Doll Maker	Invicta,	D	1000	12
Life Regained	Brockliss,	D	2925	26	Obsession, The.....	Melies,	D	1020	22
Legal Murder.....	Eclair,	D	2355	9	On the Steps of the Throne	Pasquali,	D	3350	23
Loneliness of Neglect	Flying A.,	D	1000	22	On the Line of Peril	Vitagraph,	D	1013	20
Lighting of Love's Way	Invicta,	D	1010	22	Oh, My Aunt!	Cricks & Martin,	C	720	22
Lady Leone	Invicta,	D	1470	22	On the Mountains of St. Gothard				
Leopold, the Leopard	Lux,	C	688	22	(Series IV.)	Gaumont,	T	335	23
Lake of Traun	Sascha,	T	350	22	One Hundred Franc Gold Piece.....	Itala,	Co	435	16
Lily's Day	Eclair,	Co	510	20	Old Prospector.....	Nestor,	D	977	22
Lord Browning and Cinderella	Vitagraph,	Co	1017	27	Orphan, The.....	Pathé,	D	1966	22
Monastery of Piedra Aragon	Cabot,	T	384	6	Old Organist	Rex,	D	980	27
Mifanwy, a Tragedy.....	Hepworth,	D	675	6	Pink Corset, The.....	Ambrosio,	Co	790	2
Mayor from Ireland.....	Kalem,	D	1015	9	Preparing the Den	A. B.,	C	496	13
Merchant of Venice	Thanhouser,	D	2000	8	Pimple's Eggs-traordinary Story.....	Cosmopolitan,	C	295	2
Mouth of the Adour	Gaumont,	T	240	2	Prince Arthur.....	Cosmopolitan,	D	910	2
Mountebank's Daughter	Lubin,	D	1003	16	Polidor's Perfume	Pasquali,	C	535	2
May and December	Pathe,	D	1238	1	Pickles.....	Pathe Freres,	C	305	1
Mickey's Pal	A. & C.,	D	1025	15	Penitent, The.....	Essanay,	D	786	13
My Hero	A. B.,	D	1007	20	Pulque Pete and the Opera Troupe.....	Kalem,	C	455	20
Marvellous Valley of Lerio	Cosmopolitan,	T	350	6	Palmetto Hat Industry	Lubin,	I	345	20
Mr. Hubby's Wife	Essanay,	Co	980	9	Percy the Bandit.....	Nestor,	Co	957	12
Mummy and the Cowpuncher	Kalem,	C	560	23	Prospector and the Indian.....	Pathe,	D	725	5
Mayor's Crusade	Kalem,	D	985	23	Poverty's Thrall.....	Pathe,	D	1948	8
Medicine of the Future	Lux,	C	410	8	Pimple as Cinema Actor	Cosmopolitan,	C	495	9
Mother's Strategy, A	Lubin,	D	1014	20	Power of Love.....	Flying A.,	D	1000	15
Moth and the Flame	Melies,	D	1020	15	Passing Cloud, A.....	Gaumont,	Co	800	13
Masquerader, The	Pathe,	C	461	8	Problems of Aviation	Gaumont,	Sc	266	16
Maros, The	Pathe,	P	502	8	Playtime in Old Japan.....	Pathé,	E	353	15
Mike's Brainstorm	Selig,	C	920	13	Plan that Failed, The	Powers,	Co	775	15
Man Amongst Men.....	Selig,	D	1000	13	Polidor as an Orderly Soldier	Pasquali,	C	555	16
Mamma's Glove	Urbanora,	D	765	5	Poet and Peasant	Vitagraph,	D	1013	20
Modern Atlanta	Vitagraph,	Co	1010	13	Pimple as a Ballet Dancer.....	Cosmopolitan,	C	230	16
Merrypimple and the Statue.....	Ambrosio,	C	433	20	Peninsula of Sorrento	Cines,	T	273	22
Mother's Day Out	Clarendon,	C	390	23	Pat Clancey's Adventure	Edison,	D	1000	26
Mannequin, The	Elite,	D	1859	9	Prodigal Son	Gerrard,	D	2665	8
Miss Nelly's Marriage	Gaumont,	Co	820	13	Pineapple Culture	Gaumont,	I	350	20
Mother-in-Law must Marry	Itala,	Co	590	2	Prodigal's Return.....	Hepworth,	D	875	27
Mountain Tragedy	Kalem,	D	1000	27	Pass It On.....	Hepworth,	Co	550	27
Matrimonial Breeze	Pathé,	C	349	15	Piccaninnies and the Water Melons.....	Imp,	C	931	27
Michael McShan	Vitagraph,	Co	695	20	Polidor, A Ladies' Protector	Pasquali,	C	505	27
Mystery of the Astorian Crown					Price of a Misdeed.....	Urbanora,	D	2080	26
Prince.....	Cricks & Martin,	D	765	20	Queen for a Day	Edison,	D	1000	8
Merry Widows.....	Elite,	Co	893	13	Question of the Hair	Selig,	Co	604	23
Mathilde	Eclair,	D	3250	13	Redeemed Reputation	Ammex,	D	1012	8
Mystery Man and His Box	Gerrard,	Tk	475	13	Romance of the Rails.....	Edison,	D	1000	1
Mind Reading Extraordinary	Gerrard,	C	330	23	Real Thing, The	Hepworth,	Co	550	2
Magic Goldfish.....	Pathé,	Tk	800	19	Rescue, Care and Education of Blind Babies	Edison,	T	1000	5
Market in Kabilia.....	Pathé,	T	319	19	Race with Time	Kalem,	D	825	16
Mantle of Red Evans	Selig,	D	1005	23	Ranch Mates	Lubin,	D	1060	13
Miss Aubry's Love Affair.....	Selig,	D	1002	27	Rangers Girls	Melies,	D	1033	8
Mother's Portrait.....	Ambrosio,	D	914	27	Red Cross Nurse, The	Gaumont,	D	1300	9
Mary of the Briarwood Dell.....	Barker,	D	1179	16	Rush Hours, New York	Kalem,	T	545	20

FILMS TO BE RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Redemption of Riverton	Invicta,	D	1010	15	Trip on the Medway	Heron,	T	363	13
Reformed Outlaw	Cosmopolitan,	D	1050	16	Two Boys	Lubin,	I	1004	23
Recognition	Flying A,	D	1000	22	Trip round a colliery at Lens, France	Pathe,	I	525	25
Rouen	Pathe,	T	375	26	Trip round the Bay of Rio de Janeiro	Pathe,	T	434	5
Struggle of Hearts	Lubin,	D	1058	2	Two Souls	Thanbouser,	D	1000	25
Sailor's Heart, A.	A. B.,	C	999	6	Twisted Trial, The.	A. B.,	D	998	27
She is a Pippin.	A. B.,	C	486	9	Through the Flames	Cosmopolitan,	D	1250	9
Scenes in Kent	B. & C.,	T	421	6	Time Flies.	Es-anay,	Co	985	20
Something Wrong with Bessie	Kalem,	C	525	6	Tim.	Edison,	D	960	19
Soldiers' Furlough	Lubin,	D	1008	9	Tempest in the Bay of Biscay	Gaumont,	T	270	13
Stolen Symphony	Lubin,	D	2023	16	Tickets, Please.	Lux,	Co	721	15
Serious Sixteen	A. B.,	Co	535	13	Two of a Kind	Majestic,	D	981	29
Sword Swallower	Brockliss,	C	312	5	To Right the Wrong.	Pathe,	D	1620	15
Sold, A " Bear " Fact	Cricks & Martin,	C	430	1	Thus Many Souls	Rex,	D	1000	20
Scheme, The	Essanay,	Co	988	2	Through Memory Blank.	Rex,	D	1000	22
Saving the Game	Edison,	D	600	8	Triangle, The	Selig,	D	1210	20
Simple Simon Licks the Wrong Stamp.	Gaumont,	C	420	2	Tananarivo	Svea,	T	420	16
Strange Place and Quaint People in New York	Kalem,	T	456	16	Through South India	Eclair,	T	350	13
Salt Lake City	Edison,	T	500	15	Trio Sturia	Pathe,	T	413	19
Sally Anne's Strategy	Edison,	D	675	15	Three Gentlemen and a Lady.	American Standard,	Co	780	23
Short-sighted Detective	Gerrard,	C	400	1	Turning Point	Barker,	D	953	23
Sticky Affair	Hepworth,	C	475	13	Two Bottles	Eclair,	D	890	20
Stickleback, The	Pathe,	N	374	8	Tiny Advocate	Nordisk,	Co	1099	23
Salome.	Savoia,	D	2350	8	Table Turning	Pathe,	C	341	26
Slippery Jim	A. & C.,	D	984	22	Trip on The Riviera	Urbanora,	T	445	26
St. John de Las Abadesas	Cabot,	T	322	27	Upper Valley of the Brembo	Ambrosio,	T	370	2
Somaliland, Series IV	Cines,	T	335	15	Unforeseen Predicament.	Cines,	Co	859	8
Shadow of the Cross	Essanay,	D	940	16	Under the Stars and Stripes	Pathe,	D	843	19
Supreme Test, The	Essanay,	D	982	20	Understudy, The	Pathe,	C	472	22
Saving the Innocents.	Flying A,	E	377	12	Una of the Sierras	Vitagraph,	D	997	27
Stage-Struck Sally	Lubin,	Co	363	27	Valleys of the Retiche Alps	Brockliss,	T	296	1
Saragossa.	Pathe,	T	276	12	Viterbo.	Cines,	T	259	1
Strange Peacemaking, A	Pathe,	C	716	15	Village Scandal	Gaumont,	Co	800	27
Secret of the Safe	Cines,	D	2778	22	Where New Zealand Meets the Sky	Special,	T	260	2
Stain, The	Essanay,	D	989	23	When Love Leads	Lubin,	D	1057	6
Sultan's Diamonds	Gerrard,	D	2300	23	Wireless Miracle, A	Reliance,	D	1008	8
Simple Simon and Calino's Panther.	Gaumont,	C	680	23	Wonderful One-horse Shay.	Lubin,	D	1058	13
Sally in Our Alley	Hepworth,	D	900	23	Woman Alone, A	Majestic,	D	1000	15
Shadow of Evil	Itala,	D	2165	16	Western Vacation, A	Nestor,	D	990	1
Stolen Treaty	Nordisk,	D	3165	2	When we were in Our Teens	A. B.,	Co	475	20
Swat the Fly	Powers (1912),	N	210	22	What the Bell Told	Gem,	D	1000	5
Scenes in the Trossachs.	Urbanora,	T	345	19	When Hearts are Trumps	Gaumont,	Co	1000	22
Suspicious Mr. Brown.	Barker,	C	714	27	Weary's Revenge.	Majestic,	D	—	22
Ship of the Desert.	Comerio,	T	320	26	Won by a Call	Nester,	D	990	8
Suzanne's Necklace	Gaumont,	D	1015	27	Wrongfully Accused	Selig,	D	1012	13
Secret of the Mine	Lux,	D	2000	1	Well-Matched Matrimony.	Brockliss,	C	515	20
Scenes in Dauphine	Lux,	T	430	5	Wrongly Accused	Champion,	D	1015	20
Smouldering Spark	Selig,	D	1490	9	When it Comes Off.	Cricks & Martin,	C	485	15
Shade of the Creditors	Brockliss,	D	1130	13	Woman's Trick, A	Eclair,	Co	645	6
Saved by a Child	Cosmopolitan,	D	400	6	Willie and Bombardier Wells	Eclair,	Co	1000	20
Supreme Sacrifice	Celio,	D	2024	12	Winking Parson, The	Edison,	Co	400	22
Story of Jephthah's Daughter	Pathe,	D	1358	26	Winning His Stripes.	Hepworth,	D	875	20
Slight Mistake	Pathe,	C	470	26	Wreckers, The	Imp.,	D	919	16
'Twixt Love and Ambition	Lubin,	D	1051	2	Will, The	Lux,	D	1850	15
Two Little Rangers	A & C,	D	1000	1	Woman of Impulse, A	Pathe,	D	1276	12
Toymaker, The	Vitagraph,	D	941	1	Wuffles at the Front	Pathe,	Co	1108	12
Tree as a Peacemaker	Cines,	D	964	1	Wild Buffalo Hunting in Cochinchina	Pathe,	E	337	15
Toll Gate Raiders.	Kalem,	D	1025	13	Why You Should Kill that Fly	Pathe,	Sc	497	15
Tree Imp, The	Majestic,	D	1000	12	When Father is away	Elite,	Co	899	13
Trails of Faith	Reliance,	D	999	12	Willie watches over the Home	Eclair,	Co	695	13
The Counts	Vitagraph,	Co	633	8	Western Girl.	Essanay,	D	970	23
Tweedledum and Friscot fight a Duel.	Ambrosio,	C	390	13	Ways of Destiny	Gerrard,	D	2400	15
Taming A Husband	A. B.,	Co	986	20	When Thieves fall out	Gaumont,	D	2960	23
Thief, The.	Cricks & Martin,	D	720	13	When the Cats away	Gaumont,	Co	680	23
Trout Fishing in Lake Tempo.	Empire,	E	350	23	Woes of a Kinematograph Operator	Pathe,	C	499	22
Thrilling Rescue by Uncle Mun	Edison,	C	1000	12	White Lie.	Cosmopolitan,	D	1580	23
Terrible Mistake, A	Gaumont,	D	1775	6	Wine Making.	Gaumont,	I	440	27
Tireless Trombonist The	Gaumont,	C	800	9	Wonderful Oriols.	Pathe,	P	474	26

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

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Releasing:—FLYING A Films.

"HIS OLD-FASHIONED MOTHER." (American Co.)

Mrs. Whitman and her son James reside in a small town and their circumstances are very poor. The one desire of James' life is to become a physician, but the funds are not available to pay for the education. Determining to do his best to gain his ambition he writes a letter to the Fenway Medical College, offering his services for the education. He receives a reply and goes to the college, leaving his mother in the old home. Six years pass and the old mother hears nothing from her son, until one day a letter arrives telling her of his big success and of his coming marriage to the dearest girl. The mother decides to give her son a pleasant surprise and starts for the city. On her arrival there, she is unsuccessful in her search and becomes discouraged. She goes into the park to rest, as a young lady and her maid are strolling through the park. They see this old lady and go to see if they can assist her. The old lady tells them she is looking for her son and shows them

"THE AWAKENING." (American Co.)

Cast:

The Maid Jessalyn Van Trump
 The Good Man Warren Kerrigan
 The Bad Man Jack Richardson

Alone on the mountain, under heaven's blue canopy, the girl held the still warm hand of her dead mother. She awoke and the hand was cold and clammy. She fled, frantically, in a fearful terror of the cold hand of death. The Good Man of the mountains met her and took her to his home, where he carefully sheltered her from evil. She grew fascinated with this wonderful being, and he, on the other hand, found himself madly loving this waif of the hills. They played together like children and the girl was supremely happy. One day he good-naturedly placed her upon an extending limb of a tree and left her, and the Bad Man, wandering through the hills, found her. He told her of the pretty places of life and civilisation and went with her to the Good Man's



he letter. Mabel is surprised, as from the letter she learns of the mother of her fiancé, whom she thought dead. Mabel bids her cheer up as she will find her son for her, and takes her to her own home. In the evening James comes home, and on entering he attempts to caress Mabel. She stops him, saying "I don't think I can marry a man who is ashamed of his mother." Then she turns and calls the mother in. She runs to James who takes her in his arms and decides to go, saying, "If I can't have you I can have my mother." Mabel stops him, saying, "Your mother shall be my mother."

Released March 15th

Approx. Length 658 feet.



cabin. Instantly, in the most primitive minds, grew antagonism. They decided to leave the decision to her and she chose the pretty places and the Bad Man. He took her away with him and the Good Man grieved. When the Bad Man kissed her and awoke strange sensations she did not like this; and suddenly before her stretched the warning hand of her dead mother. Alone in his cabin the Good Man grieved. Then he followed in a mad endeavour to recover her. The Bad Man, anticipating pursuit, placed a pitfall for him, but into this he himself tumbles madly, and the girl, escaping from the clutch of the Bad Man, fled before him. Thus they met the second time, the girl and the Good Man, and in the answering light of each other's eyes found an explanation for their happiness.

Released March 15th.

Approx. Length 983 feet.

"CALAMITY ANNE'S INHERITANCE" (American Co.)

Cast:

Calamity Anne Louise Lester
 Lola Barton Jessalyn Van Trump
 Jane Baxter Charlotte Burton
 Cal Edwards Jack Richards
 Agent Mining Co. Warran Kerrigan

Calamity Anne, 45 years of age, attired in white slouch hat, short riding skirt, and smoking her everlasting pipe, leaned against a shanty and talked with the Misses Barton and Baxter. Enter young Williams, of the Big Mining Company on the hill. Straight he went to Calamity and handed to her a scroll, reading:—

"Calamity,

You was good to me once. I'm croakin' and here's my will. I give and bequeath the Black Hole Mine to you.

Good-bye and Good Luck,
 Wall-eyed Jake."

Calamity removed her pipe long enough to utter a wild hurrah. Young Williams wanted to buy the mine but Calamity simply sniffed at him. Calamity with the Misses Baxter and Barton saddled the burro and made off toward the fortune, young Williams following at a distance, convinced that Calamity, sooner or later, would sell her holdings. They arrived at the Black Hole and there with four henchmen was Cal Edwards, a dangerous bad man with a



nervous trigger finger. So Calamity simply took possession of the shack, placed herself in the door, rifle in hand, and waited developments. Edwards wanted to parley after he saw the rifle but he finally decided not to wait. Now Miss Baxter was susceptible to a black moustache, and when Cal Edwards met her the following day outside the shack she promised to remove those dangerous bullets. She did, and Calamity was bodily hauled out of the shack by the pernicious Cal Edwards, who promptly snubbed Miss Baxter, and trouble started. Then Cal Edwards removed the will and placed it in his back pocket. He calmly lit a cigarette and the burro, standing just behind him, quietly eyed Calamity Anne's will, decided it was in the wrong place and gently lifted it from Cal's pocket, eating it the while. In the meantime the more timid Miss Barton had fled and fallen in with the handsome young Williams. With the enemies gone, Miss Baxter promptly rescued the remains of Calamity Anne's will from the burro's throat. Incidentally "Hell Hath no Furies like a Woman Scorned," etc., for Miss Baxter, smarting under the snub, acquired a pistol and put the entire male element to route. Calamity Anne decided to accept a cheque from the handsome young Williams and everything ended happily.

Released March 12th.

Approx. length 995 feet.

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Releasing:—ROYAL, REP, ROMA, VOLSCA, HELIOS.

"CONFETTI" (American Film Releases.)

We first see Therese, who is engaged to Dr. Lucian Morin, the famous and fashionable Parisian doctor, bringing a friend to see her new home. While they are admiring all the beauties of the charming house, the doctor arrives, and is introduced to

to the revellers, who shower them with confetti. Suddenly everyone is arrested at the sight of two runaway horses carrying down the road attached to a carriage full of children, and the onlookers are horror-stricken. Therese, seeing the little ones' peril, and forgetful of her own troubles, has dashed for-



the friend. He is courteous and kindly in greeting both his future wife and her friend, but it is here that we first see signs of jealousy. We next see the busy doctor making his round of professional visits amongst all classes, and treating a poor patient with exceptional kindness; while later, we find him receiving the fashionable patients at his own consulting rooms. Again the jealous disposition of the wife is aroused by finding a carnival dress in her husband's study, and, further, by the number of beautiful women who come to consult him, until finally she accuses him of being indifferent to her. Believing her surmise to be right, she rushes off to her Father Confessor to get his assistance to break off the union; but he sends her back to her husband, and gives her into the charge of a young priest to see her home. The young priest, who has fallen in love with the beautiful young wife through having seen her before at the church, accepts his mission with alacrity and proceeds homewards with his beautiful charge. Outside everything is revelry—King Carnival holds sway, and the scene is one of gaiety which is only to be seen at such times. The world has become delirious with the excitement of the revels, and through this happy throng the priest is trying to guide the young wife home. This is no light task, for all must pay toll

ward to stop the runaways, and by a heroic effort is successful in bringing them to a standstill over her now nearly lifeless body, for she has been knocked down and is dangerously hurt. There is no lack of anxious helpers to give attention to the young wife, amongst the foremost of whom is the priest,

and she is taken off to the hospital, where we see her racked with pain. The doctor in the meantime is in a state of anxious perplexity after finding that his wife has left his house, not knowing where she has gone, when he receives a visit from a party of revellers, who have witnessed his wife's heroic act, and come to tell him of the sad accident. The now nearly demented husband rushes off to the hospital, and we see him literally tearing himself through the crowds of revellers, who shower him with confetti. Arriving at the hospital, he finds it is almost too late; she recognises him, and all is well until she sees the confetti

on his coat, when she accuses him of preferring the carnival to his wife, and, spurning him from her, falls back dead. A film of the finest quality, full of beautiful situations—pathetic, gay, and intensely sad.

Released March 1st.

Length 2,275 feet.



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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.

"THROUGH MEMORY BLANK." (*Rex*.)

It is impossible to keep some men straight, and Mary Dalton learnt to her cost that her husband was one of these. One day she discovers that he is arranging a burglary. She implores him to stop at home, but his only answer is to seize her by the throat and fling her half senseless to the floor, after which he leaves the house, bolting his wife in their room. In a dazed condition, she drags herself to the window, and, opening it, succeeds in reaching the ground. Ever intent on saving John from the life of a criminal, she follows him. Presently he sees her. He rushes on the defenceless woman, and when he has gone she is left in the road stunned. She is later on found unconscious by a kind-hearted man and his wife, who take her home and nurse her back to health. She becomes quite herself again, with the exception of her memory, which is a blank as regards all events which preceded her illness. Her life is now a happy one, and in this new existence she makes the acquaintance of a fine, sturdy character, and falls in love with him. One day Dalton is planning another burglary, and, passing through the country, he sees, to his surprise, his wife walking arm in arm with a man. He attempts to rob a house, but is surprised and driven off by the owner. The wedding of Mary and her sweetheart is about to take place when Dalton makes known his existence. The sight of his evil countenance brings back Mary's memory, and she renounces her lover, since she belongs by law to another. She bids her sweetheart a tender good-bye, and prepares for a martyr's life with her husband. But Providence has willed otherwise. Dalton runs across the man whose house he had unsuccessfully attempted to rob. A desperate struggle ensues between the two. Dalton draws a pistol, which in the fray goes off and kills the criminal, thus freeing the world of a thief and a woman of her chains.

Released February 20th.

Length 1,000 feet.

"SLIPPERY JIM." (*Solax*.)

Faith Merrill, a young girl who has been strictly reared, meets and loves a stranger, a handsome dare-devil fellow, who is a universal favourite with everyone he comes in contact with. The couple marry. Ideal happiness follows, until Faith accidentally learns that the man she worships has been a member of a gang of thieves, and is wanted by the police. In spite of the fact that she loves her husband deeply, she is so imbued with her religious upbringings that she considers he ought to give himself up and take the punishment which will certainly be meted out to him. When Jim discovers that the police are on his tracks, and that his wife is aware of his past, a terrible scene takes place. He determines to flee, and she leaves the room in a half-dazed condition for the purpose, as Jim believes, of packing their belongings. But this idea has never come into her mind. Reaching her bedroom she falls on her knees and offers up prayers on behalf of her husband's soul. Then she goes to the 'phone and rings up the police. She informs them that her husband can be found on the premises, and thus places the idol of her heart in the hands of the law. She does this with a broken heart but with the firm conviction that a term of imprisonment is necessary for the salvation of Jim's soul. Jim, waiting below, in blissful ignorance of his wife's treachery (though well meant), is presently surprised by the police. He shows fight, and is only arrested after he has made a valiant stand for his liberty. Then he learns that his capture has been

brought about through his wife, and his contempt for her is too great for words to convey. He is tried and sentenced to a year's imprisonment. The months roll by, and his wife, in her supreme self-confidence as to the rightness of her conduct, is waiting for his return, wondering if he will ever understand her motives and forgive her for her disloyalty, for all the time he has been in prison he has repeatedly refused to see her. Then he is released. His love for his wife is able to stand the strain, and he accepts her explanation in accordance with the spirit of her views. Naturally the task is a somewhat difficult one, but when his wife returns with their new-born child he takes the face of the little one between his hands and reads in the tiny features a new light, and a new future.

Released February 22nd.

Length 984 feet.

"AN UNWORTHY SON." (*American Wild West*.)

Jim Nolan is an out-and-out bad character, a burden to society and a misery to his wife and family. After having inflicted every evil in his power upon those dependent on him, he finally deserts them. His father, however, recognising the unworthiness of his son, takes pity on his helpless daughter-in-law and grandchildren, and finds them a home, determining to provide for them in the event of his death, but to leave Jim without a penny. Jim, unable to find employment where he is known, goes out to the West and makes the acquaintance of a horse thief, Hoskins, who eventually takes him into partnership. Hoskins had a beautiful daughter, Nell, and Jim, who passes himself off as a single man, soon pays her attentions, much to the girl's disgust. Finding that Nell will not listen to his proposals, he approaches her father, and, under threats of exposing him to the police, forces him to promise him his daughter's hand. Jim's father has meanwhile written Jim a letter, in which he clearly expresses his intentions, and entrusts this to his other son, Steve, for delivery to his brother. Steve goes westward, but as he does not know exactly where his brother is located, he wanders about from place to place. One day, in a desolate wild spot, he meets a woman sobbing. It is Nell, who has wandered away from home to give vent to her unhappiness at her future prospects as Jim's wife. Steve gently asks her the cause of her grief, and makes inquiries as to his brother's whereabouts. He learns the girl's sad story, and, under the promise of his protection, Nell takes him to her father's shack. The brothers meet in the presence of Hoskins and Nell, and Steve gives Jim his father's letter, in which he learns that he is disinherited for his cruel conduct to his wife and family. Jim, in a fury, flings the letter to the ground and turns on Steve. A desperate battle ensues between the brothers, which ends in Jim being overpowered. Meanwhile, Nell has picked up the letter, which plainly reveals that her would-be husband is already a married man, and finds, to her joy, that she can never be the wife of such a scoundrel. Steve and Nell leave the shack, and Jim is left alone with his partner. The two men soon come to blows. Weapons are drawn, and in the fray Jim shoots Hoskins. Nell is not slow in perceiving the sterling good qualities of Steve, and when he makes her an offer of marriage she gladly gives herself to him for better or worse, much to his delight and the approval of everyone in the district, Nell being a universal favourite, in spite of her father's shady character.

Released March 1st.

Length 1,020 feet.

"A LIFE REGAINED." (Milano.)

Robert and Louis are rivals for the affections of a charming maiden of the village. Whilst Robert's reputation is everything that can be desired, that of his competitor is quite the reverse. In consequence, the girl favours the former, with the result that Louis swears to be revenged. Whilst Robert and his fiancée are walking out one day he is suddenly attacked by his rival, and in defence he is compelled to kill his opponent. Robert is arrested and, in spite of the fact that his crime was only committed in self-defence, he is sentenced to four years' penal servitude. During his imprisonment he makes the acquaintanceship of an old convict, Matthew, who is in for life. Matthew has a little daughter, whom he has left in the care of his sister. Anxious as to his child's welfare, he asks Robert to look after her as soon as he regains his freedom, which charge the young man willingly undertakes. The years pass slowly by, but at last the day arrives when Robert is once more a free man. On leaving the prison his first thoughts are for the child, and, going to the address which old Matthew has given him, he discovers the girl with her aunt, a dirty old hag, who makes the poor child's life a misery to her. The old woman is easily persuaded for a small sum to give up the child, whom Robert takes away, and places in a good school to be educated. Through the aid of his solicitor, he succeeds in obtaining a berth in a silk factory, where through sheer hard work and natural intelligence he wins a good position. The manufacturer has an only daughter, Claire. Claire and Robert become acquainted. They become friends and soon friendship ripens into deep love on both sides. Robert hesitates to declare his passion, but his old friend, the solicitor, assures him that he can do so without shame, since his imprisonment was morally a miscarriage of justice. Thus encouraged, Robert avows his love, and, being highly esteemed by his employer, finds no obstacle in his path to happiness. The marriage takes place and the young couple are divinely happy, the union being, in the course of years, blessed with several children. Meanwhile, old Matthew has been dragging out his life in prison. At last he succeeds in escaping, and, after a desperate experience on the sea shore, manages to get free. His only thought is for his daughter, and, turning his steps towards his old home, he makes enquiries as to her whereabouts. No one can give him any definite information, but according to report she died several years back from neglect and starvation. The old man is completely broken down, and swears vengeance on Robert for his supposed breach of faith. One day he reads in the paper that Robert has been decorated, and in this way discovers also his address. He calls on his former prison companion, who now lives in a palatial mansion. The tramp sends in a piece of paper bearing his name, but Robert, fearing that the history of his previous life may be known, refuses to see Matthew, who is now convinced of his old acquaintance's infidelity, if not treachery. He sees only one way of striking at his enemy. He finds an opportunity of meeting Robert's wife, and informs her that her husband is a released criminal who, like himself, had spent many years at the hulks. The poor woman is terror-stricken at the idea that her dearly loved husband can have been a jail-bird. She rushes home, takes her children by the hands, and, packing a few necessities, flies to her old home. On her arrival she tells her father of what she has just learnt. But he points out that even if this be the case Robert has long since worked out his salvation, and it is her duty to return home to her husband. Meanwhile, the old convict has succeeded in obtaining an interview with Robert, in the course of which he loads him with reproaches for his want of faith, adding at the same time that he has had his revenge, and his wife is now aware of his former life. Robert can scarcely believe his ears. Overwhelmed with grief, he calls in Matthew's daughter, who is now a grown-up young lady, and shows her father that, far from

having failed to keep his word, he has been a second father to the child. Confused and stricken with shame, Matthew leaves the presence of his former friend, and in despair gives himself up to the police. Robert returns home, and in his misery is about to shoot himself when his wife enters and, flinging her arms about her husband's neck, saves him from self-destruction, and learns for the first time the entire truth of his past life.

Released February 26th.

App. length 2,925 feet.

"THE OLD ORGANIST." (Kex.)

Mary and her old father, the village organist, live by themselves in a modest cottage. A stranger, "Deering," appears in the little community, and falls in love with the country girl. He asks her hand in marriage, but the old organist, being suspicious of the newcomer, asks for a day's consideration. On entering his church for the evening service, he discovers Deering in an intoxicated condition, and tells his daughter. As a matter of fact, Deering is a noted New York criminal, who has selected this village for a temporary retirement from his scenes of lawlessness. But love is blind, and Deering succeeds in enticing Mary to elope with him. They go to New York, and Deering joins his old pals, poor Mary becoming the victim of his brutality. At length Deering throws his unfortunate wife out of their miserable home, and the poor girl determines to return to her native village. In the meantime Deering and his pals have fallen out, and the crook is fortunately killed. The old organist is about to start for the city in search for his child when, overcome by his unwonted exertions, he dies peacefully in the old seat where he courted Mary's mother, and his daughter returns but to find him at peace at last.

Released February 27th.

App. length 980 feet

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"QUEEN OF SPADES." (Cines Co.)

Charles Derrange, a man of affluence, falls in love with and marries Lea, a charming lady in his own station in life. For twelve years they live in perfect happiness together, although Derrange contracts a habit of gambling and spends most of his time at the tables in a questionable gaming house kept by a man named Kernok. At length Derrange's means fail him, and in order to recoup himself he resorts to cheating. His practices are discovered and a terrible fracas ensues, ending in Derrange flying for his life. His degradation proves too much for him, and he sinks out of existence. Lea, the devoted wife, with her only daughter, Bice, live a lonely life, the mother's sole desire in life being to shield her daughter from any semblance of wickedness. She sends her to a convent school, and works hard to pay her way. Kernok, the proprietor of the gaming house, tempts Lea to take the position of manageress, but she shrinks in horror at the suggestion. Poverty, however, eventually compels her to take the position, and she signs an agreement placing her absolutely in the power of Kernok and his colleagues. Lea now lives in splendour, her duties being to look charming and act as decoy to the many victims who frequent the gaming house. Her soul revolts at the position she occupies, but her desire to assist her daughter makes her continue her obnoxious duties. Time elapses and we find Bice grown to a handsome young lady, just finishing her school duties and having already a devoted lover. Lea is anxious to have her daughter with her, and tries to break her contract with Kernok, but he compels her to continue her engagement. She is determined to keep the knowledge of her occupation from her innocent daughter as long as possible. She visits Bice at the convent school, and takes her home with her. Bice leaves a note for her lover, telling him to make her mother's acquaintance in order that she may sanction their engagement. Bice is impressed with the splendour of her surroundings and is anxious to know her mother's occupation. This, however, the mother keeps from her daughter as long as possible. Eventually the proprietor of the gambling den sees Bice, and is at once anxious to get her to co-operate with Lea. They plot to get Bice married to one of the regular patrons of the gaming house, and by threats they compel Lea to introduce Bice to their patrons. With a breaking heart, the mother prepares her daughter for her entry into society. Bice is full of anticipation, and her beauty at once makes a sensation. All goes well until Bice enters the room where the gamblers are at play. A quarrel arises, and Bice flies in terror from a scene that fills her with horror. She seeks her mother, and tells her that she has discovered her real occupation and pleads with her to give it up. Bice's lover appears and also discovers the life Lea is leading, and declines to marry Bice until Lea gives up her occupation. The mother's sole desire is for her daughter's happiness, which she eventually secures by sacrificing herself. She takes a heartbreaking farewell of her daughter whom she gives into the lover's keeping, and then leaves the country and is never more heard of.

Released March 5th.

Length 2066 feet.

"BLOOMER'S TROUBLES." (Cines Co.)

Bloomer's life is made a burden to him through the restrictions placed upon his actions by his mother-in-law. He defies her as far as he dare, which arouses the old lady's indignation, and she determines to be revenged upon him. She writes two anonymous letters, warning both wife and husband that they are being deceived by each other. Jealousy on both sides is the result, and many amusing complications ensue. The wife is accused of flirting with her milliner's husband, and Bloomer is supposed to be infatuated with the milliner. They all ultimately meet together, and explanations fix the trouble upon the mother-in-law, who has a bad time. In the quarrel a lot of millinery is destroyed by Bloomer, who in reconciliation buys his wife an entire new supply.

Released March 1st.

Length 438 feet.

"MARIE LOUISE." (Cines Co.)

The story opens in the brightest manner, with a village wedding. Old Dominico, an old salt, has a boat, "Marie Louise," to which he is devotedly attached, and he spends most of his time pottering about the shore upon which his boat is beached. One day he takes a sea trip, a storm arises and the poor old weather-beaten boat becomes a total wreck. With difficulty Dominico is saved, but he is disconsolate at the loss of his boat. His sons endeavour to persuade him to settle down with them, but he continues to wander about on the shore bemoaning the loss of his boat. His sons and the villagers determine to build a new boat for the old man, and, when completed, they call it the "Marie Louise." Old Dominico is thus once more made happy. Beautiful scenes of the sea in calm and storm, and excellent photography throughout are notable features of this pretty subject.

Released March 1st.

Length 698 feet.

"BIDONI HARD UP." (Cines Co.)

Bidoni is once more hard up, and upon applying to his uncle for pecuniary assistance he meets with a firm refusal. At his wits' end, he applies for the position of waiter at a well-known restaurant, and his ludicrous blunders should raise screams of laughter. Meanwhile, Bidoni's uncle is a slave to the fair sex, and cannot resist a pretty face. He meets a fascinating lady, with whom he scrapes acquaintance and they make an appointment to dine at the restaurant where Bidoni masquerades as a waiter. The result may be anticipated. Bidoni waits upon his uncle and his guest, and under threats to tell his aunt makes the old man give him a large sum of money to keep silence. Bidoni's old employer and daughter are also guests at the hotel, and the final scene shows the whole party sitting down to a convivial spread at the expense of the irrepressible Bidoni.

Released March 5th.

Length 990 feet.

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"AN APE'S DEVOTION." (Clarendon)

The theme of this picture story is set in foreign parts. An English traveller falls in love with the farmer's pretty daughter, and thereby arouses the jealousy of Alfredo Rivariz. The Spaniard decides to put an end to his life, and at night stealthily approaches his tent. Several times the Englishman crosses to and fro, and as he passes the tent, which is brightly lit up by the moon, Rivariz can very distinctly see his form silhouetted. He poises his rifle and waits for his prey. The figure appears, and Rivariz fires—but he has accidentally shot an ape in mistake for his rival. The beast rushes savagely forward, but it is seriously hurt, and falls before overtaking the Spaniard. The Englishman hears the shot and approaches, and the scene closes with him attending the wounded animal. From this moment the ape shows an undying affection for Tom Bull, and later on when Rivariz makes a second attempt on his life Joan has presence of mind to release the ape, which arrives on the scene in time to save its master. A desperate struggle ensues, and the picture closes with the death of the faithful creature.

Released March 2nd.

Length 870 feet.

"FREDA'S PHOTO." (Clarendon)

Featuring:

Miss Dorothy Bellew.

Freda has recently had her photograph taken, and she gives a copy affectionately signed to young Smith. It is evident that the young couple are in love. Their conversation is interrupted by the arrival of the shop-walker, who sharply orders Smith about his business, but does not hesitate himself to

engage the young lady in conversation. Smith's jealousy is aroused, and a stormy scene ensues between the two men. From this moment Walker decides to ruin young Smith, and he has an artful plan with this object in view. When the shop is empty he enters the cash desk and takes from the gold four sovereigns. Smith is out at the time, and he is successful in placing them in his shop coat. The bookkeeper quickly discovers the shortage and reports to the principal. Mr. Walker cannot refrain from sending Freda a note as follows: "Miss Barnes is short in her cash, and it seems as if young Smith has stolen £4." The girl is very much upset at the news and decides immediately to recover her photograph. She goes to the lobby and withdraws it from Smith's coat pocket. In doing so she hears the rattle of the gold, and after thinking matters over she takes the money also, and hastily replaces it in the till. Meanwhile, the principal is making inquiries and personally enters the shop for the purpose of searching the desk. On finding the money intact he apologises to Smith, who is at a loss to understand the whole incident. Believing him guilty, Freda is horrified at his repeated denials, and at night she writes to him that it was she who saved him. She hopes that he will leave, and she encloses the note which she received from Mr. Walker. The truth flashes into Smith's mind, and on the following day he interviews the principal, and reminds him that no one in the shop knew the amount of the petty cash when Walker wrote to Freda, yet he was able to state distinctly that the shortage was £4 exactly. The principal's suspicions are aroused and Mr. Walker is called up, and finally the truth comes to light. The picture closes with a pretty scene, in which Freda returns the photograph to the ill-used Mr. Smith.

Released March 9th.

Length 1,025 feet.

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"THE BLOOD-STAINED PEARL." (*Cosmopolitan.*)

Dr. Delmore receives a letter from Betty Mahon, a lady doctor, refusing his offer of marriage. He is enraged, and rushes off to reproach the lady for her action. He grows violent, and is only prevented from becoming unpleasantly so by the entrance of Stephen Knowles, Betty's *fiancée*, who arrives at an opportune moment. The Doctor forces down his displeasure, and he and Stephen leave the surgery together. Speare, a petty thief, after committing a robbery is pursued by the police. He takes refuge in Betty's surgery, and begs her to hide him. She does so, puts the police off the scent, attends to Speare's injuries, and he departs vowing to repay her kindness. Following his occupation Speare breaks into Dr. Delmore's house. Rummaging about he discovers in a drawer a magnificent pearl. With it is a letter explaining that it is sent because the sender knows the Doctor's interest in Eastern science. The pearl has the singular quality that after being worn for an hour it will explode and kill the wearer. The burglar replaces the pearl and the box in the drawer, then hearing footsteps approaching conceals himself behind a curtain. The Doctor enters with an accomplice, and Speare overhears the plot. Knowles and Betty are to be married; the pearl is to be sent as a present to the bride with the request that she will wear it on the honeymoon. The Doctor and his messenger depart. Speare escapes and follows them, watching the delivery of the pearl and the payment of the messenger. In the newspaper he reads of the marriage of Betty and Knowles. He had noticed the name of Knowles on the house where the pearl was delivered. He remembers the lady doctor who helped him, and at once connects the incidents. He determines to save his benefactor. Summoning a motor-car he dashes to the scene of the wedding, but the honeymoon party have just a few moments before left in a car. Speare determines to overtake them, and there follows a motor-car race. The bride and bridegroom are overtaken, and Speare jumping from his car tears the pearl from the breast of the bride. It explodes and inflicts mortal injuries upon him, but he is able to gasp out the story, and his gratitude at being able to return Betty's kindness.

Released March 9th.

Length 875 feet.

"INKEY AND CO." (*H. D.*)

Inkey arrives outside a public-house with empty pockets. Much as he would like a drink he has not the wherewithal to get one. A friend of his turns up in the same condition. While they are sympathising with each other, a stranger passing by faints and drops to the pavement. He is observed by the potman of the public-house, and the bar keeper rushes out and gives him some whisky to revive him. The incident makes an impression on Inkey and Co. They part, and a little while after Inkey returns, carefully dusts the pavement and drops in a sham faint on the public-house steps. The result is entirely satisfactory from his point of view, for he is revived by means of whisky and marches off well content. Great minds think alike. Inkey's pal now appears, and unaware of what has happened decides to try the fainting dodge. He flops on his back and exhibits symptoms of the acutest agony. Again the potman observes the scene, but the landlord grows suspicious and sends

for a doctor. At the sight of the doctor the "sick" man grows worse. The doctor whispers to the landlord that it is a case of shamming, and a remarkable cure is effected when a bucket of cold water is poured over the suffering individual. The business throughout is excellent, and is sure to reach all parts of the house.

Released March 9th.

Length 320 feet.

"THE CAPTAIN'S DILEMMA." (*Cosmopolitan.*)

The Captain is in love with his ward, Bertha, but fearing himself too old he is afraid to declare it. Frank, his nephew, is likewise in love with the young lady, and is certainly not backward in paying her attentions. The Captain is very homely in his attire, and Bertha persuades him to wear fashionable clothes like Frank—which greatly improves his appearance. Frank wishes to propose to Bertha, and asks the Captain's consent. Sincerely desirous of her happiness, the Captain, not without a struggle, gives the required consent. Frank, confident, seeks out Bertha, and is astonished and dismayed when she refuses him. The Captain wishing to make things right arranges for Bertha to visit Frank's people. She thinks he wishes to be rid of her. Tears and protestations follow. Out of the conflict emerges the fact that Bertha does not wish to go, that, in short, she prefers to stay with the Captain. The good man's breath is taken away by the joyful news. Frank, entering, finds them in a tender embrace, and has to depart, defeated.

Released March 6th.

Length 700 feet.



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"OH! MY AUNT." (*Cricks and Martin.*)

Kitty Collins is considered by her parents far too young to encourage the affections of Reggie, a neighbour's son, and, for disobeying, is packed off to a boarding-school, where the rules are very strict as to students receiving letters or visits other than from relations. One day Kitty is surprised to receive a letter, signed "Aunt Jane," to the effect that the following day, being a school holiday, she might expect a visitor. Not having any relative of this name, the letter rather puzzles her, but the writing helps her to solve the problem. When the expected "aunt" arrives she is shown into the headmistress's room, and Kitty is sent for, but the meeting is somewhat more affectionate than is usual between niece and aunt, and her ungovernable joy surprises her governess and almost "gives the game away." The "aunt" is allowed to be taken into the recreation room, and is introduced to the other students by Kitty, where, on distributing sweets, a great fuss is made of her. Kisses are more freely given than Kitty had anticipated; she therefore decides to take her "aunt" for a walk. Entering a café for tea, Kitty's prepossessing appearance attracts the attention of two young students from the gentlemen's college, but they are soon sent rolling on the floor by



what they considered a lady of uncertain age. Returning to the school, Kitty has another surprise in the shape of an unexpected visit from her parents and they cannot explain who the aunt can be, and accompanied by the mistress go into the playroom where they find the girls thoroughly enjoying themselves with aunty. In dancing round, "Aunt Jane's" veil catches a gas bracket, and, to everyone's astonishment, not only her hat but wig and heavy veil are dragged off. The parents soon discover that Reggie has outwitted them, and the enraged father immediately demands an explanation. Reggie hands him a letter which proves he has inherited a considerable fortune, which softens the stern parent's heart, and with little deliberation he extends his hands and approves of Kitty's choice, much to the students' amazement and pleasure of "Aunt Jane."

Released February 22nd.

Length 720 feet.

"FROM THE DEPTHS." (*Cricks and Martin, Ltd.*)

Oscar Farrier, although well educated and of good family, is most unsuccessful in business, and sinks so low that he determines to end his miserable life. Broken-hearted, hungry, and homeless, he goes to the riverside to carry out his intentions, when he is prevented by a young gentleman of about his own age, who proves to be none other than Albert Grenfell, his old school chum. Grenfell is much affected at his friend's sad position, and takes him home, determined to try and give him a fresh start. After a good meal and rest, Farrier produces some plans he has of an invention

which he has been unsuccessful in getting on the market, and Grenfell suggests showing them to his father, which they do, who at once sees the great value of them and recognises the ingenuity of his son's companion. He decides to employ Farrier, and allows him to share his son's rooms.

Farrier, under the new conditions of life, soon picks up and becomes a favourite in the house, especially with Miss Grenfell, who acts as housekeeper to her father and brother, and, being a skilled musician, arranges many happy evenings. Hearing the piano after dinner, Farrier enters the room, and is heartily greeted by Miss Grenfell, which greeting is noticed by Ralph Marsden, her father's chief clerk, who had quite made up his mind to marry his employer's daughter. Making a flattering remark, Farrier is corrected by Marsden, who loses his temper and strikes the former just as Mr. Grenfell and his son enter. Farrier laughs the matter over, and thinks no more of the occurrence, but Marsden determines to have further revenge, and at all costs get his clever rival removed from the office. To this end he steals some important plans from his master's desk and places them under Farrier's writing pad in his room at the house, but the maid, hearing someone in the room, cautiously opens the door, witnesses the whole business, and sees Marsden leave by the French windows.

The theft is soon discovered at the office, and everyone is closely questioned, but without result until Marsden accuses Farrier, but the latter willingly hands his keys to his employer, and gives him full permission to search his private bureau. The offer is at first declined, but, to satisfy everyone, Mr. Grenfell, his son, and Farrier go together to carry out the search with the result that the papers are discovered. The wronged man is again turned out to face the world, and decides to leave the country, first writing his former hostess bidding her "good-bye," thanking her for her many kindnesses, and protesting his innocence.

The maid, in the meantime, meets Marsden and demands "silence money," which he freely gives upon the first occasion, but refuses upon the second and roughly pushes the girl aside, whereupon she goes direct to her mistress and tells her story. The brother is sent for, and is dumfounded to hear her confession, and, reading the letter sent to his sister, at once makes a haste to prevent his old chum leaving the country. Arriving at the docks, he sees his friend despondently gazing into the sullen river awaiting the sailing of the ship, but his cheering voice and hearty grip of the hand brings new life and hope to the innocent victim. With all speed they return to the office, where Marsden denies the charge, but, when confronted by the maid, he has to admit his guilt, and is none too carefully handed over to a detective. Grenfell, senr., is very much affected over the whole affair, but looks much happier when he gives his daughter's hand to Oscar Farrier whom his son saved "From the Depths."

Released March 13th.

Length 1,145 feet.

"ISAACS AS A BROKER'S MAN." (*Cricks and Martin, Ltd.*)

Isaacs makes an ideal broker's man, for, wherever he is sent, the unfortunate clients pay him out as quickly as possible. But, although thoroughly hardened, he has an eye for the beautiful, which causes his downfall.

Being sent to the house of a Mr. Smithson, he, as usual, makes himself thoroughly at home, to the discomfort of the family, and the fumes of his foul pipe drive them to the kitchen. Here the situation is discussed, and the daughter makes a suggestion that she shall make love to Isaacs while her father arranges to have the furniture removed. A wire is at once sent to Messrs. Lightning and Co. to undertake the task, while Lottie invites Isaacs to accompany her to the garden. The suggestion is at once acted upon by the cunning man, and, with a little encouragement, soon finds a secluded spot and forgets his duty to his employer.

Meanwhile the men and vans arrive, and the whole of the furniture is removed in remarkably short time. Excusing herself, Lottie returns to the house and joins her parents, and all follow the vans. Isaacs soon gets anxious at the girl not returning, and goes to the house only to find his "bird" and everything moveable had flown, but he is in time to meet his employer, who pays Isaacs in a very forcible manner.

Released March 15th.

Length 610 feet

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"A PROPOSAL UNDER DIFFICULTIES." (*Katzen*.)

(4-1 :

Dorothy	Edna Flugrath
Bob, a suitor	Augustus Phillips
The Florist	Bigelow Cooper
Dick, Bob's rival	William Ward-worth
Jane, a housemaid with matrimonial aspirations	Alice Washburn
The Chef	Richard Ridgel

Dorothy, a much-loved young lady, has two suitors, Bob and Dick, both of whom lack the courage to propose to her. Bob calls on her fully determined to pop the question, and while alone in the drawing room decides to rehearse his proposal. Just as he utters the words, "Will you be my wife?" the housemaid, with matrimonial aspirations, happens to enter the room, and accepts him before he has time to explain. Bob's embarrassing position is relieved by the ringing of the front door bell, only to be renewed the next moment by coming face to face with Dick, his rival, whom the gushing housemaid has just ushered in. Now ensues a battle of wits between the two men, each trying to get rid of the other. Dorothy finally makes her appearance, and the situation can readily be imagined. They smile and glare alternately, making their position awkward but exceedingly laughable. Meanwhile the housemaid has informed the chef, her admirer, that all is off between them, as she is about to marry a fine gentleman. The chef, an impulsive individual, is not so easily jilted, and rushes into the drawing-room with a carving knife seeking revenge. Dorothy, however, sternly commands him to return to the kitchen. In explanation, the housemaid claims that Bob's proposal to her aroused the chef's jealousy. This tangles matters up completely, and when the maid discovers that the proposal was not intended for her ears, she struts from the room to the kitchen below, arriving there just in time to prevent the chef from committing suicide.



Suffice it to say they kiss and make up. Dorothy, Bob, and Dick are still having a three-cornered struggle in the drawing-room. Finally, Bob clears the matter up by repeating the words he rehearsed, assuring Dorothy that they were intended for her. Dorothy, really in love with Bob, accepts him then and there, much to the chagrin of the other suitor, who has to be satisfied with being best man.

Released March 8th.

Length 990 feet.

"HE SWORE OF! SMOKING," (*K. Allison*.)

(145) :

Mr. Jones.....William Wadsworth
His wife Miriam Nesbitt
His children { Yale Boss
 Lorna Sturgeon

On the first of January Mr. Jones "swears off," gives his cigars and tobacco to the maid's best beau, and figures up for

his family how much extra money they are going to have to spend during the year. The next day he starts for business feeling still quite happy and proud of himself, but somehow things don't seem to go well at the office, and he finds himself feeling for a cigar and missing something all day. At luncheon the man opposite him lights a good cigar when he has finished his meal, and poor Mr. Jones is obliged to beat a hasty retreat.



from the tempting odour. The afternoon proves a bad one for his office force, and he starts for home early, much to their relief. At the station a friend offers him a smoke, and blows the fragrance of a good cigar into his face until he is nearly beside himself. Consequently he arrives at his home in a very unenviable state of mind. He doesn't kiss the children, but goes up to his room to change his clothes without even taking off his hat. The clothes fall down in the wardrobe. He tears his collar into ribbons in taking it off, drops his watch on the floor and breaks it, and finally sits on his hat as a climax. At dinner the soup burns him, and he creates such a riot as he leaves the table that his wife decides that something must be done. She sends the children for tobacco and cigars, and they hold him in his chair, put a cigar in his mouth and light it. His protests grow more and more feeble, and the last scene shows us a happy family reunion in the firelight. He is reading "My Lady Nicotine," and blowing wreaths of smoke up to the ceiling in peaceful contentment with the world at large.

Released March 5th.

Length 525 feet.

"THE NEW SQUIRE." (*Edison.*)

Cast :

The Farmer John La Fre
His Niece Miriam Nesbitt
An unwelcome Suitor Edouard Durant
The new Squire Marc MacDermott

To the great house of the village comes a new squire in the person of an attractive young man who has recently fallen heir to the great estates which Manor House overlooks. Among the tenants, to whom, of course, he is quite unknown, is a farmer who has a burly assistant, and also a most bewitchingly attractive niece, whom the assistant intends to marry. On a morning ride the squire sees the maiden, and straightway loses his heart completely. Unseen by her, he follows cautiously until he learns where she lives, and half in love of adventure and half in love of her he returns to his house, dons a workman's attire, and applies for a place among the harvesters in her uncle's fields. Of course, as the love affair progresses jealousy grows apace in the breast of the rival, and when he chanced to see a stolen kiss he plans a revenge. Breaking a portion of the harvesting machinery, he throws the blame on the new hand, and the squire is incontinently thrown from the place. Being a man of determination, he telegraphs his uncle the Bishop for a special license, and, taking his canoe, goes to get the girl. He succeeds in getting a ladder to her window, but is attacked by

his rival, and the girl receives a blow, meant for him, which renders her unconscious. Our hero, however, defeats his adversary, and, taking the unconscious girl, starts down the river in his canoe, the farmer and the other man in pursuit. To go through the lock means a loss of time, and the young



man dares to shoot the weir with his precious burden. He thus escapes, and puts the girl in charge of his housekeeper.

The farmer decides to lay his wrongs before the new squire, where, of course, he finds a most disconcerting surprise awaiting him. Under the circumstances one can imagine that the farmer's opposition to a wedding is short lived.

Released March 8th.

Length-1,000 feet.

"WHEN JOEY WAS ON TIME." (Hudson.)

Cast:

Joey	Arthur Housman
Mr. Franklin	William Bechtel
His Mother	Gertrude M. Clark
Mrs. Franklin	Elizabeth Miller
Her Daughter	Edna May Weick

Joey, the hero of our story, is an office boy in a city office. He is looked upon as a good-natured, half-witted sort of fellow, and is liked more for his quaint ways than for any degree of intelligence. His mother has considerable difficulty in awakening him in the morning and getting him off in time to be at the office when he should. On this particular morning he is passing along the street where some new buildings are being erected. Just ahead of him is a mother and child. He hears some squabbling on the scaffolding, and upon looking up sees two men having an argument as to which shall have the right of way with his burden. Thinking the life of the child is in



danger from falling debris, he calls to the mother to look out. Seemingly she does not hear. Joey rushes forward, grabs the child, and kneels beside some barrels just as a large plank and some rubbish come down. The barrels serve as protection, and as Joey covers the child with his body, she is not hurt. Joey's clothes get a few bad rents, but regardless of this he pushes his way through the crowd and hurries to the office. There he is

quickly summoned before his employer, and after being severely admonished for being late, it being his second offence, is discharged. The child rescued is the daughter of Joey's employer, and as he is about to leave after receiving his pay, the mother and child enter the office to tell the father of the excitement of the morning. The little one recognises Joey as her rescuer, and he is also identified by the mother, the result of which is a complete change in the attitude of his employer. The remarkable suit that Joey wears to the office the next morning causes the rest of the staff to open their eyes in admiration.

Released March 5th.

Length 500 feet.

"ON DONOVAN'S DIVISION." (Hudson.)

Cast:

Kitty, the station master's daughter

Edna Flinchbaugh

The Stationmaster

John Sturgeon

Tracy, a goods engine driver

Charles Ogle

The Conductor

William Wardworth

Donovan, the fireman

Bigelow Cooper

Donovan "fired" for Engineer Tracy on the fast goods run. The winning smile and manly ways of the big fireman had completely won little Kitty Carlin, the daughter and assistant of John Carlin, stationmaster at Hillsdale. Donovan adored Kitty, but dared not tell her of his love. "How could a dainty bit of femininity like Kitty love a big, lumbering gossoon like me?" Donovan knew not the ways of a daughter of Eve.



The regular Sunday excursion train to the lake left Perrin station half-way down the mountain, loaded with women and children. It was followed by the fast goods with Tracy at the throttle and Donovan "firing." All went well until the steep south grade was reached, when Tracy looked down across the double reversed curve that stretched three miles below. The excursion train had slowed down a bit to keep on its bedule time, so Tracy applied the air brakes to avoid getting too close to the other train on the grade. They failed to work! He quickly called Donovan, and together they worked at the brakes, the forty heavily laden box cars behind, fast gaining momentum and pushing the now useless engine ahead at increasing speed. Then the yellow streak in Tracy asserted itself; he prepared to jump and desert his engine. Donovan was at him like a tiger, and together they grappled on the swaying footplate until a blow sent Donovan down long enough to enable the cowardly engineer to jump. Donovan sprang to the throttle! God! Only a scant quarter of a mile now separated the trains. A sudden thought—there was one chance in ten thousand, and Donovan took it. South River station was just ahead. Quickly scribbling a message on the back of an order slip, he wrapped it in his handkerchief, weighted it with a lump of coal, leaned far out of the swaying cab, and heaved it through the window of the little station. In one minute that message was flashed to Hillsdale, where Kitty was at the key, and in thirty seconds more the brave girl had sidetracked the excursion train and turned the switch back, sending Donovan and the fast goods on down the main line. Donovan runs the fast freight regularly now—and at a certain crossing waves to little Mrs. Donovan.

Released March 5th.

Length 1,000 feet.



GLOUCESTER MANSIONS, CAMBRIDGE CIRCUS, W.

'Phone: City 8463.



ELITE SALES AGENCY, LTD.,

Releasing:—ELITE and DUSKES Films.

"FATE OF A POET." (Elite)

Weary with struggling against fate, for the world does not want his verses, the Poet sits in his garret alone. The gaunt spectre of misery and hunger that has been hovering near him for days seems to steal out of the shadows of the room, creeping ever nearer to clutch him by the throat and quench for ever the divine spark of genius within his breast.

As if conscious of the dread presence, the weary man pens with feverish haste the closing lines of his last, and perhaps greatest, poem, sallies forth on one more forlorn hope, to gain recognition of his work from some publisher.

One after another the great publishing houses turn him from their doors, till, like a spirit of sorrow, he wanders through the busy streets more and more disheartened as the day goes on.

At last his persistence is rewarded, and a ray of hope pierces the gloom of despair. Taking pity on his evident dejection of spirit, a clerk of a famous publishing firm induces his chief to grant the Poet an interview. He is ushered into the great man's presence. The prosperous and hard-headed business man suffers him to read some of his MSS. aloud, barely listening at first as the Poet

by the Muses in the beautiful gardens of a Poet's fancy. The vision fades, and only the quickly-falling snow is around him. He sees himself reading his poems to an enraptured audience, and again the vision fades, and the snow is falling thicker than ever. He sees his marriage with the woman he loves, and again nothing is left but driving snow and bitter wind. He sees the guests departing after the wedding, till only he and his dear wife remain, and she kisses his forehead with a loving kiss. Once more the vision fades, and he sits alone in a world of falling snow. Still wrapt in his vision, he lifts his face for the kiss, but it is the spectre of death that touches his forehead with icy lips, and the Poet sinks to his last sleep, covered by the snow, his dreams and vision over.

Released March 20th.

Length 1,290 feet.

"JAMES PATTERSON, DETECTIVE." (Elite.)

The mysterious disappearance of a young lady in Kansas City has entirely baffled the local police, and James Patterson, the great detective, is called in to assist. His investigations



bursts into his inspired song. Suddenly the attention of the Publisher is riveted. His face changes, he is carried away by the Poet's eloquence and the beauty of his verse. The man of culture recognises the man of genius. The poems must be left for his consideration. He will send the writer his decision in a few days. With a new light in his face, the Poet leaves him.

Hastening to the home of the woman he loves, the Poet pours all his great hopes and expectations in her willing ears. Happily they embrace each other. The long-expected hour of recognition has come; all will be well. A glorious vista of future fame blots out of his mind the memory of the bitter past. In a few days the good news will arrive. He returns to his garret to wait.

Alas! the days come and go, but no word comes of success or failure. His beautiful castles in the air are fading into mist. His last penny is spent, and stark hunger stares him in the face. Pride will not permit him to beg, though hunger and tempting opportunity almost lead him to steal. Unable to pay his rent, he finds his wretched garret locked against him, and he wanders out in the snow, homeless and alone. Out in the snow-covered wilderness he sinks exhausted by the wayside, and before his dying eyes arise the visions of "what might have been." He sees himself crowned with laurel

lead to suspicion falling on Dr. Grey, who has been settled in the town only a few months, and since whose arrival another girl has disappeared. Patterson calls on the Doctor and recognises in him an old offender, but is unable to effect an arrest, as by scientific methods he is rendered unconscious by the unscrupulous Doctor, and removed to his own apartments. On regaining consciousness a letter is handed to Patterson threatening him with dire vengeance if he again dares to cross the Doctor's path. One of Patterson's assistants disguised as a Chinaman gains an entrance into the Doctor's study, and actually sees the girl (the mystery of whose disappearance the police are endeavouring to solve) on the Doctor's operating table. He, however, is also rendered unconscious by the Doctor and is made prisoner. In the meantime Patterson, accompanied by another assistant, effects an entrance through the roof, and eventually succeeds in liberating both the victims and arresting the Doctor. The comic personality of P.C. Higgins, who, in spite of his blundering, does good service to the cause of justice, lends a touch of humour to the highly dramatic and exciting episodes which characterise this production.

Released February 27th.

Length 2,300 feet.

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

Phone: City 2129.

**"BRONCHO BILLY'S LOVE AFFAIR."** (*Essanay.*)

Featuring:

Mr. G. M. Anderson.

Winnie Allen, a pretty Western girl, is loved by Dan Wild, whose father owns the Circle C ranch. Broncho Billy, foreman of the Circle C, also loves Winnie, and she favours his suit. Knowing this, and to make his way clear, Dan persuades his father to discharge Broncho. Broncho is unable to learn the cause of his dismissal from Wild. Dan now manages to secure Minnie's engagement ring from her room, forges a note in her writing, telling Broncho she is returning the ring because he has

"THE STAIN." (*Essanay.*)

Cast:

Fred Winters Walter Hitchcock
 Arthur, his chum "Billy" Mason
 Miriam, Fred's sweetheart Ruth Stonehouse
 Rosny, Fred's ancestor E. H. Calvert
 Louis, a young gallant Bryant Washburn
 The Lady Madeline Lily Branscombe
 The Duke, her father John Stepping

Fred Winters, a young chap, loves Miriam Shelby. Calling on her one evening, Fred is about to propose when his chum, Arthur, enters, and Miriam appears to slight Fred with her attentions to Arthur. Fred leaves, and, in his room, contem-



been discharged for dissipation, then pins the note and ring to the door of Broncho's shack. Broncho finds it, and, unsuspecting of the trickery employed, leaves the county. Years later young Wild, now a dissipated ruffian, is married to Winnie. Taking her meagre earnings, he goes to the town gambling hall, becomes involved in an argument, and kills one of the punchers. Broncho Billy, now sheriff, is advised of the shooting, and immediately starts out to find Wild. Mortally wounded, Wild staggers back to his shack, and gasps out his story to Winnie, who does everything possible to alleviate his suffering. Tracking Wild to the shack, Broncho enters, and recognises Winnie. Realising death is upon him, Wild now makes a full confession of the despicable way in which he won Winnie for his wife, secures Broncho's promise to care for her always, and dies.

Released February 16th.

Length, 990 feet.

plates ending his life. Falling asleep, he dreams of his ancestor, Rosny, who loves the fair Lady Madeline. Louis, a young gallant, is also a suitor for Madeline's hand. Finding them together one morning, Rosny insults Louis, a duel is fought and Louis is slain. Seeking out the Duke, Madeline's father, Rosny demands her hand in marriage. Forced into the union with Rosny, whom she loathes, Lady Madeline dies of a broken heart, and the repentant Rosny is left to mourn beside her bier. Tossing in fitful sleep, Fred is suddenly awakened, and has only time to hide the revolver, when Arthur hands him a letter that has just been brought to the house. Tearing it open, Fred finds it is from Miriam, asking why he left so hurriedly, and to be sure to come and see her next evening. Realising the folly of his intended step, Fred warmly wrings his chum's hand and rejoices at his self-salvation.

Released February 23rd.

Length 989 feet.

"ALKALI LKE'S MOTOR CYCLE." (*Essayay.*)

One night all the boys of the Seven Up ranch are invited to the house to meet Bud Simpson's niece from Lizardhead. After hours of brushing up his dusty best clothes, Alkali Ike finally rigs himself out and, with a freshly washed rubber collar roped about his neck, chases into the ranch house where he finds the lovely Soffie seated at the organ, surrounded by the boys, who are industriously screeching their heads off in an endeavour to sing. Alkali Ike vainly attempts to elbow his way through and get a sight of the fair Soffie, but in vain, and is finally thrown out of the house by the boys. But his

"WESTERN GIRLS." (*Essayay.*)

Nettie Parker and her sister, Mildred, two brave Western girls, are instrumental in capturing two notorious outlaws in the cleverest of ways. Returning from town, early one evening, they discover two bandits, who have held up the afternoon stage, laughing over the division of the loot. Dashing back to the ranch house the girls find that the cowboys have not returned, and daringly resolve to capture the bandits themselves. Donning cowboy costume they ride back to the bandits' rendezvous, approach them unaware, hold them up at gun's



wooding is not in vain, and, the next morning, a motorcyclist arrives at the ranch and stops a while. Alkali immediately sees possibilities in the machine, buys it outright, and invites Soffie to take a spin with him along the trail. She delightfully agrees—and then the fun begins. Of course, Alkali loses control of the mechanism and the wildest of rides ensue. Finally the machine lands in the creek, and there we leave Alkali in the hands of the enraged Soffie, who does things good and plenty to him.

Released February 27th.

Length 980 feet.

point, bind their arms and start them off down the trail with a noose about their necks. Meanwhile, the Sheriff has been notified of the holdup, and is securing a description of the outlaws from the frightened passengers, when suddenly the girls appear driving the bandits before them. Explanations are made, the girls are warmly congratulated upon their daring bravery, and the sheriff takes the prisoners in charge, while the girls start back to the ranch, followed by the cheering cowboys.

Released February 23rd.

Length 970 feet.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

Phone: Gerrard 5966 (Four Lines).



"A VILLAGE SCANDAL." (Gaumont.)

Mr. Platt, engaged in the strenuous task of reading a scenario with appropriate emphasis, receives a pleasant item of news, informing him that he has come into the property known as Ivy Towers, Wilts. A visit to this place at once convinces him of its fitness as a background for some plays which he has in hand, and he wires to London for his company and the necessary costumes. Arrangements are quickly made, and Mr. and Mrs. Platt engage a decidedly "plain" cook, pushed into that office by her sour-faced mother, and rejoicing in the name of Annie Maria. Meanwhile the rehearsals of a play go on; it is a proceeding to which the villagers are quite new. A Roman love scene, viewed from the upper windows of their cottages, perplexes some inquisitive old dames. It ends by scandalising them. Annie Maria's mother, so eager to press her into the service of Mr. Platt, is now fired with righteous zeal to take her away from such an improper household. She rushes into Mr. Platt's house, rudely disturbing a drawing-room scene in her progress to the kitchen in quest of her innocent offspring. Mr. Platt gets a resounding smack for attempting to stop her, but forced to stop to give explanations, the old lady reveals her feelings by describing what she saw in



the garden. Explosions of mirth follow this announcement, but the cook's mother is unconvinced until she is shown that she and her neighbours have also been snapped by the camera as spectators. Abject apologies follow, and an appeal is made to the producer to give Anne Maria's brother Jarge a place in his company.

Released February 27th.

Length 800 feet.

"A DESPISED PRESENT." (Gaumont.)

The end of the year is usually identified with a time in which we expect to give much and to receive much. Nelly, not having had anything from a constant admirer, writes to remind him of that fact. It is not so much that Mr. Prosser had forgotten, however, as the low state of his exchequer that accounts for the circumstance—Mr. Prosser is married. Anyhow, he sallies forth in search of a suitable gift, but finding furs, pearls, and various other trifles too expensive, he is reduced to the happy thought of sending a box of sweets with a bank-

note inside. He calls upon Nelly himself with the present, but she is engaged with another devotee and the servant takes charge of the box. On finding that the box contains sweets Nelly hands it over in disgust to the servant without looking into it. The servant finds the sweets extremely nice and decides to give them to her ardent admirer, who at that moment is regulating the street traffic. Policeman 31X gratefully acknow-



ledges it, and some minutes later advances into the favour of the caretaker round the corner by giving them to her. The last-named presents them to the tenant on the next floor, who is an architect and has a charming wife. The wife appropriates the bonbons, samples them, and finds them excellent. Being a woman of tact she thinks she will send it to their estimable acquaintance Mr. Prosser. Once more is the box carefully closed and repacked and sent on a final journey. Mr. Prosser opens it. Very nice, he comments inwardly. But somehow the box seems familiar. He looks into the bag and his wife enters the room at the same time. Mr. Prosser tries to screen the sweets, but her eagle eye has already seen them. She picks the bag from the box and another sweet disappears. In goes her hand again and draws out a banknote with the message: "To my little Birdie." She turns a grateful glance on her husband and sweeps into his arms: "Oh, Ernest, how sweet of you!" And Mr. Prosser, wise in his generation, does not attempt to deceive her.

Released March 2nd.

Length 1,185 feet.

"SUZANNE'S NECKLACE." (Gaumont.)

An item which has caused considerable interest generally is concerned with the attempted robbery of the famous pearl necklace belonging to Miss Suzanne Grandais, the leading lady appearing in "The Green Camel." As a matter of fact, the "robbery" was engineered by the manager of the theatre as an advertisement for the piece. With regard to Suzanne herself, we might mention that he celebrated jewels are very finely done in paste, her furniture is bought on the instalment plan, and her sole wealth consists of her radiant and happy-go-lucky youth. She is also threatened with seizure for debt, but this probability distresses her housemaid far more than it worries herself. In one respect the pearls have attracted too much interest, one gentleman in particular troubling himself to look up her address in a directory. His object is discovered later, when we see him make a midnight visit to Suzanne's house and enter by the window. He steals into the young lady's bedroom, and makes her sleep more profound by means of chloroform. The thief then detaches her collar of pearls, but close examination reveals their worthlessness. A quick but thorough examination of the actress's desk and cabinets produces nothing. Finding the letters demanding payment of debt which Suzanne had thrown to the floor, the nocturnal visitor realises the true state of affairs. He sits down and writes a note apologising for his brief visit and encloses some

notes which would help the dainty artiste out of her difficulties. Suzanne wakes the next morning with a slight headache, but her morning post contains an unstamped letter which very

has to return to business to do the overwork required by his employer. Mrs. Benham is then left alone with her baby child and the little housemaid. But the placid quietude of the



quickly dispels that, although it leaves her somewhat puzzled.
Released February 27th. Length 1,015 feet.

"THE BOLTED DOOR." (Gaumont.)

Mr. Barker, senior of Barker and Co., bankers, makes the discovery one day that the typist in the cashier's department is of prepossessing personality. He gets her to do some private work for him in his own room, and attempts to kiss her. To avoid a repetition of the scene the typist subsequently resigns her post. Some weeks later Barker leaves the premises shortly after the departure of his cashier, and seeing the latter meet an elegantly dressed woman, whom he embraces, the banker waits to see who she is. Recognising the former typist, he

villa suddenly gives place to an agonising catastrophe, for, in placing the child in its cot, Mrs. Benham takes the candle too near the draperies and in a very few instants the hangings of the room take fire. The blaze obtains a firm hold, and the distracted mother and the housemaid rush downstairs with the child, only to remember that they are locked in. Mrs. Benham runs back to the telephone and rings up her husband to come to their assistance. Meanwhile Barker has arrived outside the gate in his car. Seeing the smoke roll out in clouds he sends his chauffeur for assistance and climbs over the gate. Failing to get in at the front door, he is powerless to do anything, as no ladder is at hand. The arrival of assistance through the chauffeur's promptitude



learns through an enquiry office that Benham, his cashier, was married to her a year ago, and that they live in the suburbs—the Pines, Longton. Taking advantage of Benham's position as an employee, he sends a note to his wife making an appointment at her house, hinting that her husband's future depends on her. Benham's wife has said nothing to him of the banker's attitude, and on the evening fixed by Barker she tells her husband to bolt the gate and also the hall door. The cashier

enables the firemen to save Mrs. Benham and the baby from a window, but the housemaid does not appear, and the banker, fired by his nobler instincts, darts in to find her. Dense clouds of poisonous smoke envelope him; he tries to fight his way through them, but succumbs. The flames close around, and the banker disappears from sight, thus atoning for instincts that were not honourable by a noble death.

Released March 2nd.

Length 1,250 feet

GERRARD FILM CO.,

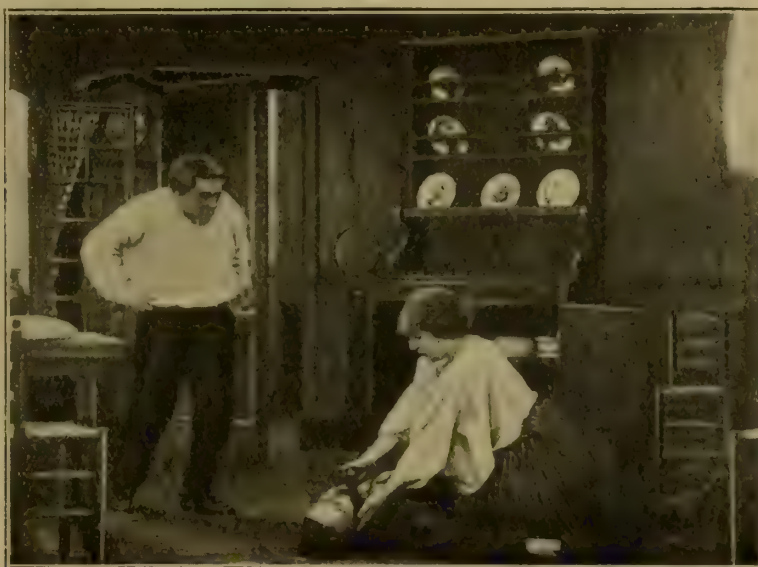
12, GERRARD STREET, W.

Phone:

"AN ARTIST'S TRAGIC IDYLL." (*Radiant*)

The artist loves a pretty fisher girl, Jeanne, but as her father will not consent to their union she writes a note telling him that. However, he is engaged on her portrait, and a concluding sitting is given on the sea-shore. There the artist renews his entreaties, to which she cannot accede. Disappointed, the artist returns to Paris, and sends a farewell note to Jeanne, together with the picture he had painted of her. Her father discovers her kissing the letter, flies into a rage, and rushes off to do bodily harm to the lover. He arrives at the railway station only in time to see the disappearing train which carries

Olivia. Rogger makes unwelcome advances to her. Albinos create a stir amongst the gentlemen on the Stock Exchange as they show a marked advance, and Lord Ronald visiting 'Change, puts the remainder of his capital into the mines to the amusement of Rogger, who considers him a fool. We are behind the scenes at the theatre. Olivia is about to take her turn, when she overhears Rogger conspiring to ruin Ronald by depressing the market for Albino shares. Rogger does not know she has overheard, and he again renews his unwelcome attentions to her. Again he is repulsed, and he vows to show her the power of money. Lord Ronald meets her as she comes



the lover away. Returning to Paris the artist is haunted by visions of the fair fisher girl. Unable to attain his heart's desire, he takes to drink, and sinks to the depth of degradation. Moved by a strange impulse, he returns to the scene of his idyll, enters the cottage, at night, and endeavours to carry away the picture. The fisherman, disturbed, shoots him for a burglar, and Jeanne, alarmed by the noise rushes down to discover the corpse of her lover on the floor. It is a tragic and strongly emotional conclusion to a film of very remarkable quality.

Released February 20th.

Length 730 feet.

"THE SULTAN'S DIAMONDS." (*Dusseldorf*.)

Rogger is a well-to-do scoundrel who operates on the Stock Exchange, and is married to Valetta, an actress. Lord Ronald is an innocent young aristocrat who falls into Rogger's clutches, and into love with Olivia, another actress who dances at a party given by Valetta. Soon after Ronald and Rogger are introduced to each other, his lordship is persuaded to invest money in Albino mines. At the party where Ronald meets

off the stage, and she implores him to sell his holdings in the shares. Ronald is deputed to convey the diamonds of the Sultan of Pershaw to Europe. Accompanied by his friend, the young detective Freddy Dyke, he takes leave of Rogger, goes to the Court of Pershaw, receives the diamonds, and sails for home. Rogger is determined to capture the diamonds, and with his confederate, who acts as his footman, they board the steamer, and while Ronald with his companion sleeps in the cabin, they cut through the partition, seize the package of diamonds, and put another exactly like it in its place. Awakening, Freddy seizes the intruder's hand, and notices a mark on it. The ship's officers are aroused, but as the package apparently remains undisturbed, they conclude that all is well. But having landed and taken the diamonds to be valued at Rogger's offices, they discover the supposed gems are worthless imitations. In consequence of this, Lord Ronald is black-balled at the Club as a diamond swindler. A telegram is received telling of disaster to the Albino mines. Ronald is ruined. Olivia knowing the telegram to be forged goes to Rogger to threaten exposure if he does not put the market right. But she acci-

dentally drops a note from him to her in Ronald's rooms. Valetta finds Olivia and Rogger together, and fetches Ronald who sees the pair in a compromising position. He had already found the note dropped by Olivia, and now believes her false to him. He cannot bear these blows, and attempts to shoot himself. Freddy determines to track the criminals. He gains access to a secret gambling club, and there finds Rogger and his confederate, whom he recognises by the mark on his hand. He summonses the police and endeavours to effect an arrest. Rogger escapes by a secret door, but is pursued by Freddy and some of the police. He takes refuge in his rooms, but is followed there, and after shutting out his pursuers, enters the strong room, being finally driven into the huge safe. He shuts and locks the door and finds too late he cannot open it again. After a desperate struggle he expires by suffocation, and when the door is blown off its hinges the detectives find his lifeless body.

Released February 23rd.

Length 2,300 feet.

"THE MYSTERY MAN AND HIS BOX." (*Radia.*)

This is a very clever trick comic. The mystery man appears in a farmyard from nowhere. A touch of his magic wand transforms a pretty country maiden into a withered hag. Then he gets possession of a trunk with which he performs wonders. One sees there is nothing in it, and, then, hey presto! rabbits begin to hop out of it. The mystery man dives into a box, which shuts its own lid and remains motionless on the highway. It is found there by some country folks, who first finding it empty are astounded when the mystery man suddenly pops out. He promptly pops them and a number of other people in, each one disappearing completely as he or she dives into the box. The box gets a move on itself and appears in a garden to the astonishment of two gardeners. Here it disgorges its strange company of people, and finally disappears like magic, the unfortunate gardeners being arrested by the police as magicians.

Released February 13th.

Length 475 feet.



"THE LEGEND OF GODFREY DE BUILLON." (*Radia.*)

The film opens showing us Godfrey with his soldiers in camp beside a mountain stream. He hears a voice from Heaven commanding him to deliver Jerusalem from the infidels. He communicates his vision to his soldiers and the priest. The warriors rally round and kiss their swords in token of a vow to Heaven. In Jerusalem, Saladdin, the infidel ruler is persuaded by a sorcerer to steal from the Christian Church an image of the Virgin. This is supposed to confer miraculous powers upon Saladdin. He steals the picture and places it in the infidel mosque. A priest, not knowing how it got there, removes and destroys it. Saladdin finding the picture gone is alarmed, and accuses two Christians of stealing it. Despite their protestations they are condemned to the stake. All is ready and the fire is actually being applied to the faggots when a soldier arrives announcing the approach of Godfrey with his army. Saladdin visits Godfrey and makes overtures of peace which are scornfully rejected. Then follows some stirring pictures showing the attack upon Jerusalem with a brisk battle on the walls which results in the triumph of Godfrey and the vanquishing of the infidel hordes.

Released March 2nd.

Length 1,000 feet.

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



Releasing:—HEPWORTH AND FITZ.

"SALLY IN OUR ALLEY." (Hepworth.)

Featuring Mr. Alec Worcester and Miss Flora Morris.

Sally is the shining light of the miserable slum in which she lives, her bright and bonny appearance bringing light into



many a poor home. She is loved by Jack, a humble coster, who sells fish and vegetables from his burrow in the streets. Unbeknown even to herself, Sally has also another lover, in the shape of the young curate of the parish, who, having often seen Sally whilst district visiting, has fallen deeply in love with her. One Sunday, Sally and Jack set out together for a walk, and on their way pass the church, at the door of which the young curate is standing in his cassock, welcoming his congregation as they pass in. He begs the couple to come in, but Jack roughly refuses in spite of Sally's pleadings, with the result that Sally goes into the church alone, whilst Jack goes off in a huff. The following day, Jack comes round to Sally's house with a basket of flowers as a peace offering, but most unfortunately the curate has called that very afternoon to see Sally and her mother, and at the moment that Jack enters he and Sally are bending over the table, whilst the curate is engaged in bandaging up her hand which she has cut whilst sewing. Jack places the worst interpretation on this, and fling down the basket on the table dashes out of the room. He determines to try and drown his sorrows in drink and spend the most of the next day in a public house, where he is urged by his rough pals to go for the curate and have it out with him. Acting on this advice, Jack sets off accompanied

as if he were going to accept the invitation, but eventually remembering his cloth, and what is due to it, he refuses. Jack then sets upon him, and is starting to punish him unmercifully, when Sally arrives and tears them apart, telling Jack that he ought to be heartily ashamed of his conduct. Jack and Sally, however, make it up a few days later and go round to the young curate to ask him to put up the banns for them. The latter has in the meantime thought over matters, and realises that in the first place his duty lies with the church, and, in the second, that dearly though he loves her, a marriage between two people of such a different class as himself and Sally, would probably end in disaster. It is, therefore, with a sad heart, though smiling face, that he congratulates the young couple, and forgiving Jack for his assault of the previous week, promises that he himself will make them man and wife. The last scene is that of the wedding, with everybody in the best of spirits and Sally a blushing bride, radiant with happiness, and whilst the newly-married pair depart, amidst showers of confetti, the young curate stands looking wistfully after them, and after silently praying for a final blessing on the girl he loves, turns back again to the church wherein his future happiness and consolation must for ever lie.

Released February 23rd.

Length 900 feet.

"PASS IT ON!" (Hepworth.)

An old man is sitting outside a railway station smoking his pipe, and ruminating upon his youth, when a young woman



comes up to him, and asks him to be kind enough to hold her baby, while she buys her ticket, as she is already laden with parcels. This he consents to do quite willingly, and after about twenty minutes, thinking that she had been gone a long time, he sets off to see what has become of her, and finds to his dismay that she has gone off by train, and left the baby on his hands. Greatly upset he dare not take it home on account of his wife, so he writes a note begging whoever finds it to be kind to the child, and also adding the fact that he encloses £10 for expenses. Having done this he goes along until he meets a stupid-looking farmer into whose arms he thrusts the child, and departs. The farmer calls his wife to come and look at this strange occurrence, and she, after discovering the letter, takes £5 of the £10 enclosed, and altering the letter to correspond, gives it back to her husband with instructions to pass it on to someone else as quickly as possible. He, therefore, deposits the baby in the arms of a sleeping tramp, who, after he has got over his first shock of surprise, reduces the amount of money enclosed to £2, and then passes it on again. Thus the baby is passed on from hand to hand with the amount of money enclosed ever decreasing, until at length it is left in the shop of the village grocer, whose wife, after taking all the money that is left, which now amounts to the small sum of 10s., leaves it on the doorstep of the very man who was its original finder, who is naturally very disgusted to discover about half an hour

by half a dozen roughs, and comes up with the young clergyman in a quiet road, where, striking him in the face, Jack challenges him to fight him on the spot. At first the other seems

later that the same baby has come back to him, only minus the money. Afraid to face his wife, he leaves it on the doorstep, and departs to watch events from the other side of the fence, but to his immense surprise, his wife seems to quite take to the baby, and to be more delighted than anything else at finding it there, and the old man is extremely disgusted when he realises that he might have brought the baby home in the first place and saved his money.

Released February 27th.

Length 550 feet.

"THE PRODIGAL'S RETURN." (Hepworth.)

Featuring Mr. Alec Worcester.

William Blanchard, an old gentleman of about 70, learns one day, to his intense sorrow, that his only son, Arthur, has been guilty of forging his name at the bank for a large sum. The old man is so enraged that sending for him he instantly orders him out of the house, saying, that he never wishes to set eyes on him again. Two years go by, and Arthur, who has been brought down by drink and wild living to the utmost depths of poverty, is in the direst straits imaginable. One day he is walking down the wretched slum in which he lives when he sees a woman being ill-treated by her brute of a drunken husband. Arthur instantly interferes to protect her, and is struck senseless by the other, who is a far bigger and stronger man and not weak from want of food, as is the case with Arthur. He is taken to the hospital, and is kept there for about a month, and this proves to be the turning point in his life, for, on coming out, he determines that henceforward he will at least live honestly. Work, however, is very difficult to



get, and Arthur goes from place to place seeking it, and is always refused on the grounds that he is not strong enough for manual labour. At length there comes a day when a tract relating the story of "The Prodigal Son," is pressed into his hands by a passing clergyman, and he is so struck with the lesson that it conveys, that he determines he will go to his father, and ask his forgiveness. As a matter of fact, had he only known it, his father is more than willing to forgive him and have him back again, having long ago repented of his hasty action in casting him forth. Arthur sets forth on his long journey, and reaches the house one evening when his father is entertaining a number of friends at dinner. Afraid of facing the servants, Arthur determines to creep in at the study window and there await his father's return. The window, however, creaks loudly as he is opening it, and the old man who is dining in the next room, thinking he hears someone moving about in the study, goes in to investigate. The room is all in darkness except for a faint light coming in from the open window, and seeing a ragged-looking figure standing there, Mr. Blanchard imagines that it is a burglar, and taking a revolver from a drawer, fires at him. At the sound of the shot the guests rush in, and the room is flooded with light, when, to his overwhelming sorrow, the father finds that he has unwittingly shot his own son. Seeing the situation, the others silently withdraw, whilst the old man, heartbroken at the tragedy that has occurred, kneels down by the side of the prodigal, who has come home, only to die.

Released February 27th.

Length 875 feet.

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Releasing:—BISON 101, GEM and VICTOR Films.

"THE TRIBAL LAW." (Bison.)

A Hopi maiden was wooed and won by an Apache brave. The chief of the latter warlike tribe was enraged, and attacked the Hopis. Many of the Hopis were suffocated by the smoke from a greenwood fire lighted at the entrance to the Pueblo. The Hopi chief, whilst standing among the ruins and sorrowing for his dead, pronounced a new law: that any Hopi



woman who weds an Apache must die. Years pass. Little Starlight of the Hopi, loving and beloved, has many suitors, amongst them the taciturn Gray Wolf. Jose Seville, a grand specimen of an Apache brave, is in the Hopi country attached to a survey party. He saves the life of Crouching Panther, a Hopi warrior. Jose, separated from his survey companions, becomes pinned to the ground by a huge stone, and, after great and long suffering, is found by the beautiful Starlight. She nurses him to health; love is mutual, and amidst great rejoicing and with beautiful tribal ritual they are united. Joy is short-lived. Jose changes into the Hopi tribal costume. His squaw, in horror, sees the mark of the Apache on his breast.



Gray Wolf, in fiendish glee, sees it, too. He informs the chiefs, who pronounce the awful penalty of death upon the once happy pair. Jose is bound to one post, and Starlight to another. He is compelled to see her tortured, until, fainting, she is released and flung into a Pueblo to die of starvation. He is left to suffer a lingering death tied to the post. Crouching Panther has seen all. He releases Jose, who rescues Starlight and carries her into safety, far from fanatical laws and customs.

Released March 8th.

App. length 1,950 feet.

"THE TONGUELESS MAN." (Gem.)

The tongueless man comes into the lives of a young artist and his wife in a rather mysterious manner, but later proves a valuable help to them. The couple are dissatisfied with their lot, each not knowing why their love for the other has grown cold. She has not awakened to the full realisation of her love for her husband, and he, man like, allows the days and weeks and months to drift by without one demonstration of affection. One day another artist realises the situation and makes desperate love to the wife. He fails in his conquest, but instead awakens in her a real love for her husband. The husband becomes jealous and furious at the thought that his wife loves some one else. At last, in desperation, he goes out with the intention of destroying his supposed rival, but the tongueless man rescues him from a serious attempt at crime, and proves that the wife really loves him. The supposed friend is frightened away by the tongueless man, and a happy reconciliation is effected.

Released March 5th.

App. length 1,000 feet.

"IT HAPPENED THUS." (Victor.)

The bank in which John Allen and Co. have their account fails, and the company is compelled to shut down their factory. Allen manages to keep his anguish of mind from his sweetheart, Madge Dale, who persuades him to accompany her and her mother to their home in a suburban town, where Madge is preparing to give him a party that night. Their conversation is overheard by "Crafty Jim," a professional burglar, and he determines to rob Allen's house. While the party is in progress, Allen returns home, only to find "Crafty Jim" there. Allen tosses Jim his pocket book and orders him to leave. "Crafty Jim" goes, but on looking through the window sees that Allen is about to drink some poison. Allen will not listen to Jim's reasoning, and a terrible struggle ensues, in which "Crafty Jim" is the winner. He ties Allen to a chair and brings Madge to him. Madge learns of Allen's predicament, and, being a wealthy girl, offers him some of her money, which starts business going again for him. Later Allen and Madge do a good turn to "Crafty Jim" by gaining his freedom from jail and starting him on the right path.

Released March 8th.

App. length 1,010 feet.

"A RED MAN'S LOVE." (Bison.)

Lucy, the daughter of Major Brown, takes a ride beyond the stockade. She allows her horse to wander away and it is followed and caught by a young Indian warrior, Swift Deer, who sees her safely back to the fort. He worships the lovely "pale face." The trader, Alden, covets Blue Bird, Red Bear's squaw, and attempting to make love to her is attacked by the warrior, whom he kills. The Indians swear death to all the pale faces and take the warpath. Swift Deer decides to warn the fort, but seeing Lucy in the arms of Corporal Taylor, his anger is aroused and he joins his tribe. The fort is surprised. Swift Deer digs a trench under the stockade and crawls through intent upon killing Lucy and Taylor. Lucy sees him and runs to him as a friend. Her ingenuity disarms Swift Deer. He leads her through the trench and together they ride away and meet the Major and his company. On the way, the Indian sways and falls, and Lucy sees that he has been badly wounded when crawling through the trench. She proceeds alone and meets the cavalry, which dash up to the fort and rescue the decimated garrison. Swift Deer dies happy to have done the pale face lady a service.

Released March 12th.

App. length 1,010 feet.



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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
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"BILL BOGG'S WINDFALL." (A.B.)

Bill Boggs, a workman, falls heir to a vast fortune. He takes up his quarters in a palatial mansion, and gives a housewarming to his old workmates. The new life is all right, but



Bill can't get over the butler's beautiful coat. Then comes the news that the fortune is not for Boggs. Bill doesn't mind; he gets the butler's coat, anyway.

Released March 2nd.

Length 609 feet.

"COURAGEOUS BLOOD." (Lubin.)

Fernandez, chief of the Mexican Border Scouts, sets out to capture Rock, a cattle rustler, who is planning to steal cattle from Mary Burke's ranch. Mary accidentally stumbles on the



rustler's camp, and, being chased by them, is rescued by Fernandez, who holds them at bay while Mary rides for assistance. She returns in time for him to die in her arms.

Released February 27th.

Length 1,032 feet.

"THE TWO RUNAWAYS." (Kalem.)

Freddie, the son of a bank employee named Jackson, runs away with Bunkie, a simple-minded old man. That night robbers visit the bank at which Jackson is employed, and he is arrested for the crime. Bunkie and Freddie discover the



money hidden in a cave by the robbers, and being in turn discovered by the Sheriff, are taken by him to the prison, where Jackson is liberated.

Released March 2nd.

Length 1,015 feet.



"THE GOD WITHIN." (A.B.)

The woman is refused help by the man who has wronged her and, her child dying, another baby is substituted for her own. Later, the father of the dead child returns, and follows her

her home with the father of the baby she imagined to be her own. He asks her to return to him, but she refuses to acknowledge him, and is married to the other.

Released March 2nd.

Length 1,010 feet.

"THE MEXICAN SPY." (Lubin.)

Tom Loring, a colonel's son of weak character, is the sweetheart of Mary Lee, the paymaster's daughter. Tom, to pay



his gambling debts to Rivers, a Mexican spy, steals \$5,000 from the paymaster's safe. The spy blackmails him, forcing him to steal the plans of some forts, but Mary, by selling her jewels, replaces the money in the safe, and Tom is able to return the plans before the theft is discovered. Tom reforms and joins the army under another name, while Mary is sent to the border as a hospital nurse. The driver of her transport waggon turns



out to be Tom, who defends her from the attacks of Mexicans. Whilst he holds the enemy back, Mary rides for help, and arrives with a troop in time to save his life.

Released March 9th.

Length 2,044 feet.

"A MOUNTAIN TRAGEDY." (Kalem.)

Nell's guardian, Kincaid, sells a worthless claim to her lover, Danforth, and takes his departure by coach. Danforth, overtaking the coach, pleads in vain for the return of his money. Later, the coach is held up by a masked bandit, whom Kincaid suspects is Danforth. The bandit, wounded by the sheriff, is found dying by Danforth, who secures his confession, thus clearing himself.

Released February 27th.

Length 1,000 feet.



"THE CHRONICLES OF DON Q. (No. 2). (B. and C.)

Feiipe, Governor of Costelleno, pays Don Luis £1,000 to kill Don Q. Luis allows himself to be captured by the brigand, and poisons Don Q.'s wine. The brigand is, however, warned



by Isabellila, and he demands an exchange of wine glasses. Don Luis is thus cornered and at the brigand's mercy, but Don Q. allows him to go free.

Released March 2nd.

Length 1,113 feet.



"A DAY'S OUTING." (A.E.)

At a seashore picnic Mrs. Fat and Mons. Chicot persuade their wives to bathe, so that they may enjoy a game of cards. They cheat and quarrel, and are about to fight a duel, when

the news is carried to their wives. The wives at once pretend to fight, and the husbands forget their own difference in their anxiety to prevent trouble.

Released February 27th.

Length 409 feet.

"TWILIGHT OF HER LIFE." (Lubin.)

Lillian is given the care of her younger sister, May, and for her sake refuses to marry Tom Mason. When May grows up

ness fills her with thoughts of what might have been. Then Tom returns, and the shadows pass.

Released March 2nd.

Length 1,015 feet.

"A BUSINESS BUCCANEER. (Kalem.)

Agnes, a secretary, is in love with Tom, the son of the Hopewell Rubber Company's president. Tom discovers a valuable formula, which Hastings, the manager of a rival company, tries in vain to obtain. Desperate, he sends two accomplices



to womanhood she marries, and takes Lillian into her home. Lillian's life is lonely and sad; the sight of her sister's happi-

plices to rob the office. They are discovered by Tom and Agnes, who send a phonograph message for help by a dog messenger, and the thieves are captured.

Released March 2nd.

Length 1,010 feet.

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"TWEEDLEDUM AND FRISCOT WAGER FOR A WIFE." (Ambrosio.)

Tweedledum and Friscot, engaging in mutual confidences, are astounded when they each produce a photo of the same girl. A little discussion, however, convinces them of the uselessness of quarrelling, so they decide to prosecute the suit



together—each to do his best to secure the lady's preference. For a time all seems to go in favour of Friscot—Tweedledum is clumsy at her house, and when all three go riding together it is he who falls at every obstacle and Friscot who displays the superb horsemanship. At a dance, again, it is Tweedledum who rudely removes his shoes in public in order to put refractory nails in place, and is asked to retire. Finally, he is informed that his rival is the favoured one, and that the day of the wedding is fixed. But Tweedledum is not yet done with. In the midst of the ceremony he bursts into the room in the guise of a female, and, accompanied by two children, claims Friscot as "her" husband. Instantly all is uproar, Friscot's remonstrances are unheeded, and he is kicked out, while Tweedledum's offer to take the place of the missing bridegroom is smilingly accepted by the lady.

Released March 2nd.

Length 687 feet.

"THE CRITIC." (Ambrosio.)

A clever drama of theatrical and press life, taking one "behind the scenes" in more than a merely literal sense, and introducing a remarkably realistic staging of the stalls and stage of a theatre. Henry Miles, a dramatic author and well known, but fallen on bad times, applies for assistance to Lewis Roberts, the dramatic critic of the *European Express*, but is rebuffed. Miles is later in receipt of a letter from Mrs. Payne, a widow, asking him to use his influence with her son, an old pupil, to persuade the latter to recite some of his own poems at the Artists' Club—an invitation which the young man, through bashfulness, has rejected. Miles' persuasions are successful, and Oscar's recital is well received—by no one better than by the famous actress, Helene Laurent, whom Roberts, the critic, has escorted to the club. Roberts is a great admirer of Helene, and her praise of Oscar's work inspires him with jealousy, and leads him to pen a bitterly hostile notice in the paper he repre-

sents. In his disappointment at the tone of the article, Oscar is consoled by a letter from Helene, full of praise of his work, and asking him to call and read some of his poems to her privately. The *tit-a-tit* is interrupted by the entrance of Roberts, whose ill-feeling towards Oscar is increased when he sees with what favour Helene regards him. The enmity between the two young men seems likely to culminate in an open outbreak, but Helene averts trouble by declaring that she will marry the one of the two who writes her the best comedy. In due course Oscar's work is complete, and he takes it to Helene, whose praise fills him with delight. Helene writes to Roberts informing him that Oscar's comedy has been received, and asking for his. The critic is in a quandary. Without the ability himself to produce work equal to that of the man he criticises so unsparingly, he has recourse to Miles, and attempts to bribe him to write a comedy which Roberts can pass off as his own. Miles informs Helene and Oscar of the scoundrelly suggestion, and at their request pretends to fall in with it, supplying the critic with the book of Oscar's work, which Helene and Oscar have first, however, taken the precaution to read privately to the directors of Roberts' newspaper. The first night comes, and a finely presented scene, showing both the stage and the well-filled auditorium, illustrates its immense success. But when Roberts is about to appear in response to repeated calls for the author, Miles rises in a box, and, denouncing him as an impostor, throws the notes with which he has attempted to bribe him in his face, and points to



Oscar as the real author. The young poet is compelled to appear before the shouting audience, while the congratulations of Helene and her fellow artistes are just as warm. Oscar gains the hand of the girl he loves, while Roberts is dismissed by his employers, who have had proof of the fraud he has attempted.

Released March 13th.

Length 800 feet.

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"A WOMAN'S RIGHT." (Nordisk.)

Kurt Bornel, the popular author, is introduced to Elly, the daughter of Professor Lellingen. He falls a victim to the girl's charms and, after a little while, proposes marriage. He is accepted, and Elly becomes Mrs. Bornel. Kurt, however, is writing a new novel, and ere long his wife finds herself neglected. Turner, a friend of Kurt's steps in at this juncture. He commences by sympathising with Elly and offering to take her out and about. Elly is immensely flattered by his attention, and Turner's visits become more frequent. Things go from bad to worse and Turner ends by forcing his attentions upon the misguided woman. Kurt discovers that his wife is

suspicious circumstances, and that Mrs. Bornel's manner leaves much to be desired. Acting upon this letter, the Chief of the Police has both Mrs. Bornel and Turner arrested. The authorities decide to hold an inquest. At the appointed time, the witnesses are called, and, surrounded by the police, and all those concerned in the matter, the two surgeons make ready for the dissection. Suddenly, to the astonishment of all, the supposed corpse comes to life. For twenty-four hours Kurt had been, not dead, but under the influence of a curious drug which his medicine contained. Kurt explains how the drug was self-administered and Turner and Elly are acquitted, Elly receiving her husband's forgiveness.

Released March 2nd.

Length 1,920 feet.



unfaithful, and the shock, combined with the strain of overwork, brings about a nervous breakdown. Elly, who is now thoroughly repentant, expresses a desire to nurse her husband. The doctor agrees to this but admonishes her to be careful in giving a certain medicine that he has prescribed, as an overdose, or more than four drops at a time, will prove instantly fatal. Night after night, Elly watches by her husband's bedside, and faithfully ministers to his wants. One night, however, tired out, she falls asleep. Kurt wakes with a burning thirst, and, seizing the nearest liquid to him, his medicine, takes a long refreshing draught. Even as the doctor had said, the overdose proves fatal, and when Elly wakes a moment later, she finds her husband lying apparently dead. Frantically she calls for help, and despatches a maid to acquaint her parents with the awful news. Turner, who, since Kurt's illness, has been repulsed by Elly, cannot resist the opportunity for revenge. He writes a letter to the chief of the police, informing him that Bornel, the author, has died under the most

"THE NEW FILM ACTOR." (Nordisk.)

Jack learns that the Nordisk Co. are in need of a new actor for comic films. After a little preliminary practice on the kitchen maid he sets out for the Nordisk Studios. Three times he interrupts the filming of a subject and at length is forcibly ejected. He finds his way into numerous dressing rooms, and comes in for some very rough handling. Donning a soldier's uniform, he vigorously attacks a marble bust. With difficulty, he is restrained, and the producer, realising that there is only one way of getting rid of him, shows our hero a list of the Nordisk Co.'s requirements before they engage a new artistic. The "requirements" include falling from a balloon, drinking a pint of prussic acid, and getting run over by a railway train. An hour later, the would-be actor, almost unrecognisable, is brought back on a wheel barrow. He has fulfilled every requirement, and is promptly engaged by the delighted and astonished producer.

Released March 2nd.

Length 574 feet.

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"A STUDY IN DIPLOMACY." (Pathe.)

Cast:

The First Secretary..... M. Paul Numé
(From the Théâtre Comedie Française.)
Gaston Lardillac (his nephew and private
secretary) M. Sylvestre
Jules Bouquet M. Clery
César Liegeois M. Rogier
(Clerks in the office of the First Secretary.)
Suzanne (Lambertin's sister-in-law) Madame Maclec
Madame Marielle (Lambertin's mother-in-
law) Madame Lange
Gilberte Lambertin (Lambertin's wife) Mlle. Clarens
Madame Liegeois (wife of César Liegeois) Madame Nerac
Hercule Lambertin M. Prince

We have the pleasure of announcing this week a most attractive film, representing the adaptation of the well-known French farce in two acts, and entitled "A Study in Diplomacy," the principal part in which is played by that versatile actor, M. Prince, supported by a most efficient and notable company, including M. Paul Numé, a star actor from the Théâtre Comédie Française, Paris. The first act introduces us to the Lambertin family, including mamma-in-law, an elderly lady of vivacious temperament, and the head of the house, Hercule Lambertin, who occupies the post of clerk in the office of the First Secretary to the Minister of the Interior. This official, when not overburdened by the cares of State, is a connoisseur of the fair sex, whom he finds so irresistible that when his clerks require promotion, they find it beneficial to send their wives to solicit the desired favour, certain of success if the fair ambassadress be young and pretty. This gentleman is blessed with a nephew, a sprightly youth gifted with a similar weakness, who performs the arduous duties of private secretary to his avuncular relative. It so happens that the post of sub-prefect in a small country town has fallen vacant, and the Minister requests the First Secretary to find a suitable occupant from among his clerks. On the same day that this request is received by the Secretary, his nephew happens by chance to meet M. Lambertin's wife, Gilberte, in the street, hampered by a number of heavy parcels. At once his native gallantry points out to him the only possible course to pursue. Although he has not the faintest idea that the charming vision that has just passed him is the personal property of his uncle's clerk, he, without hesitation, accosts the lady and proffers his assistance. Madame Lambertin gladly transfers her burden, and together they set off for her home. Arrived there, the secretary finds himself impaled upon the horns of a dreadful dilemma. Reason urges his departure, his duty being accomplished. Cupid, naughty little boy, whispers him to linger. What excuse can be made to warrant such dalliance? While his eyes sadly roam round the apartment in search of inspiration, they suddenly light upon a large portrait of a gentleman upon the wall. Heavens! it is the photo of Hercule Lambertin, his uncle's clerk. Madame Lambertin sees his start of surprise and enquires the reason. Breathless, the youth asks how the portrait comes to be there, and the answer: "That is my dear husband," is unnecessary, for the original swiftly and sus-

piciously enters the room and demands an explanation. In a moment the young man's dream is shattered. Nothing, surely, remains but retreat. So it would seem, but the diplomatist rises superior to an occasion which would overwhelm a lesser being. In a moment his mind is made up. Like the Emperor Napoleon, as with all great minds, to think is to act. He remembers that in his pocket he has the letter from the Minister, received only that morning, requesting his uncle to find a new sub-prefect. Swiftly he explains the situation. He is there upon an embassy, the bearer of the best of news. Lambertin has only to say the word, give his assent, and the sub-prefecture is his. Hearing this piece of intelligence, the husband casts suspicion aside like a mantle, and figuratively arrays himself in the cocked hat and embroidered coat of a sub-prefect, while Madame and mamma-in-law mentally spend the salary. The most succulent orange, however, contains bitter pips. To descend from the breezy uplands of parable to the hard and sun-baked plain of facts. The wily secretary introduces as a condition of acceptance that, to obtain the coveted post, Madame Lambertin must make a personal application to his benevolent uncle. In vain the ladies protest, in vain Lambertin, scenting danger, storms, and indulges in acrobatics of a pugilistic nature. M. Lardillac, the secretary, is obdurate; there is no possibility of a compromise, no other way of obtaining the coveted position, and with this statement he takes his leave. Left to themselves, Lambertin, his wife, and mother-in-law hold a council of war. The ladies deprecate the hostile and uncompromising position taken up by the husband. They, being diplomatists by nature, are sure that a way can be found to meet the situation satisfactorily to all parties. In due course Lambertin goes off to his office and thus leaves the field clear. It is then arranged that instead of Madame Lambertin going to see the First Secretary, her mamma shall go in her place, and ask for the vacant post to be conferred upon her son-in-law. This plan, however, does not work; for the First Secretary is by no means impressed by M. Lambertin's mother-in-law. It so happens, however, that Madame Lambertin's sister, who is a widow lately returned from New York, pays them a visit. She learns of the predicament they are in and promises to help. Accordingly, she calls upon the First Secretary, giving her name as Madame Lambertin, and easily persuades him to recommend Lambertin for the vacant post of sub-prefect. In Act II. we find the Lambertins duly installed at Chateaux-Vieux. One of Lambertin's first duties in official rôle is to quell a strike, and this he proceeds to do in a manner quite Napoleonic. Meanwhile, the First Secretary makes up his mind to pay a visit to his former clerk, and incidentally to his wife or, rather, to the lady who he thinks is his wife. Arrived at Chateau-Vieux he soon discovers his error, but consoles himself by marrying the lady who, under the name of Lambertin, took his heart by storm, and the play ends in a torrent of mutual felicitations.

Released March 8th.

Length 2,469 feet.

"THE LUST FOR GOLD." (Pathe.)

This is a grim story of Russian cupidity, played against a dull, oppressive winter's background. The master scene has the quality of grip in it, and some very tense action takes place in it. The main scenes of the story are laid at Probochenieff, a lonely, desolate place, with a still more desolate railway station, under the control of Ivan Vasilieff, the station-master. Vasilieff one evening receives a large parcel of gold, to be taken charge of for the night, and the same evening he receives an invitation to a dinner party in the next village. Vasilieff, who



already feels nervous on account of the gold, decides to get his clerk to act as escort to his wife, who is anxious to go to the party. This leaves him alone in the dreary station, with the wearisome duty of waiting for the mail train, which should arrive about 8 o'clock. Now, the news of the gold being deposited at Probochenieff station has been bruited in the village, and a number of rough characters, their avarice excited by their knowledge, have resolved to rob the station-master. The question is, how is one of their number to get into the room at the station, where he is in the habit of receiving goods, and where the telegraph instrument is installed. The question is discussed at length, and a diabolical plan is eventually arrived at. This plan necessitates one of the gang being placed in a coffin, which is to be carried to the station under pretence that it is to travel by the mail train. The scheme is carried out, the coffin with the living man inside being borne to the station. Vasilieff hears that it is to remain in his keeping, with superstitious terror, and reseats himself, after the peasants have withdrawn, with a shiver of fear. He has, however, pushed his fear back to the inner recesses of his mind, and is steadily working at his papers, when the lid of the coffin is gently forced aside, and the man inside steps out, knife in hand. He springs upon Vasilieff, but the latter, although taken unawares, fights desperately, superhuman strength seeming to be given him from his superstitious fear. He succeeds in overmastering the man, and in flinging him back into the coffin, over which he drags the heavy lid. Upon this he seats himself astraddle, forcing down the man inside and panting from his horror and exertion. For a few moments, whilst the lid moves heavily from the efforts of the man inside the coffin, Vasilieff looks distractedly round. What is to be done? To move and release the man would mean death. In his abstraction, his eye alights upon the transmitter on the table, and dragging himself and the coffin beneath him, an inch or so nearer the table, he is able to stretch out his hand and tap a message for help to the next village. It is received by the operator there, and help being summoned, an engine mounted by armed guards is sent down the line. Probochenieff is reached only just in time, for the rest of the thieves, concluding everything to have been carried through without a hitch by their companion, are forcing the station house window at the very moment the guards appear. A shot just saves Vasilieff from being brained from behind, and whilst the thieves are being pinioned, he is helped to his feet. The coffin lid is then removed, but the man inside is found to be lifeless and limp.

Released March 1st

Length 1,114 feet.

"THE TEMPTRESS." (A.K.)

An adventuress, calling herself Octavia Handsworth, becomes intimate with an elderly jeweller named James Elkins, whose son has recently been promoted to the rank of lieutenant. Octavia, although she has already enchained to her a man named Lindermere, seeks to entangle young Elkins, who, indeed, falls under her spell. Lindermere then becomes furiously jealous of his rival, and the woman using him as a pawn in her game, declares that if he will only procure for her a necklace which she knows to be in the possession of James Elkins, she will marry him, and so put his jealous doubts of



her at rest for once and for all. Lindermere, overjoyed at this promised fulfilment of his hopes, steals the necklace, which he hastens to hand over to Octavia. At the last moment he discovers she has played him false, for the young lieutenant is concealed in his rooms. Lindermere, with the necklace, takes to flight, jumping into the motor waiting for him at the door. The lieutenant follows in the hope of recovering his

father's property, and is able to spring on to the back of the car as it starts. From this point he climbs into the car and attacks Lindermere. A desperate struggle takes place, the chauffeur never relaxing the speed of the car. The police, seeing the flying car and the two men locked in each other's grip, follow on motor cycles, and fire after the car, the flight of which is ultimately brought to an end. The two men, however, are mortally wounded, and expire miserably in hospital, both the victims of an unscrupulous woman.

Released March 1st.

Length 765 feet.

"A DAUGHTER OF EVE." (*Italian Art.*)

Lola Matavelli, a girl of good family, finds herself in great distress through want of money and the ill-health of her widowed mother. She accordingly resolves to put her shoulder to the wheel and to obtain a situation as a governess. After making application at an employment agency, she is sent with letters of introduction to one or two heads of families, who are looking for suitable governesses for their offspring. In every case, however, she finds her good looks and her well-groomed appearance draw down disapprobation upon her, and she is forced to the conclusion that any penniless girl who wishes

at the thought of his milk-sop young nephew being under her tuition, and promptly dismisses her from his mind. However, time at his sister's charming country residence hangs heavily on the captain's hands after the first few days. There is nobody with whom he can flirt, and reading the newspaper and smoking cigars grows too monotonous for his good temper, which, truth to tell, is a good one, his main fault lying in a rather unkind propensity for ridiculing and teasing others. This propensity leads him, in the circumstances, to commence making love to Lola with the sole object of amusing himself at her expense. He culls the choicest roses in the garden for her, sends her unsigned notes breathing ardent affection, and lies in wait for her at all hours. Lola sees through Fratelli's make-believe courtship, and is deeply hurt by his unkindness, the more so that she is constrained not to show her resentment. This feeling is followed by a strong desire to make the captain look small, and although she contains herself for weeks, she is at length compelled to drop the mask, and, like a true daughter of Eve, to show herself in all her beauty, with the additional attraction of one of her prettiest gowns. The scene takes place in her own little sitting room, into which the captain has penetrated with one of his offerings of flowers. Thereafter is a breach between the two. The captain, now thoroughly



to live must sacrifice everything making life worth living. However, Lola is pretty plucky, and the thought of her invalid mother worrying over bills in comfortless lodgings, determines her to make a big effort. Her appearance, first of all, she decides, must be changed, and she at once sets about dragging her hair back in the most unbecoming style, and donning an ill-fitting blouse and skirt. A pair of spectacles completes the disguise, and thus equipped, Lola proceeds once more to look for a situation. This time she is more successful, and secures a position as governess to a loutish youth, whose mother, when making enquiries at the employment agency, frankly asks for somebody of unprepossessing appearance. So for months Lola endures the humiliation, to a woman the worst of all, of knowing that her appearance calls up a smile of amusement, and of being treated to that extreme measure of condescension usually meted out to unfortunate governesses. Then her employer's brother, Captain Giovanni Fratelli, comes to pay his sister a visit. The captain is a bachelor, with whom all the world is well, and whose chief enjoyments in life are apparently a pretty woman and a good cigar. He is introduced to Lola as the new member of the household, smiles broadly

ashamed of himself, dare not approach Lola, and has to suffer the humiliation of seeing her disdainfully avoid him on every possible occasion. Moreover, he has now honestly fallen in love with her, and Lola's revenge, did she but know it, is complete. Unhappily, Lola is suffering too, for she has also lost her heart, womanlike, to the man who has made her suffer, and now spends her scarce leisure time in inventing excuses for him. The position, however, grows intolerable to her, and at length she gives her employer a month's notice. The captain, thinking she is leaving to escape him, feels still more miserable. The mask, however, is destined to drop once again. There is talk one afternoon of the captain marrying, and his sister, a born match-maker, chats gaily of a splendid match in view for him. Lola, listening to the conversation, allows her distress to overcome her, and drops a fragile tea cup she is holding. Fratelli observes her agitation with delight, as a hopeful sign, and at the very first opportunity he openly begs for forgiveness for his past ungentlemanly conduct, and pleads his love. Lola acknowledges hers, and leaves governess days behind her for a happier life.

Released February 26th.

Length 2,037 feet.



"THE ORPHAN." (*Pathé*.)

Some very pleasant English meadow and farmyard scenes are introduced into this film play, which has the merit of being very largely free from turgid irrelevancies in the one phase of life it depicts. It is quite a homely little film, and no attempt has been made to touch upon anything of a complex nature. The story merely deals with a child, Agnes Stewart, who, left an orphan through the death of her father, a burly stoker, finds herself sent away into the country to her uncle's farm.

the two is almost lover-like, and when the painter bids her good-bye he promises the girl to come back again. The meeting has also the effect of causing Agnes to revolt definitely against her uncle's treatment of her, and that same night she replies with spirit to his harsh grumblings. She refuses to remain longer beneath his roof, and leaves the house to ask shelter at the vicarage. The vicar, who has always shown her some kindness, takes her in, and as the days go on the girl, under his kindly care, gains the spirit of youth which was previously lacking in her. The vicar, hearing of her one



Her uncle is a rough, harshly speaking man, who resents the added burden to his responsibilities, in spite of the £50 which Agnes brings with her from her father's employers. Robert Stewart treats the child badly, forcing her to do her share of manual labour, and feeding her indifferently. Her wistful-looking little face tells the story of her suffering, and it one day attracts the notice of a young artist, who makes a rough sketch of her. From this sketch he later on draws and paints a larger composition, which gains him renown and puts him on the road to a comfortable living. Six years later he can look the world in the face and laugh. But he is scarcely content, for the memory of his first model comes frequently to torment him, and to remind him that he has been remiss. Eventually, he sloughs his inertia and seeks her out again. He finds her grown into a girl of some seventeen years, but with the old, wistful expression to remind him of the child. The meeting between

little bit of romance, then takes upon himself to summon the painter, and has the satisfaction of seeing the love story already begun end in the approved manner.

Released February 22nd.

Length 1,966 feet.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"THE OLD PROSPECTOR." (Nestor.)**

Thomas Boone, an old prospector, finds his later years embittered through continued failure. It preys on his mind and health, until he is insane upon the subject of his non-success. His wife and daughter, Moll, endeavour to humour and encourage him, but without avail. Art. Wilbur and Will

the feeling that he has been robbed of his heart's desire, of the fruits of his years of arduous toil, works him into a frenzy of hate and avarice. He silently follows Will, attacks, and kills him. He returns stealthily. Art. is suspected, can give no account of his actions that night beyond the fact that he was asleep, and he is arrested and taken to gaol. The day of the



Brown are partners in Prospect 77. Both are in love with Moll, but Will, seeing that Moll is more attracted by his partner, keeps his love silent. The boys make a strike of considerable value, and joyfully take specimens and the news to the Boone family. The strike is of such proportions that the partners deem it necessary to guard the mine, and Will takes the first night watch. Old Boone fondles the specimens, and

execution arrives, and the awful fact is impressed upon the old prospector's brain; he confesses to his wife and daughter, who assist him to mount his horse, and accompany him to the gaol. Boone arrives in a dying condition, but in time to prevent the young man being hung. Art. and Moll decide to take care of the bereaved mother together.

Released February 22nd.

Length 977 feet.

"HER AMBITION." (*Powers.*)

Featuring:

Miss Florence Barker.

Fritzi becomes acquainted with a wealthy young doctor, and invites him to her home. There he is introduced to an older sister, who is ambitious, and realises that if she can catch the doctor she will be in a good position. Florence, therefore, sets her cap for him, and he, in due course, proposes and is accepted. Florence commences to spend his money recklessly as

tionship. In his ignorance, the husband mistakes the natural signs of affection which are passed secretly between them, and imagines that the newcomer has robbed him of his wife's love. In a fit of anger he releases a bear from one of the cages, knowing that it will meet his supposed rival. The bear attacks his wife, Marie, and she is obliged to take her little child and fly. The bear follows her until she comes to a deep ravine, which she has no means of crossing. In the nick of time three peasants come by. They form themselves into a living bridge, and Marie hastens over it with her child. The peasants then



soon as they are married, and, finally, to continue the pace and to furnish her with money with which to indulge her extravagant fancies, he speculates on the Stock Market. Eventually he is ruined. In the hour of despair, Fritzi is the comforter, and it is through her that the ambitious wife is brought to recognise her folly.

Released March 5th.

Length 935 feet.

"THE BRIDGE OF LIFE." (*Prieur.*)

Marie Mather obtains work for her brother, an ex-convict, in her husband's travelling circus without disclosing their rela-

make good their escape. Now that there remains no danger of pursuit by the animal, Marie remembers that her brother will have to face it. Depositing her little one in a place of safety, she hastens back to the circus, and finally succeeds in shooting the infuriated beast. Unfortunately, she is too late, for she finds her brother mortally wounded as the result of his brave attempt to master the creature. Her husband arrives upon the scene, thinking to gloat over his triumph. It is then that Marie tells the truth at last, and brings home to him the folly of his insane act.

Released February 26th.

Length 1,950 feet.

SELIG POLYSCOPE CO.,

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"MILLIONAIRE VAGABONDS." (Selig.)

Cast:

Dustin Lains	Harold Lockwood
Pike A. Long	George Hernandez
Mrs. Knobhill	Eugenie Besserer
Mr. Knobhill	Wheeler Oakman
Otto Sellers	Frank Richardson
Chauffeur	Clyde Garner

The prologue of this amusing dissertation of measured wealth shows a band of pirates of the old school burying their treasure. Three centuries later a precious pair of tramps discover the treasure chest, bared by the drifting sands. They buy an auto, a lot of flashy jewelry, misfit clothes, and, finally, as a matter of form, visit a Turkish bath (but do not like it). They then invest some loose millions in a palace and give a reception. Count Nowakount engages guests for the function, but they leave in disgust when the hobos release their table manners and dancing diversions. They quickly decide that high life



is too uninteresting, get back into their rags and take to the ties, and again become happy hobos.

Released March 9th.

Length 1,020 feet.

"BUCK'S ROMANCE." (Selig.)

Cast:

Buck Madden	William Duncan
White Fawn	Myrtle Stedman
Swiftwind	Lester Cuneo
Mrs. Madden	Florence Dye
Dave Williams	Rex de Rosselli
Mrs. Williams	Mrs. C. Sells
"Kid"	Buck's Horse

Buck Madden, a sportive cowboy, backs his pinto against anything on the reservation for speed and bottom. Chief Swiftwind, puts up all his possessions on his own horse. Being shy on cash, he puts up White Fawn, his daughter. The cowboy wins the bet, but will not accept the girl, as his wife is due at his ranch that very afternoon. White Fawn is

obsessed with the idea that she belongs to the bashful Buck Madden, and she bobs up serenely, wherever he goes, much to his embarrassment, until he seeks the protection of his wife who explains the situation to the matter of fact maiden.

Released March 13th.

Length 1,017 feet.



"THE GOD OF GOLD." (Selig.)

Cast:

Dick Arnold, Financier	Thomas Santschi
Gerald Alrich, Artist	Herbert Rawlinson
Edward Jenner, Doctor	Eddy James
John Miles, Soldier	Wheeler Oakman
Tom Reynolds, Farmer	Douglass Simpson
Miss Craven, an Heiress	Bessie Eyton
Agnes James, Dick's Sweetheart	Camille Astor
Mrs. James, Agnes's Mother	Lillian Hayward
Lily Arnold	{ Dick's }
Frankie Arnold { children }	"Baby" Lillian Wade
	Frankie Wade

Five young men, hopeful and glorying in their strength.



begin buckling on the armour of the work-a-day world, and outline their ambitions at the stag dinner. The artist is for creative things; the doctor is aflame for science; the soldier observes the glories of conquest; the hardy, wholesome farmer observes the advantages of useful life in supplying the world

with substance; but the financier tells how he will surpass them all in the accumulation of gold. With this engrossing incentive, the picture follows his feverish ambition as he forgets wife and family and soils the escutcheon of an honoured name, with all the joy in life subordinated to mere grovelling after gold. He loses family and friends and grows more mean and miserly, until at last he finds himself in age, utterly alone, save for the valet he has schooled in his own mould. As he dreams alone by his fire he sees the group of early friends, and sees their success in the higher things in life. It so moves his conscience that he flings into the fire his only friend, money, and falls back dead. Then his miserly valet rushes in and, wailing, snatches the charred remnant of a wasted life from the flames and sneaks away, leaving the dead unmourned.

Released March 9th.

Length 1,016 feet.

"OPITSAH." (Selig.)

Cast:

Jim McGuire, a young Adventurer in the West,
where independent air makes him unpopular Thomas Santschi
Tom Jervis, a brutal, but popular Miner Wheeler Oakman
Jack Warner, Sheriff Fred Huntley
Opitsah, an Apache Maiden Bessie Eyton
Chip Ortego, Cowboy Ferdinand Galvez
An Ancient Squaw Lillian Hayward
Mother of McGuire Eugenie Besserer

A simple story of Indian devotion from the lonely land of the great South-west with a natural heart throb, which is very vital and absorbing in its appeal. Opitsah (the sweetheart), a charming Indian maiden, while befriending the only white man, McGuire, who has ever been civil to her, stops him from killing Jervis, her brutal assailant, and eventually saves him from a lynching. She loves McGuire, and lives with him, and



keeps the secret of his mine—but he forgets all her devotion and leaves her to spend his fortune. He returns with his mother, to the place where he struck it rich, and there finds the faithful Opitsah and a little stranger. His mother urges an honourable marriage. He complies, and they are happy ever after.

Released March 13th.

Length 1,017 feet.

"SAMMY ORPHEUS." (Selig.)

Cast:

Sammy Thomas Santschi
Captain Randolph Frank Richardson
Proprietor of the Restaurant "Bunny" Feeham
A Cannibal Queen George Hernandez
Jennie, Sammie's Girl Bessie Eyton
Kate Eugenie Besserer
Mrs. O'Rourke Lillian Hayward



Sammy, a good-natured, lazy, whimsical, wandering minstrel, has only one object in life, and that is to please himself with playing his flute. It gets him into manifold difficulties, and it also extricates him from them—so that he is content to drift through life to the easy music of his own making. He becomes a stowaway in a ship, but escapes hard labour through his music. He joins an exploring expedition, and captures the fancy of the queen of the jungle. His escape from her attentions is thrilling and amusing. In making his getaway, he becomes a modern pied piper, causing not only rats and humans, but lions, elephants, and other denizens of the jungle to follow him in mute surrender, their savage eyes turned to gently admire by the sweet awe of music.

Released March 13th.

Length 1,034 feet.



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Releasing:—ECLAIR, ITALA, TYLER, and AMERICAN STANDARD Films.

"THE TWO BOTTLES." (*Eclair*.)

A country man, Felix, a patient of Dr. Grenot's, by way of appreciation for services rendered, presents the doctor with a bottle of brandy. Dr. Dancourt, a colleague, calls about the same time, and brings to Grenot a bottle of powerful but poisonous mixture which he has discovered for use in nerve

whilst the issue remains in the balance, but happily Grenot is restored, and all ends well.

Released February 20th.

Length 890 feet.

"FUNNICUS in LOVE WITH AN ACTRESS." (*Eclair*.)

Alette is a star at a music-hall. Funnicus has a box, and is absolutely entranced with her performance. At the stage-door



cases. Both the bottles are very much alike in outside appearance. The doctor puts the poison in a cupboard, and a little while after the doctor's footman puts the bottle of old brandy there also. Martha, the doctor's daughter, and Dancourt go off for a stroll together while Dr. Grenot wanders off to enjoy a cup of coffee flavoured with the brandy under the trees in the garden. But the maid who fetched the brandy gets the wrong bottle, with the result that the doctor drinks poisoned coffee. He is at first a little surprised by its taste, and later alarmed by the symptoms which seize upon him. Half paralysed from the effects of the poison, he scribbles a note in his pocket-book, then blindly gropes along the garden terrace in search of aid. He is discovered in a state of collapse by the domestics, and carried indoors, where happily Dr. Dancourt has returned, and is enabled to render assistance. Martha is distracted with grief

and at her apartments he makes several ineffectual attempts to become acquainted with the lady. By chance, he learns that she requires a butler, and succeeds in persuading the real applicant to change clothes with him; thus he gains access to Alette's house. There is some very comical business where the supposed footman finds great difficulty in concealing his affection, and in performing his official duties. Alette has other lovers, and when they call, Funnicus makes it his business to get them dismissed. He fills their pockets with Alette's things and accuses them of theft; assumes the character of a hooligan and terrifies them, and finally fills a note sent by one of them with pepper, so that when Alette opens it she has a terrible attack of sneezing. At last, he confesses himself, and the beautiful star takes compassion on him.

Released February 27th.

Length 650 feet.



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Releasing:—ECLIPSE-RADIOS Films.



"THE MYSTERY OF THE ELK CITY BANK." (*Urbanora.*)

The night watchman at Elk City Bank is murdered mysteriously. The police can find no trace of violence, and apparently nobody has entered the bank after closing time. Some what baffled, the sheriff declares that only one man can solve the riddle—Arizona Bill, who at one time made a name for himself as a detective of wonderful powers. Bill is interviewed on his ranch, and consents to try his hand. He bids his wife Betty a fond farewell, laughing at her fears, and rides to the bank, where he proposes to spend the night. About midnight he is roused by a slight movement. A board on the floor is pushed aside, and a large cobra snake glides through the opening. Bill watches it for a moment, and then shoots at it, killing the reptile instantly. Hurrying to the window, he sees in the moonlight two Chinamen slip out of the basement window, and run silently down the street. Bill is after them without delay, and, seeing them clamber into a waiting motor-car, he obtains a car from the nearest garage, and is seen speeding after the thieves. A wild and exciting chase ensues—at length the cars are abreast, and Bill leaps into the other

gang, and attempts to fondle Betty before the eyes of her helpless husband. Betty, however, proves her pluck, and, seizing a dagger hidden in her bosom, she stabs the Chinaman to the heart. He falls without a groan, and Betty flies to release Bill. Together they lift the body of Mung-fou to the window. Outside, the gang see their chief's silhouette bending over Betty, and are content that everything is well. Bill, in the meantime, arranges fuel in the corners of the hut, and proceeds to fire the terrible den. Seeing the smoke, the Chinamen rush in, and Betty and Bill, in the excitement, makes their escape by the only exit, fastening it after them, thus catching the "Cobra" like rats in a trap. The den is soon a mass of flames, but our hero and heroine are well on their way back to Elk City, where their story is told, amid wild cheers for Arizona Bill and his plucky wife.

Released March 5th.

Length 1,770 feet.

"PERCY'S EXPRESS DELIVERY." (*Urbanora.*)

Percy is engaged as errand boy to a furniture dealer. His master tells him to deliver half-a-dozen chairs to an address about two miles distant. He hangs the chairs round himself, and starts off. A street juggler attracts his attention; he cannot see over the crowd which has gathered, so, piling the chairs one on top of another, he climbs to the top. The erection collapses, and Percy falls into the crowd. A little further on his journey he finds a bicycle, apparently ownerless. He mounts it, still carrying the chairs, and rides down a flight of steps, runs into a carriage, upsets a party outside a restaurant, gets caught on a crane, and swung over the river, and at last falls over a weir, where he loses the bicycle and the chairs. Not to be done, he purchases six tiny chairs from a toy shop, and delivers these to the customer—to the latter's intense indignation.

Released March 5th.

Length 310 feet.



while travelling at full speed, taking the occupants by surprise. He holds them up with his pistols, binds the hands of his captives, who are now, apparently, quite cowed, and, stopping the car, makes them dismount into the road. They utter a soft coo, and from the bracken undergrowth appear a dozen or more Chinese. Silently they spring on Arizona Bill, who is quickly overpowered and carried off to the den of the "Cobra," a gang of desperate thieves. The leader, Mung fou, gloats over his victim. Searching in Bill's pockets, he finds a portrait of Betty, and, struck by her beauty, he orders Bill to tell him where she can be found, using tortures of fiendish nature to extract the information. At last Bill is forced to sign a letter to his wife to come to him with the bearer. A few hours later she is brought to the den. Mung fou dismisses the rest of the



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"THE SCOOP," (Lithograph.)

Cast :

Beulah Mead, a girl reporter.....Miss Edith Storey
Mr. Hawkeye, Managing Editor

Mr. Roger Lytton

Marvin, the *Star* Reporter.....Mr. Frank Mason

Cornelius J. Smith, Multi-Millionaire

Mr. Robert M'Wade

Cornelius J. Smith, jr., "Gardener" and Son

Mr. E. K. Lincoln

All the newspapers in town have failed to get an important interview with Cornelius J. Smith, the multi-millionaire. Beulah Mead, a young society reporter on the *Sun*, asks permission to try to get it. She arrives at the barricaded summer home of the millionaire, gets over the wall, and meets Cornelius

"MRS. LIRRIPER'S LEGACY," (*Vita-graph*.)

Cast :

Mrs. Lirriper Mrs. Mary Munnice

Major Jackman Mr. Van Dyke Brooke

Mr. Edson Mr. Courtenay Foote

Lemmy Jackman Lirriper, age 4 Master Slater

Jemmy Jackman Lirriper, age 10 George Stewart

M. Fleury Mr. E. R. Phillip

The first part of the picture shows the bringing up of Mrs. Lirriper's adopted grandson, Jemmy Jackman Lirriper, by Mrs. Lirriper and the Major, their games and their affection for each other. Solicitous about his education they send him to a boarding school, although the parting almost breaks their hearts. Just before his vacation, Mrs. Lirriper receives a visit from a



J. Smith, jr. He is working in the garden and dressed accordingly, and does not tell who he is. She cannot find the object of her search unassisted, and Cornelius agrees, for a kiss, to assist her and tell her where she can find his father. She finds him in the lake swimming, without a bathing suit. Sitting on his clothes she demands an interview. He dare not come out, and soon grants her the desired interview. She thanks him for his kindness and leaves the coast clear. She has to pay two kisses to "Connie" to get out of the garden. She seems to be indignant, but finally laughs as she bids him good-bye. It is a big victory for her. She secures the interview for her paper and makes a "scoop." Cornelius J. Smoth, jr., calls on her at her home, and she finds out, when she sees his card, who he is. He proposes, she accepts, and he makes a "scoop."

Released March 20th.

Length 1,017 feet.

man from the French Consul's telling her that an Englishman who is sick at Sens, France, has made her his sole heir. She is puzzled to know who it is, and makes up her mind that she, the Major, and Jemmy will visit Sens, and if possible see the dying man. They go after great preparations. Arriving at Sens, Mrs. Lirriper is shown to the sick man's room. At first he is so changed that she does not recognise him, but when he looks at her she knows it is Jemmy's father, Edson, who deserted his wife. At first she upbraids him, but struck with pity at his miserable condition she prays for him, and then when he asks to see Jemmy she brings the boy to him, though without telling him who the sick man is. Jemmy kisses his father, whom he thinks a stranger, and at his request prays God to forgive him, and, clasping his child's hand, Edson passes away.

Released March 20th.

Length 1,013 feet.



"THE AWAKENING OF BIANCA." (*Vitagraph.*)

Cast:

Bianca Miss Zeph Keefe
 Nicola Mr. Leo. Delaney
 Guiseppe Mr. Charles Edwards
 Angello Mr. Charles Kent
 Silverstein, Hair Merchant Mr. Hal Wilson

With all the refined intensity of Italian love, Nicola pays court to Bianca, the daughter of Angello, who runs a fruit store and for whom Nicola works. Guiseppe, who is somewhat of a dandy, wins the girl's affections by his assertive demonstrations which appeal to her. Nicola leaves Angello's employ, and by hard work saves enough money to buy a fruit stall of his own.

through the window, and just as the merchant takes the shears in his hand to remove the long raven tresses of Bianca, he rushes into the place and stops the merchant and denounces Guiseppe. He takes his savings from his pocket and places them in the hand of Bianca, telling her to take the money to her father to relieve their necessity. Hurriedly he leaves the shop, followed by Bianca, who overtakes him and insists that he take back the money, that she is not deserving of his kindness or love. She now realises the difference between Nicola's true heart and the false pretensions of Guiseppe. Nicola declares his love, and asks her to become his wife. She is only too happy to place her future in the care and protection of the man willing to make such unselfish sacrifice in her behalf.



Angello is stricken with a serious illness. Bianca is obliged to care for him and their fruit stand is closed, their income stops and they come to need. Bianca determines to sell her beautiful head of hair to secure means. Guiseppe, still declaring his love, sees an opportunity of making a commission on the sale of his sweetheart's hair, and takes her to the hair merchant with a greedy desire to profit by its sale. As Bianca and Guiseppe are entering the merchant's shop, Nicola, on his way to close the transaction for his fruit stand, sees them enter. He watches

"THE CURIO HUNTERS." (*Vitagraph.*)

Cast:

Professor Hunter..... Mr. George Hunter
 Bill, the Sailor..... Mr. Marshall P. Wilder
 His Two Shipmates

Messrs. Hughie Mack and Ned Finley
 Captain of the Ship Mr. Robert M'Wade
 In search of curios among the South Sea Islands, Professor Hunter directs the Captain of the vessel to stop at one of them.

Landing with the sailors, the Professor makes his way to the village which is deserted by the inhabitants, who have all gone on a fishing excursion. Among the sailors is one Bill, a little runt, who is given to generous libations from his inseparable black bottle. They all enter a large hut, used as a temple of worship to a Billikenlike god enthroned on its pedestal in the centre of the room. The Professor esteems it as a rare specimen of barbaric art. In their anxiety to get away with it before the return of the natives they forget all about their companion Bill. When they reach the boats the sailors miss Bill, and two of them return to the hut for him. They find him reclining on the pedestal of the god. Recognising Bill's strong resemblance to the late occupant of the Temple, they decide to fix him up a little more like the idol, await the return of the fishing party and see the fun. The cannibals come back, and find their god full of animation and "booze." They are delighted and feast Bill on the fat of the land, attended by the choicest of coloured maidens. In the meantime, Bill's companions have been discovered, and are brought to the Temple to receive sentence from their most worshipful god. Bill directs his subjects to place them in position to receive the full weight and force of his cudgel-like sceptre upon the basement of their trousers. Then he commands his astonished worshippers to let them depart, while he remains to enjoy the "snap" which has fallen to his lot.

Released March 22nd.

Length 807 feet.

"WILD PAT." (Vitagraph.)**Featuring:**

Pat Mr. Harry T. Morley
 Mary Miss Rose Tapley
 Priest Mr. Telford Johnson

Pat is neglectful of his little home and family. The good Priest of the village gives him a strong lecture showing the evil of his ways. On the Priest's advice, he goes to America to seek employment and escape the bad influences about him, leaving a solemn promise with Mary that he will never touch liquor again. He finds employment as a stoker in the boiler-room of a large factory. His fellow workmen are hard drinkers, but tempt him as they may he will not break his promise. One day he receives a letter from Mary in which she tells him that a little girl has arrived to bless their union. Pat is delighted, and while sitting in the engine-room dreaming of home the men in the boiler-room, who have been drinking, pile too much coal in the furnaces; an explosion is im-



minent. They flee from the room. Pat, seeing the escaping steam, hastens below, pushes the frightened men aside, enters the boiler-room, turns the safety valve and avoids a disastrous explosion. In this act of heroism, he is badly scalded, and dies in the arms of his sympathetic co-workers, after taking Mary's letter from the bosom of his shirt and kissing it in fond remembrance of her. The good Priest of Pat's home town receives a letter giving him full particulars of Pat's death. It is his painful duty to break the news to Mary. He tells her of his brave death and consoles her in the hour of her affliction, advising her to place her trust in an all-wise Providence, who will care for and protect her.

Released March 15th.

Length 892 feet.

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"DICK AND DAISY." (Majestic.)

Dick and Daisy are a young married couple. Dick, through lack of business, loses his good position. Daisy and he decide to discharge the maid. Daisy's first meal is a failure. She is angry because Dick will not eat the food. They make up, and he wants to press his suit. She says she will do it for him, but burns it terribly. He is provoked at this, and goes out of the house. She looks for work, and gets a job answering the telephone. That day Dick meets an old friend of his, who has a job for him. It is as office manager with the people who have hired Daisy. He, getting the position, has occasion to call on the 'phone. He recognises his wife's voice. He goes out into the outer office and discovers Daisy. He sends her out a slip with the words, "You are discharged" upon it. There is nothing for her to do but go home. Dick arrives, and everything is cleared up.

Released March 8th.

Length 985 feet.

tude to Lazarillo and his escape. Subsequently, in disguise, he appears at a state ball in search of the bride he has never seen, facially. On revealing himself to Don Jose, whose amazement is tempered by diplomatic cunning, Don Caesar demands his bride. Don Jose, not to be outwitted, ushers in the elderly ugly wife of the Marquis de Rotondo as the supplicant better half. One look at the Marchioness's face is enough, and at the instigation of Don Jose, and a monetary consideration, Don Caesar signs a paper disclaiming for ever all title in favour of his supposed wife. An instant later he catches sight of Maritana, whose name, the Countess De Bazan, has been heralded, and tearing the document starts in pursuit. Maritana, while enjoying the King's protection, has repelled him. After a humorous and dramatic episode, Don Caesar, vaulting through Maritana's window, surprises a visiting noble. Lazarillo, who is in Maritana's employ, apprises Don Caesar that the visitor is the King. Don Caesar jocosely demands to



"DON CAESAR DE BAZAN." (Reliance.)

Don Caesar, a devil-may-care and happy-go-lucky roisterer, is a Spanish grandee, reduced to naught but his title. To save a poor youth, Lazarillo, an apprentice to the armorer of the royal guards, and on whom the captain has ordered fifty lashes, Don Caesar in a fight kills the captain. Maritana, a pretty flower girl, is secretly enamoured of the King. Don Jose, his prime minister (who knows Don Caesar), is authorised to bring her to the King's presence. With the death of the captain, Don Caesar is condemned to be shot, and is confined in jail with Lazarillo, pending his execution. Don Jose suggests to Don Caesar that though he is to die, he should perpetuate his title as grandee to posterity. Don Caesar joyfully consents, with the proviso that he may drink a health with his executioners—the soldiers—before he is married and shot. While healths are drunk, Lazarillo secretly extracts the bullets from the soldiers' guns. Just previous to the execution Don Jose enters with Maritana, heavily veiled, and she is wedded to Don Caesar. Later in the courtyard the execution of the ill-fated but jovial Don Caesar takes place. He is placed on a bier, and led by monks he is temporarily placed in his cell, being left unattended save by the faithful Lazarillo. Amusing is the comedy business when he realises he is alive: his grati-

know the identity of a stranger in his wife's apartments. The King boldly asserts, "I am Don Caesar de Bazan." At which Don Caesar forcibly replies, "If you are Don Caesar de Bazan, I am the King of Spain." The King in his dilemma summons the guards to arrest Don Caesar, but the timely arrival of Maritana (who has been warned by Lazarillo) brings events to a climax, and the union of Don Caesar and the flower girl is generously sanctioned by the King.

Released March 1st.

Length 2,000 feet.

"HAZEL KIRKE." (Thanhouser.)

Old Dunstan Kirke, the miller, gets into financial difficulties and about to lose his mill when Squire Rodney comes to his rescue. Hazel Kirke, the miller's daughter, is 14 years old when Rodney takes an interest in her and sends her away to be educated. She returns a beautiful and accomplished young lady. The miller, out of gratitude, promises her hand in marriage to Rodney, but Carrington, a handsome young fellow whom the miller saves from drowning, falls deeply in love with Hazel and she returns his love but is determined to keep her word with Rodney and her father. Rodney learns of her love for Carrington, and upon learning that Carrington is a nobleman, and that his intentions towards Hazel are honourable, releases her from her engagement. The miller, however,

receives a letter from Carrington's mother telling of her son's infatuation for Hazel, and asking him to help her break up the attachment. He considers Hazel dishonourable, and, without listening to her explanations, drives her from his home and disowns her.

Carrington marries Hazel, but his mother, who has set her heart upon his marriage to Maud Wetherby, is taken seriously ill, and he is compelled to keep his marriage to Hazel a secret, for fear the news will kill her. Hazel's relatives and Rodney think that Carrington has deceived Hazel, and it appears that through a mistake the marriage is not legal under the laws of Scotland, where the principals reside. Carrington is about to have another marriage ceremony performed to right the supposed wrong, but his mother appears on the scene with Rodney, who has told her of her son's position, and tells Hazel that Carrington has wronged her. Hazel, believing the story, leaves without seeing her husband, and the death of Lady Carrington keeps her son in ignorance of the reason.

Hazel wanders away alone. Even her devoted companion, the poor orphan boy Met, loses track of her and goes



to her old home to look for her; but all that is known is that Lady Carrington was found dead and Hazel gone. Carrington searches for her, broken-hearted, and her poor old father who has gone blind is not told of her flight. He is about to lose the old mill again for debt, and the door of his heart is still closed to Hazel when she comes back home. Rodney offers her his name once more, and she consents to marry him if he will gain her father's forgiveness. He pleads with the miller while Hazel kneels close by, unknown to her blind father, who denounces her again. She rushes to the mill stream and seeks to end her life in the raging waters. Her father learns too late that she has returned, and hearing her screams as she throws herself into the water, goes raving mad. Met goes to Hazel's rescue, but they are both drowning when Carrington discovers their danger and brings them safely to the shore. Hazel is returned to the arms of her loved ones, her marriage to Carrington is found to be legal, and the miller, whose reason is restored, receives her once more as his daughter.

Released March 5th,

Length 2,000 feet,

"ROMEO AND JULIET" *Thames*

"Romeo and Juliet" is perhaps Shakespeare's greatest imagination portrayal of love, and in this film no essential feature of the immortal play has been omitted. The play opens with a beautiful scene outside the palace of the old Lord Capulet. Many nobles and ladies are invited by him to a great supper so long as they are not of the house of Montague. Rosaline is present at the feast; she is beloved by Romeo, a Montague, and his friend Benvolio persuades him to go masked to the supper, so that he can compare the beauties of Verona to his Rosaline. Romeo and his friends are welcomed by old Capulet, who is unaware of their identity. During the dancing Romeo is struck with Juliet's charms, and speaks so loud of her beauty that he is overheard by Tybalt, Lord Capulet's nephew, who knows Romeo by his voice. Romeo is denounced, but an encounter is prevented for the moment by Lord Capulet.

Not to be denied, Romeo seeks the fair Juliet and tells her of his love, and a little later finds he has lost his heart to a foe of the Montagues. His sorrow is great, but his love is greater, so when night falls he makes his way to her window, through which he sees her. Enraptured with her beauty he pours forth his love, to which she answers with fair words, and she gives him a rose. Daybreak arrives, and the lovers part. Romeo visits the Friar Lawrence and begs him to join Juliet's hand to his in marriage, and in the end the friar agrees. The friar unites them, and giving them his blessing he sees them safely from his cell, but the marriage is to be kept a secret. Taking his bride to a beautiful bower Romeo exclaims "My only love sprang from my only hate."

On the same day Romeo's friends, Benvolio and Mercutio, encounter a party of Capulets led by the fiery Tybalt, upon which



a quarrel is commenced. At this point Romeo comes upon the scene. He is anxious to avoid bloodshed, but Tybalt forces a fight upon Mercutio and kills him, and in turn Tybalt is slain by Romeo, and the latter is banished from Verona by order of the Prince.

Romeo seeks shelter in the friar's cell, and the good man counsels him to take his leave of Juliet that night and proceed to Mantua. Upon this advice Romeo acts. He takes leave of Juliet with a heavy heart, and she foresees great evil.

The Count Paris arrives some few days after, and the Lord Capulet desires Juliet to become the Count's wife, not knowing that she is already married.

In her extremity she seeks out Friar Lawrence. He gives a potion to induce apparent death, telling her she will wake again in 42 hours. Juliet drinks this in her chamber, and is discovered by Paris in the morning. Horror smites the house of the Capulets, confusion reigns, and the unhappy Juliet is borne to the tomb.

In Mantua Romeo receives the news of Juliet's death, and before he has time to get the friar's letter explaining his plan, Romeo visits the shop of an apothecary, and procures poison. With this he journeys to Verona intending to poison himself by Juliet's side. He is about to enter the tomb when the Count Paris faces him. Romeo begs Paris to depart, but he forces Romeo to combat, and Paris meets his death. Romeo enters the tomb, and imprisons a kiss on the lips of, as he believes, dead Juliet, and then drinking the poison he expires. Now Juliet awakens, and seeing the poison cup by her dead Romeo plunges a dagger into her breast.

Released March 8

Length 2,000 feet,

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require.

All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

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W.—Going Concern, in very fine position, with imposing front; beautifully decorated and upholstered; everything practically new. Tip-up seats, two private boxes, stage, dressing-rooms, &c. Seating 530 and standing room for 70. Licensed for Cinema, Music, and Dancing. Ground Rent £200 per annum. Long Lease. Price £3,500.—Box No. 101, THE CINEMA.

N.—Theatre, having a seating capacity of 200, with standing room for 50, or could be enlarged to hold another 100. Established 3 years. Music and Dancing licenses. Rent £90 per annum. Small premium.—Box 100, THE CINEMA.

E.—Going Concern, seating 224. Property available for extension. Taking £20 per week. Rent £2 10s. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 104, THE CINEMA.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long Lease. Ground Rent £250 per annum.—Box No. 102, THE CINEMA.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Box No. 106, THE CINEMA.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 31 Southwold Mans, Maiden Vale. Fo. 105.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £175 per annum. Fine chance.—Box 193, THE CINEMA.

SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner.—Box No. 110, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal. Box No. 111, THE CINEMA.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 103, THE CINEMA.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £500 p.a. Part of the Premises at present produce £130 p.a.—Box No. 109, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

S.E.—Rare chance for a beginner. Holding 300. Net profit, £200 p.a. Price only £150. Low Rent.—Box 115, THE CINEMA.

S.E.—Going Concern, fine position, seating over 300. Net profits about £420 p.a. Ample room for extension included. Rent £105 p.a. Small premium.—Box No. 112, THE CINEMA.

N.W.—Going Concern, seating 400. Taking £25 £30 per week. Rent £260 per annum. Price £750. £500 cash. A bargain.—Box 114, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a., and a Suite of Rooms, producing £300 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £206 p.a. Price £15,000.—Box No. 116, THE CINEMA.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 115, THE CINEMA.

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S.W.—Theatre, seating 350. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Fo. 119.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, capacity 700. Cost £4,000. Fully licensed. Will be let at £300 p.a., subject to a premium of £1,500.—Fo. 121.

W.C.—Luxuriously fitted and equipped Cinema Theatre, in the midst of theatre-land. Handsome profits. Price £18,000.—Box 279, THE CINEMA.

E.C.—Fine position, main road. Going concern. Holding 600. Net profits average over £600 p.a. No opposition. Rent £250 p.a. Price £750. Further particulars of Harris and Gillow, Cinema Property Agents 451A, Oxford Street, W. Fo. 280.

SHOP PREMISES, in Camden Town, having a frontage of 40 ft. to main street and a depth of about 184 ft. Ext. at the rear.—Fo. 122.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—Apply, Harris and Gillow, as above.—Fo. 123.

BUILDING SITES. LONDON AND SUBURBS.

N.—A main road Site, especially suitable for the erection of a Theatre, being N. 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451A, Oxford Street W. Fo. 126.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,000. The site for a theatre would probably be let. Box No. 129. *THE CINEMA.*

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £100. Box 124. *THE CINEMA.*

E.C.—Two Sites for Sale as a whole. Total area of 1463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, W. Fo. 125.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £8,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Box 127. *THE CINEMA.*

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 138, Lillington Street, S.W.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium. Box 130. *THE CINEMA.*

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Day road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £4,000 and an increased Rent. Mr. G. W. B., Box 128. *THE CINEMA.*

MAIN Road in Streatham.—Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A rare opportunity to build a handsome Theatre in a populous neighbourhood.—Box 131. *THE CINEMA.*

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold. Box 132. *THE CINEMA.*

IN one of the best positions near Tottenham Court Road. Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts, 45A, Oxford Street, W. Fo. 131.

SUBURB S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £1,200, or would let on a Building Lease at £65 per annum.—Apply Harris and Gillow, Cinema Property Experts, 45A, Oxford Street, W. Fo. 133.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be Let at a Ground Rent of £310 p.a. Freehold would be Sold. A bargain. Box 144. *THE CINEMA.*

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,500. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity. Box No. 145. *THE CINEMA.*

EXCELLENT SITE, situate in Goswell Road. Producing a rental of £100 p.a. Possession can be had, and Cottages at the rear can also be acquired.—Apply, Box 145. *THE CINEMA.*

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box No. 146. *THE CINEMA.*

SUBURB N.—Site, in a good position. Trains pass the front. Frontage 65 ft., depth 100 ft. Price, Freehold, £6,500.—Helliwell, 110, Nibbwaite Road, Histon. Fo. 175.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
45A, Oxford Street
have the following
FOR SALE.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 99 years. Price £165 13s. 4d. p.a. Fo. 179.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £250 p.a. Lease 23 years. Premium £500. Fo. 138.

SUBURB S.E.—Site, frontage 52 ft., depth 220 ft. Price, Freehold, £1,800, or on lease at £90 per annum. Fo. 137.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Fo. 139.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 51 ft. Area 15,000 sq. ft., on Building Lease.—Fo. 141.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft., depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000. Fo. 142.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Apply, Harris and Gillow, as above. Fo. 143.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L. 34, Southwold Mans., Maida Vale, W. Fo. 147.

SITE, in a very fine position at Waltham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £150 p.a. Apply, Box 142. *THE CINEMA.*

N.—A splendid Site, in a really good position. Frontage 54 ft., depth 220 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650. Box No. 149. *THE CINEMA.*

N.—Site in an exceptionally fine position. Trains and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 149. *THE CINEMA.*

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 155. *THE CINEMA.*

VALUABLE Site for Disposal, West of London. Situated in one of the busiest thoroughfares. Frontage 80 ft., depth 68 ft. To be Sold at a very low figure to close a trust estate.—Box 154. *THE CINEMA.*

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would let on Building Lease at £200 per annum.—Box 153. *THE CINEMA.*

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required. Box No. 150. *THE CINEMA.*

S.E. Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might let on Building Lease.—Box 151. *THE CINEMA.*

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box No. 160. *THE CINEMA.*

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., *THE CINEMA.* Fo. 157.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure. Apply, Box 158. *THE CINEMA.*

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would let on Building Lease at £250 per annum.—Box 155. *THE CINEMA.*

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159. *THE CINEMA.*

OXFORD STREET (just off). Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present let on Lease at £80 p.a.—Apply, Box 162. *THE CINEMA.*

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,550.—Box 151. *THE CINEMA.*

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 150 ft. Rent £600.—Box No. 163. *THE CINEMA.*

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164. *THE CINEMA.*

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage. Box 165. *THE CINEMA.*

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170. *THE CINEMA.*

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 163. *THE CINEMA.*

E.—Site, 50 yards from station, 35 ft. by 50 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,600. Part could remain. Apply, Harris and Gillow, 45A, Oxford Street, W. Fo. 167.

SHEPHERD'S BUSH. Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 165. *THE CINEMA.*

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173. *THE CINEMA.*

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171. *THE CINEMA.*

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity. Box 172. *THE CINEMA.*

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, saving an exit, for £300.—Apply, Harris and Gillow, 45A, Oxford Street, W. Fo. 139.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Apply, Harris and Gillow, Cinema Property Experts, 45A, Oxford Street, W. Fo. 179.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174. *THE CINEMA.*

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000. Box 175. THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by a house and stables, 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700. Box 182, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 178, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 181, THE CINEMA.

EALING—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

S.W. SUBURB—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 186, THE CINEMA.

E.C.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Box No. 183, THE CINEMA.

S.E.—An exceptionally good Site in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

S.W. SUBURB—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

A CTON—In the main street, a very excellent Site frontage 42 ft. 6 ins., depth 100 ft. Price, freehold, £2,500.—Box 188, THE CINEMA.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 ft. or 115 ft.; depth 120 ft.—Box No. 187, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

MIDDLESEX—Well-established Cinema Theatre, in the High Street of an important town, for Sale. Price £2,500 Copyhold. Present profits £250 p.a. under management. Fitted with stage, restaurant, bar, manager's office, kitchen, pay office, &c.—Box No. 191, THE CINEMA.

ESSEX. Going Concern, in a well-known and popular seaside town. Seating capacity for 500. A large sum of money has been spent in redecorating, and everything is up to date. Takings average £50 per week. Licensed for Cinema and Music. Rent £300 per annum. Lease 18 years. Price, £1,100.—R. W., 138, Lillington Street, London, W. Fo. 192.

SURREY—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased. Box 189.

HERTS—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Apply, Harris and Gillow, as above. Box 190.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

BERKS—Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a., under management. No opposition. Rent only £22 12s. p.a. £450 will purchase everything, including piano, machine, seating, &c. A great bargain.—Fo. 193.

HERTS, St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Fo. 195.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed. Fo. 194.

SURREY. Rent £100 p.a. A bargain. Seating 500. Net profits £370 p.a. Small premium.—Apply, Harris and Gillow, as above. Fo. 196.

SOUTH OF ENGLAND.

KENT—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Box No. 197, THE CINEMA.

SOUTHAMPTON—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000. Box No. 204, THE CINEMA.

BRIGHTON—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,500 to convert. Price Freehold, £2,500.—Box No. 198, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
of 451A, Oxford Street, W.

HAVE THE FOLLOWING FOR DISPOSAL.

KENT—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 200.

SUSSEX—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Fo. 202.

SUSSEX—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Fo. 199.

SOUTHAMPTON—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Fo. 201.

SUSSEX—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply, Harris and Gillow, as above. Fo. 203.

NORTH OF ENGLAND.

YORKSHIRE—Newly-built Theatre, seating 700 to 800. No other hall in the town. Price £2,500. Box No. 208, THE CINEMA.

DURHAM—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 30 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 205.

YORKSHIRE—Theatre with a holding capacity of 3,000. Situate busy spot in large town. Part could be let off as a Billiard Hall. Erected at a cost of £4,000. Frontage 230 ft. Ground Rent £133 per annum. Cash £400. Box No. 206, THE CINEMA.

YORKS—Site, 6,540 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500. Freehold.—Box No. 210, THE CINEMA.

HULL—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops will undoubtedly prove a great success. Price, Freehold, £1,800.—Box No. 209, THE CINEMA.

DURHAM—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

DURHAM—Theatre, seating 500, situate best part of a large town. Taking £15 to £16 per week, but with good management this could easily be doubled. Rent £130 per annum. Price £320. Owner has other interests. Box No. 211, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Box No. 216, THE CINEMA.

A GREAT BARGAIN—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 99 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

YORKS—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000; or Sell it as it stands for £2,000. A fine opportunity. Box No. 213, THE CINEMA.

LIVERPOOL—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be let at a low rent. A splendid opportunity.—Box 112, THE CINEMA.

LANCASHIRE—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

LIVERPOOL—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Fo. 218.

LANCS—Going Concern, seating 800. Established 4 years. Population 100,000. Taking £20 per week. Rent £78 per annum. Price for everything £400. A bargain.—Fo. 221.

BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Fo. 220.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Fo. 219.

LANCASHIRE. Theatre in a large town, population over 80,000. Average takings £48 per week, but has been much higher. Rent £950 p.a., including gas lighting, heating. Price £850. Apply, Harris and Gillow, as above. Fo. 222.

YORKSHIRE. Large town, population 20,000. Net profit £1,100 p.a. New building, fully equipped, stage, scenery, effects, machines, &c., &c. Own electric plant. Rent £525 p.a., or price for long Lease £3,100 (£1,800 of which can main on mortgage), subject to a Ground Rent of £78 p.a. A bargain.—Box No. 13, THE CINEMA.

MIDLANDS.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 3 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 227, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Fo. 230.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold. Apply, Harris and Gillow, as above. Fo. 231.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NORTHANTS.—Picture Palace, 90 ft. by 97 ft., seating 750. Large town, with 100,000 population. Average takings £60 to £100 per week. Price for Freehold, including the Theatre as a going concern, £3,000, or Lease would be granted at a premium of £500 and £300 per annum. Very good investment.—Fo. 229.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Fo. 228.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £400. Box No. 226, THE CINEMA.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Box No. 225, THE CINEMA.

EAST OF ENGLAND.

A BARGAIN.—Norfolk. Excellent Cinema Theatre, no opposition, can be Purchased for £850. Holding nearly 500. Net profits £500 p.a. Ill-health cause of sale.—Apply, Harris and Gillow, 451a, Oxford Street, Fo. 233.

SUFFOLK. Large town. Skating Rink, easily adaptable. Price, Freehold, £2,500. Might be let.—Box No. 232, THE CINEMA.

WEST OF ENGLAND AND WALES.

DENBIGH.—Theatre, in good town, seating between 600 and 800. Licensed for Cinema and Full Dramatic. No opposition. Land adjoining suitable for daylight pictures. Price, Freehold, £1,600 for the going Concern, including land and buildings.—Further particulars of Harris and Gillow, 451a, Oxford Street, London, W.—Box No. 238, THE CINEMA.

GRAND CHANCE FOR A BEGINNER.—Glamorganshire. Cinema Theatre for Sale, going Concern, for £120, which includes everything. Rent £50, inclusive. Lease 3 years. Holds 300. Licensed for seven days a week. Nearest opposition one mile distant.—Apply, Box 239, THE CINEMA.

DEVONSHIRE. Premises easily converted at a small outlay, in large well-known seaside town. Excellent opportunity. Frontage 36 ft., depth 133 ft. Price £5,300.—Apply, Box 234, THE CINEMA.

SWINDON.—Site, in splendid position, with two frontages, nearly 10,000 square ft. Price, Freehold, £2,900 or would be let on Building Lease.—Box No. 236, THE CINEMA.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £800 per annum. Splendid opportunity. Centre of the town, trams passing door.—Box No. 235, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
451a, Oxford Street, W.,
HAVE THE FOLLOWING FOR DISPOSAL.

GLOUCESTERSHIRE.—A fine going Concern, seating 600, and standing room for 150. Established 3 years. Population 45,000. No opposition whatever. Net profits £1,500 per annum. Owner going abroad. Price £4,000. A magnificent opportunity.—Fo. 242.

GLOUCESTERSHIRE. Large manufacturing town. A Property, situate in the best position, comprising two good Shops and Hall at rear, with entrance between the shops. Can be extended to seat 750 to 800. Lease 21 years. Rent £350. Price £2,000.—Fo. 240.

TRURO.—A good Site, having frontages to two streets. Price, Freehold, £2,000. A large business could be done.—Fo. 244.

DEVON.—Cinema Theatre for Disposal. Price only £600. Rent £40 p.a. Lease. Takings average nearly £1,000 p.a.—Fo. 243.

A FINE OPPORTUNITY.

GLOUCESTERSHIRE.—A splendid Theatre for Sale. Price £5,000. Rent £180 p.a. Lease 7 years, with option of renewal. Seating 500, with room for extension. Licensed for Cinema, Music and Singing. Population 30,000. The takings average £130 a month, and are increasing.—Fo. 241.

GLOS.—Going Concern, seating 980; making a net profit of £17-£18 per week. Rent £650 per annum, including rates and taxes. Lease 11 years. Price £1,150. A bargain.—Fo. 243.

BRISTOL.—Corner Site, 95 ft. by 99 ft. Price, Freehold, £2,500, or on long Lease at £100 per annum.—Fo. 245.

DEVONSHIRE.—Excellent Site, in the chief street, for Sale. Freehold. Price £650. Or a Building Lease will be granted at a Ground Rent of £52 p.a. 35 by 69. Additional ground can be had.—Apply, Harris and Gillow, as above. Fo. 247.

EXETER.—Site in grand position in this large town, having an area of nearly 10,000 sq. ft.—Box No. 249, THE CINEMA.

CARDIFF.—Site in the centre of city, 67 ft. by 127 ft. Price £2,500, or to let at a Ground Rent of £50. Premium £1,500.—Box No. 248, THE CINEMA.

GLAMORGAN.—Theatre, seating 550. Population 5,000. Running 2 years. Making a net profit of £500 p.a. Rent £2 per week, including rates and taxes. Price £600. A bargain.—Box No. 252, THE CINEMA.

AN UNUSUAL OPPORTUNITY.—Glamorganshire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £800. Box No. 250, THE CINEMA.

NEWPORT.—Splendid Site, largest suburb. Main street. Nearest Picture Show half-mile. 25,000 population. Reasonable terms.—Apply, Box No. 251, THE CINEMA.

FILM FACTORIES FOR SALE.

BRIGHTON.—Film Factory, comprising dark rooms, cleaning rooms, theatre, motor-driven printers and drums, camera, &c., &c. Everything is nearly new. Rent £45 p.a. Price £300. A great bargain.—Box No. 253, THE CINEMA.

THEATRES WANTED.

WANTED, a CINEMA THEATRE, London or immediate Suburbs, seating 400 to 500. Must be doing a good business, and be a genuine concern. Particulars will be treated in confidence.—R. W., 138, Lillington Street, London, S.W.

REQUIRED, as soon as possible, Cinema Theatre. Good Rent will be paid, but no premium. If closed no detriment.—Reply, S. J. H., 33, St. Ann's Hill, Wandsworth.

WANTED at once, Picture Theatre, London or 10 miles of same, seating at least 500. Present returns no object. £1,000 cash ready.—Box 254, THE CINEMA.

GOING CONCERN Wanted, in the Provinces. Price up to £2,000.—Particulars in first instance to J. V. E., 887, Fulham Road, S.W.

THEATRE required, East or South Coasts preferred, seating not less 500. Cash available £2,000. Show good profits and bear close investigation.—Apply with the fullest particulars, S., Box 255, THE CINEMA.

FINANCIAL.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.

No. 18. VOL. II. [New Series.]

WEDNESDAY, FEBRUARY 12, 1913.

[Registered at the G.P.O.
as a Newspaper]

PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

21, NORTH AUDLEY STREET, OXFORD STREET, W.
Wires: "FADIST, LONDON." Phones: GERRARD 7676 & 8798.

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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KILLING THE SMALL MAN.

A PROPOSAL THAT FILMS SHALL NOT BE SOLD TO PURCHASERS OF LESS THAN 45,000 FEET PER MONTH.

Three weeks ago the trade was confronted with rumours of a gigantic trust. A fortnight ago the bubble exploded, and the ultimatum of Messrs. Pathé Frères to the effect that they intended in future not to sell films, but to rent them to hirers and to do their own renting, was published.

To-day we are in a position to give the trade another little bit of information which will undoubtedly in some quarters create quite as much stir as did our two previous coups. It is, in fact, nothing short of a proposition which is emanating from certain quarters to confine the sale of films to buyers who purchase not less than 45,000 feet of film per month.

At first glance this may not appear a very important matter, but on further reflection we believe it will be admitted that should any agreement to this effect be arrived at, it will inflict a hardship upon a certain class, and a class deserving of some consideration; we mean the smaller man.

There must be to-day quite a number of exhibitors

buying films whose requirements do not exceed 10,000 feet per week, and if they are put out of the open market they will be compelled to fall back upon the larger renter, who, knowing that it is impossible for them to obtain their programmes elsewhere, will be able to extract whatever price he likes for hire.

It certainly does seem somewhat strange that after all three sections of the industry have arrived at a decision in favour of maintaining the open market, there should be some who seem to favour an open market with certain restrictions which will benefit them, and them alone. For our part, we do not see why it should not be possible for any person to buy even a single film, the same as it is for him to purchase a subject outright and make it an exclusive. Such a curtailment of the facilities the small man now enjoys must in the end prove to the disadvantage of the industry, and, bearing this in mind, we urge those who have the settlement of the question not to sanction any departure from the conditions which at present appertain.

MIDDLESEX EXHIBITORS AND THE COMING ELECTIONS.

SUNDAY OPENING CAMPAIGN ORGANISED.

A large number of Middlesex cinematograph proprietors attended a meeting specially convened on Wednesday last, under the chairmanship of Mr. J. Trevor, at the Electric Coliseum, Green Lanes, Haringay, N., to consider the situation arising from the attempt now being made to close cinematograph theatres on Sundays in the Middlesex division.

The chairman pointed out that from the point of view of morality, since the cinematograph theatres had been opened on Sundays the takings of public-houses had fallen off greatly, and the police would testify to the fact that there had been fewer cases of disorderly conduct. The picture galleries and museums could not hold a tenth of the people who looked forward to relaxation of this kind on Sundays, and the Sunday closing of all places of amusement must tend to crowd the public-houses, especially on wet days. To-day the picture palaces were a great educational force, and the subjects shown on Sundays were of a suitable type, being specially selected.

The London County Council, he pointed out, had not taken the same stand with regard to Sunday closing as the Middlesex Council. If the theatres under the latter jurisdiction were closed, a serious loss would be suffered by the theatres in this area, as their Sunday clientèle would visit picture palaces in the London County Council districts, and possibly would in many cases continue to visit those theatres on week-days, so that the goodwill of many Middlesex theatres would be per-

manently lost. He believed that if a referendum of every inhabitant in Middlesex were taken there would be a huge majority in favour of Sunday opening.

Mr. Gavazzi King, secretary of the Cinematograph Exhibitors' Association, said that there were still, and he feared there always would be, a few members of the Council who, upon theological grounds, were bitter opponents of Sunday opening. Some were opposed to Sunday opening in the belief that it was going to produce a large amount of Sunday labour. That question had been answered effectively by the fact that if they took the London area, including Middlesex, the whole labour in Sunday opening would involve only 2,300 persons for the 236 theatres affected. Against this he would point out that in the matter of restaurants and hotels there were something like 20,000 people employed on Sundays. When they considered that these picture halls could entertain something like 500,000 to a million people it was without doubt a form of entertainment which required a minimum amount of labour. Middlesex had been placed in an exceptional position as regards the rest of the country, and this was a matter they must bring before the electorate, as it was the people after all who must be allowed to decide this question. A campaign should be started at once, and it might even be necessary to put up a candidate against the present opponents of the Sunday opening of picture palaces.

After considerable discussion, a committee of 14 was formed to take prompt steps.

THE COMING ELECTION. THE SUNDAY QUESTION.

IMPORTANT LETTERS FROM MEMBERS OF THE LONDON COUNTY COUNCIL
AND THE MIDDLESEX COUNTY COUNCIL.

Our policy, as is known, has always been and always will be to strive our utmost to promote the interests of the trade as a whole, and as a trade paper we consider this is a duty, which we intend to unswervingly carry out.

The question of Sunday opening has given us much thought and reflection, and for a long time received our grave and earnest consideration. There are always two sides to every question, and we have, so as to endeavour to arrive at a correct solution of the problem, looked carefully at every argument both for and against, from the public point of view as well as from the trade standpoint. It would be useless to reiterate all that has been said by politicians, councilmen, members of the Church, the stage, the public, and the trade, but having paid unceasing attention to the whole of the controversy wherever and whenever it has been waged we have come to the conclusion (which we have arrived at whilst endeavouring—we hope successfully—to look at the case from all sides from a judicial point of view) that *no case has been made out* against Sunday opening, provided—as many well-known members of the London County Council mention in their letters to us, copies of extracts from which we append herewith—the following are adhered to:—

- (a) That all films shown will be passed by the censor.
- (b) That the receipts taken (less running expenses) shall be given to one of the charities.
- (c) That a six-days' week for all employees shall be the rule.

After we came to the above definite decision, we for some time past have been carefully discussing the matter in all its bearings with many of the leading exhibitors, in London and the country, as to the best means to take to carefully guard the trade from unreasonable interference with its rights by those who they themselves elect to guard them and see that their rights as lawful citizens are not interfered with. It, of course, must be borne in mind that members of councils have to watch over the interests of all and protect the public, in some cases against each other.

Now, in election and other addresses by members desiring of holding office, it appears to be the rule to address themselves to their various constituents in such a way and to use arguments and certain election cries

in a manner conducive to obtaining the greatest number of votes.

Many respective trades or bodies or parties put certain questions to such member desirous of being elected as to his views on questions affecting the interests of such trade, body, or party, and if the would-be-elected promises to guard their interests he gets their votes. Whether it be the suffragettes asking a member if he will promise to do his best to get "votes for women," or the miners asking for the promised help for an "eight-hour day," or the bakers desiring "no tax on corn," or the railwaymen desiring promises in their interests, it appears all a matter "of their own fish to fry." *If you in all good faith believe that what we ask is just and reasonable, and promise us to do your best, when any question arises, to watch over and protect our interests, we are satisfied to elect you as our representative, and promise that you shall have our vote and the votes of all those we can influence.*

This is the verbal bargain that is entered into at most of the elections. In all cases, be it noted, the elector carries out his part of the bargain first, and is compelled to rely on the elected to do the same in the future. It may be that cases have arisen where the elected did not carry out his part of the verbal contract, but let us hope they are few and far between, and their promises can in the majority of cases be relied upon.

In the County Council elections it is the rule to issue election addresses and to hold meetings. Intending members' views are expressed this way or privately or by means of posters, and if their views are desired on any particular question they can always be obtained personally.

In the case of a particular question affecting a particular trade, such a policy is bound to lead to confusion. Each exhibitor would put his question in a different form, with the result probably that the replies received would be capable of different constructions and lead to confusion. It was with a view of preventing this that it was decided we should write to the members of the London County Council and the Middlesex County Council regarding their views on the Sunday opening question. It is a very important

ON VIEW AT OUR SHOW

For Release Sunday, March 30th.

A GREAT RAILWAY DRAMA.

THE FALSE ORDER

Length about 1,000 feet.

The Story of a thrilling Railway Collision. Owing to the false order on a single line the engine and a train meet in a head-on collision.

The terrible and fiery crash.

The engines locked together, broken and shattered.

A picture that vividly displays what one often reads of in the newspapers.



SELIG POLY

E. H. MONTAG

12, GERRARD STREET,

ROOMS FEB. 17—21.

For Release Thursday, April 3rd.

AN UP-TO-DATE COMEDY.

WHOSE WIFE IS THIS?

Length about 516 feet.

A Satire on Modern Dressing.

Written and Produced by Colin Campbell.

He - - - - Thomas Santschi,

She - - - - Bessie Eyton,

The two artists whose work is admired most by the millions who see them.

A woman often remarks that "she will be dressed in a moment." This picture shows the length of that moment.

SCOPE COMPANY,

Sole Agent,

LONDON, W.

Telephone : 5156 Gerrard.

Telegrams : "Polyscope, Westrand, London."

matter for members of the trade from more than one reason. One instance :—Their expenses for rent, rates and taxes and hire of films are very heavy indeed, and if they can get a proportion per week of this back, it in many cases means all the difference between a loss and a living profit. The tale of gold mines has long since been proved a fallacy; but the knowledge of the hard work from first thing in the day till 12 and even one in the morning still remains a fact. It is an important matter for the public, because they are now used to spending their Sunday evenings in the rational and quiet enjoyment of a cinema theatre, which has become quite an institution in the country, and they do not want to be interfered with when they are doing no harm to anything or anybody. There are certain sections of the public who use museums, restaurants, trains, trams, golf links, read papers, visit garages, boathouses and hotels, who would each and every one strongly resent any interference with *their* rational and quiet enjoyment. And yet the people who now run these places do not give one single cent of *their* Sunday profits to charitable institutions. What, then? Are *we* not reasonable when we, on behalf of the theatre proprietors of London and Middlesex, ask members seeking for re-election the question, "Are you for or against the Sunday opening of cinematograph theatres (subject to their showing only those films that have been passed by the Censor), and on the condition that the receipts taken on that day (less, of course, running expenses) shall be given to one of the charities?"

It is important that the trade once and for all time should put its foot down, and not remain in a somnolent state whilst members are elected to represent them—*represent*, mind you—not act in a despotic manner—not place unreasonable restrictions on a hard-working body of men in a particular trade which they know nothing about and do not understand. Not to instruct a body of officials who receive their salary from you to visit and compel you to do this and that, and if you don't will not allow you to carry on your business after you have sunk your *all* in the same—officials who love to find something to complain about, so that they can prove what keen men they are, and how shrewd to have thought of another safeguard, which, although a *safeguard*, is quite unnecessary. It is a greater safeguard to have two locks to our front doors, and shutters to our windows—but burglars do get in. It is better to have two, three or four boats to watch the bathers—but they do get drowned occasionally. We ought to have a physician and a doctor (both at once) immediately we are ill—but some of us do die now and then. Fire escapes from all the tunnels on the tube railways might also be a safeguard; and so on, *ad infinitum*. There is only one drawback—*expense*; and we cannot have perfection and an elysium. The officials must be reasonable in the case of the cinema theatres. You do not want to be harassed and tormented before they hand you your yearly

ticket giving you the right to live. At the present juncture, therefore, it may safely be taken that those members who have replied to our letter are not antagonistic to the cinema theatre, and can safely be relied upon to represent you and see to it that you are not unduly hampered in any way. Our list will be a useful one, and should be carefully put away, so that you can at any time consult the member of your constituency whenever occasion arises, which in these days of bumbledom and officialdom, it is regretted, it too often does.

We have received a large number of replies, which we (owing to space) are not able to publish in full; but in order that exhibitors in each district may know the opinions of members seeking re-election, we have put their names in alphabetical order, with their constituencies and a brief *résumé* (where permissible) of their views. Many and various ways have been discussed as to the best methods of obtaining votes for such members, but the best we have heard is that every day, and especially on Sundays, the name of the member, with perhaps a photo, should be thrown on the screen once each round of the programme, with the words—

VOTE FOR MR. SMITH,

He favours Sunday opening of cinema theatres.

Put this to *his* name on the card X.

(These slides can be made by operators practically without expense.)

In many cases we have not received replies to our letters, which we sent to every member. Exhibitors must therefore, in cases of constituencies where we do not receive replies from any member, decide for themselves for whom they will influence votes. In each of the cases of members whose names are given below exhibitors will naturally do their very utmost to bring about *their* re-election. This is not a party question, and it is no concern of ours or that of exhibitors who is a Moderate or who a Progressive, except as regards other questions. The man you want to represent *you* is the man who is not going to put difficulties in your way, nor seek to fetter you whilst you are working for an honest living in a proper manner; nor should he seek to impose unnecessary dictatorial Acts and orders, which only hamper you in your struggles to obtain a livelihood, the difficulties of which in our country are already barely surmountable, and are only completely overcome by a very great expenditure of time, brains, energy, and capital.

The following are the extracts from the replies received up to the time of our going to press from members of the London County Council and the Middlesex County Council, and we shall next week give a further selection from letters subsequently received.

S. H.

LONDON COUNTY COUNCIL.

SIR JOHN BENN (West Kensington):—"The Progressives stand for free and unfettered amusements of the people. They labour to maintain for the workers in this and kindred callings the boon of one day's rest in seven, and will continue to give facilities for any proper Sunday concert or amusement which is genuinely given for charitable purposes. They are distinctly against the exploiting of Sunday for 'private gain or by way of trade.'"

LORD CHEYLESMORE (St. George's, Hanover Square):—"I have always been in favour of the Sunday opening of cinematograph theatres, providing the rules and regulations of the London County Council are strictly adhered to."

MR. A. W. CLAREMONT (East St. Pancras):—"I am in favour of the Sunday opening, and shall vote, if necessary, for maintaining the policy. But I do not think that any voter should be actuated in casting his vote on one question only. I think the people of London should vote for the Progressive candidates on a general survey of the grave questions now before them."

MR. H. E. A. COTTON (East Finsbury):—"I am 'for' In other words, I am in favour of the continuance of the present policy of the Council on this matter, and my constituents have been informed as to this."

MR. THEODORE CHAPMAN (South Hackney):—"I have always voted for a seven days' show, and am prepared to go to the electors on it; of course, under the conditions laid down by the Council."

MR. W. H. ECROYD (Bermondsey):—"I was asked the question when selected, and replied that I am in favour of opening them on Sunday, subject to the present rules and regulations of the L.C.C. being strictly observed. I should be sorry to see them closed, particularly because I am convinced that many people are kept out of the public-houses on Sunday evenings by the cinematograph shows."

MR. B. B. EVANS (Hoxton):—"I shall not oppose the opening of cinematograph shows on Sundays unless I am convinced this is done by way of trade for private gain as distinct from charitable objects. The shows must, of course, be conducted under the conditions laid down by the L.C.C."

MR. PERCY GATES (Westminster):—"I see no objection to the Sunday opening of cinematograph theatres showing films passed by the censor, and on conditions as mentioned in your letter."

MR. HUBERT J. GREENWOOD, J.P. (St. George's, Hanover Square):—"I may say that I am most strongly in favour of the Sunday opening of cinematograph theatres, subject at the present time to the conditions enumerated in your letter, and, as chairman of the Theatres Committee of the L.C.C. for the exceptionally long period of five years, from 1906-1911, I gave very careful consideration to this question from all points of view, and whenever a debate takes place at Spring Gardens on the subject, I shall most certainly do my best to urge on the Council the views I hold."

LORD HADDO (Peckham):—"I desire to make the following observations:—(1) I regard Sunday as the most desirable rest-day of the week, but I recognise there are certain ser-

vices which cannot be entirely suspended on Sundays, e.g., recreation of a clean and healthy character. (2) Where employment is necessary on Sunday, it should only be given to those who have not been so employed the previous six days; or, in other words, I hold that the person employed on Sunday should be guaranteed a complete 24 hours off work during the week. (3) I am in general accord with the report and recommendations of the Theatres and Music Halls Committee recently before the L.C.C., which has been postponed indefinitely. (4) I am strongly in favour of all films being submitted to the strict supervision of a recognised censor. (5) The receipts from Sunday offerings of cinematograph theatres should be in all cases handed over to *bonâ fide* charitable bodies, less the hire of the theatre, the apparatus, and the cost of lighting and heating, which should in no case exceed 1-365th of the rent of the premises per annum, 1-365th of the maintenance of the apparatus, and the actual cost of light and heating for any one Sunday. All the employees should be engaged by the charity hiring the theatre, and be paid direct by it, with the exception of the operator, whose selection by the charity should be subject to the approval of the manager of the theatre, and he also should be paid direct by the charity at a fee not exceeding 1-6th of his weekly wages, provided also that he has not been employed for the previous six days continuously."

VISCOUNT HILL (Greenwich):—"I believe in the *status quo*. I might also add that my colleague, Mr. Hume, also holds the same views as I do."

MR. WILLIAM HUNT, J.P. (Wandsworth):—"I beg to say that, subject to the conditions you mention, I am in favour of the continuance of Sunday opening, because I feel they help to brighten life and can be made of great educational value."

REV. STEWART HEADLAM (South-West Bethnal Green):—"I am in favour of Sunday opening under certain conditions, including those named in your letter."

MR. WILLIAM HAYDEN (Brixton):—"I am in favour of the opening of cinematograph theatres on Sundays, subject to the conditions mentioned in your letter."

MR. T. F. HOBSON (North St. Pancras):—"I am in favour of the present policy of the L.C.C. of allowing cinematograph theatres to be opened on Sundays, with the restriction as to films mentioned by you and on condition of the show being arranged for the receipts with proper deductions going to a charity."

MR. J. HERBERT HUNTER (North Paddington):—"If I am again returned for the London County Council, I shall support the Sunday opening of cinematograph theatres, with proper restrictions attached to the licence. I have already publicly expressed my opinion at meetings in North Paddington on this subject, and shall continue to do so."

THE HON. GILBERT JOHNSTONE (City of London):—"I am not prepared to lay down a fixed rule as regards the opening of cinema theatres on Sunday. In any circumstances, I should only agree on the condition that the receipts were given to charities, and I should carefully study each individual case with a view of being certain that undue hours of labour will not be imposed on the employees."

MR. CYRIL JACKSON (Limehouse):—"I am in favour of the Sunday cinematograph, as outlined in my speech reported in the Municipal Reformer of February 1, 1913."

URBANORA

DRAMA

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A HUSBAND'S INJUSTICE.

Pathetic Portrayal.

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Kinematograph Specialists and Film Publishers,

URBANORA HOUSE, 89-91, WARDOUR STREET, W.

Telegrams "Biozcope, London"

Telephone: 3118 Central

MAJOR CECIL W. LEVITA, M.V.O. (North Kensington):—"The voting lists of the L.C.C. will show that I support the policy of the L.C.C. as set forth in the minutes of proceedings of Tuesday, January 21, 1913, *viz.*, a policy of properly controlled cinema shows open at certain hours on Sundays."

THE HON. HENRY LYGON (Holborn):—"I have no objection whatever to the Sunday opening of cinematograph theatres, subject to the conditions which you mention, and to adequate measures being taken to secure the staff against the loss of one day's rest in the week."

MR. JAMES MAY (Mile End):—"I am not in favour of closing the picture cinemas on Sunday, as under proper management and one day's rest in seven secured to all labour they are capable of a means of cheer and uplift to many poor people and a counter-attraction to the public-house."

MR. CHARLES J. MATHEW (St. George's-in-the-East):—"I have always supported, and shall continue to support, the Sunday opening of cinematograph theatres on the conditions at present in force, provided always that precautions are taken to prevent such opening leading to a seven-day week for employees. I must congratulate 'the trade' on having appointed a censor, and would particularly urge that every endeavour be made to keep up the tone of pictures in the East End of London to their present high level. Some complaints have reached me lately that there is a falling off in this respect, and if such complaints are well founded it would be a matter for great regret."

MR. R. C. NORMAN (Chelsea):—"I am in favour of allowing the opening on Sundays of cinematograph theatres under suitable regulations."

MR. LAWRENCE ROSTRON (Central Finsbury):—"My present view is in favour of the continuance of Sunday opening, subject to the censorship and the giving of the net receipts to charity. At the same time, I do not wish to tie my hands by giving any pledges on the subject."

MR. WALTER REYNOLDS (Hampstead):—"I am in favour of leaving things as they are."

MR. FRANK SMITH (North Lambeth):—"Personally, I wish it were possible for Sunday to be a real rest day for everyone. But we have got to take the world as we find it, and not unreasonably force our individual opinions upon others. I also recognise that the cinematograph is a form of amusement which can, and I hope will, be made more and more educational and instructive, as well as amusing. And, therefore, subject to the following conditions:—(a) The passing of all films shown by the censor; (b) the receipts going to some recognised and *bona-fide* charitable or benevolent object, after reasonable running expenses have been met; (c) a six-days' week for all workers employed in connection therewith, I see no reason to oppose the continuation. I would certainly prefer that the masses of the people who are not inclined, or willing, to occupy their Sundays in religious or other channels should have the offer of the cinematograph in place of less desirable forms of amusement."

MR. H. H. GORDON (Whitechapel):—"I am against Sunday closing, but I should insist on the revised regulations of the Council being most strictly enforced."

COL. W. F. CAVAYE (South Kensington):—"I have always worked in favour of Sunday opening, and intend to continue to do so. I consider that under the present conditions on Sunday evenings they confer a great benefit to many."

MIDDLESEX COUNTY COUNCIL.

Our letter to the members of the Middlesex County Council was only despatched by the 6 p.m. post on Monday evening. We, therefore, do not expect to receive the majority of the replies until too late for inclusion in this week's issue. We append those which came to hand before we went to press. Answers subsequently received will appear in our next issue.

MR. CHAS. E. BROWN:—"Your kind note of this evening to hand when the division was taken '*re* the closing of the cinemas' on the Middlesex County Council. I voted *against*, and, if returned again in March next, I shall do all in my power to defeat the ends of the bigots who wish to close them. I feel sure that if their ends are gained the nuisance in our streets on Sunday will be tenfold. Again I look upon their action as a most regrettable interference with the liberties of the people, and it is my intention to lose my seat rather than give way on such an important matter as this. No one attempts to cause the objectors to go to Sunday evening entertainments, and, therefore, I claim those who do wish to go should in all reason have their choice in the matter. Believing that common sense will prevail."

MR. JOHN H. DOBSON:—"I expressed my views definitely at the Middlesex County Council meeting when the question was discussed; I moved that a plebiscite of each constituency should be taken, and then let the people have what they wanted. I did not go to the Council to represent my own views, but the view of the people, and I am quite willing for each constituency to have what they want, if some means can be adopted for them to express their desires."

REV. J. SCOTT LIDGETT, M.A., D.D. (Rotherhithe):—"In my case your letter does not admit of a simple answer 'Yes' or 'No.' As an administrator, I do not feel called upon to interfere with the way in which people use their private liberty on Sunday. Still less would I deny such liberty to poorer people as is enjoyed without restraint by the richer. At the same time, I am most anxious to keep Sunday from being a day either of mercantile gain or of enforced labour. I desire to restrict both the one and the other as much in the case of amusements as in any other industry. So far as these two objects are secured, I have nothing to say as a member of the London County Council. But I am not altogether satisfied on the subject, and, if returned, I shall in the future, as in the past, hold myself free to criticise the arrangements on the lines of seeing that wherever Sunday amusements are held they do not constitute an inducement to profit-seeking or to the exaction of seven days' labour."

MR. E. L. MEINERTZHAGEN, J.P. (Chelsea):—"Subject to proper regulations, I am in favour of the cinematograph theatres being opened after 6 o'clock on Sundays."

MR. A. L. LEON (North St. Pancras):—"I am not opposed to this when the conditions and circumstances are satisfactory. In any case, employees should not be permitted to work every day in the week: films should be educational. The hours of opening and admission for children want consideration with other things."

MR. G. MASTERMAN GILLET, J.P. (East Finsbury):—"I am in favour of the opening of cinematograph theatres on the same lines as at present is allowed."

MR. J. STANLEY HOLMES (Hoxton):—"I have always voted in favour of the Sunday opening of cinematograph theatres upon the conditions laid down by the Council, and shall continue to do so."

COL. HENRY F. BOWLES:—"I voted against the opening of theatres and music halls on a Sunday, and I see no reason why I should regret having done so."

THE ATTEMPTED BOYCOTT

Manufacturers and Renters are endeavouring to coerce, and are using threats, with the idea of forcing Exhibitors to assist them in a boycott of ourselves. Why should you, Mr. Showman, consent to become a party to an unholy alliance of this description? Are the Manufacturers combining in order to help you? No. They are *endeavouring* to force from the market a house which they know is placing a businesslike proposal before you; one with which they cannot compete. Are the Renters combining with the idea of assisting you? No. They are endeavouring to prevent you from obtaining films in the cheapest possible market. We have always up to now given the Renter the opportunity of giving you the advantage of our being able to produce cheaply. We *did* hope that this fact would always act in favour of yourself, but our anticipation was not realised. We have decided, therefore, *to do it ourselves*, and give you the advantage you have previously been denied.

DO NOT BE COERCED

And do not assist the "Dog in the manger" policy of our competitors.
You have everything to gain.

REMEMBER!

Whether you require 500 or 5,000 feet we will supply.

WE DO NOT ASK YOU TO TAKE A FULL PROGRAMME.

What you obtain from other people is not our business.

For further particulars and terms see our weekly bulletin, or write—

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'Grams: "MINDFUL, LONDON."

And at:—**1 to 8, Wellington Chambers, LEEDS**

'Phone: 276, CENTRAL.

'Grams: "MINDFUL, LEEDS."

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Banned Again.

The Clay Cross Justices have refused to renew seven-day licences for the picture theatres within their area, thus affording another opportunity for the utilisation of non-flam and the escape from police supervision.

Incongruous.

Sub-editing a picture-hall poster must have its trials. We wonder who wrote out the Newcastle one which announces for this week the three consecutive items:—

A NASTY FALL.
THE NEW FRENCH PRESIDENT.
ON THE ROCKS.

An Approved Non-Flam.

The British Fire Prevention Committee have undertaken a series of tests with cinematograph films of celluloid and of a substance known as "Cellit," as the result of which "Cellit" has been classified by the committee as "non-flaming." This is the only celluloid substitute that has yet been submitted to the committee for official test and which carries its certificate.

Wedding Party Filmed.

Films of the arrival and departure from the church were taken at the marriage of Mr. Arthur Douglas Bostock, son of Mr. Edward Henry Bostock, of Glasgow and London, the well-known music-hall and entertainments proprietor, and Miss Vi Selena Veevers, daughter of the late Mr. William Robinson Veevers and of Mrs. Veevers, of Green Bat House, Alnwick, which took place at St. George's, Hanover-square.

"Peeps Into Nature."

The reproach is sometimes levelled at the popular cinematograph that it is somewhat childish and is devoted too exclusively to the representation of sentimental melodrama. This criticism most emphatically does not apply to the entertainment provided by Mr. Charles Urban at the Scala Theatre, where there has been presented a series of pictures entitled "Peeps into Nature." These show many kinds of insects, birds, and animals in their habitat and engaged in their daily pursuits.

"From Manger to Cross" Approved.

The magistrates of Edinburgh had before them last week the protest by the Free Church Presbytery of Edinburgh regarding the alleged discourtesy shown by them in not replying to their protest against the exhibition of the cinematograph picture "From Manger to Cross." The Clerk was instructed to reply that the Presbytery were apparently under a misapprehension. The licence was granted for the premises: they did not license the particular representation. They were satisfied, however, that neither the production itself nor the attitude of those attending justified any interference from the authority. This was the first meeting of the magistrates at which the protest could have been considered.

New Cinema Uses.

The Rev. A. J. Waldron, writing to the Daily Citizen, says:—"There is, I think, a great future before the cinematograph in connection with Church work, particularly for the development of missionary effort. The cinematograph will bring home to English people the conditions under which the heathen live, and will convince them of the necessity for supporting foreign missions, when perhaps the most eloquent phrases of a missionary would leave them unmoved. Then I think the cinematograph might be used in the Sunday schools to illustrate scriptural subjects. Very great care would have to be exercised in the production of the films; but it could be done, and I think would be of inestimable service to Sunday-school workers. Pictures, however, would be of no use in the ordinary services of the Church, and I should not advocate their employment to illustrate sermons. It is in what I may describe as the extraordinary services that the cinematograph will be of avail."

Bournemouth and Film Censorship.

The Bournemouth Town Council, at a recent meeting, replying to a communication from Mr. Redford, the film censor, expressed their willingness to co-operate with that gentleman in his work.

A Good Kinemacolor Show.

The inclusion of kinemacolor scenes at the Finchley Cinema has resulted in greatly increased attendances. We noted recently "In the Ricefields of Italy," "Geysers of New Zealand," and other fine subjects. The series entitled "With our King and Queen Through India" is booked, and will be presented at succeeding dates.

School Cinemas.

The cinematograph is in a fair way of being installed into the Newcastle elementary schools. When the City Corporation Town Improvement Committee met last week a deputation from the Education Committee attended and asked permission to use a cinematograph for educational purposes at the Westgate Council Schools. As, however, no plans were submitted showing how and where the machine was to be erected in the school building, the decision of the committee was deferred to a future meeting.

Grandmotherly Care.

Notwithstanding the fact that, from an educational point of view, the picture palace is receiving much support in America, the question of more care in licensing the pictures is being actively taken up.

In the State of Albany several of the different children's societies have been working for reform. A Bill, it is said, is about to be brought in which will insist upon the provision of a separate space in the theatres for children. Each children's gallery is, besides, to be presided over by a matron, who will be appointed by the board of health of each city, and who will have the children under her care during those hours when they are admitted to the performance without their grown-up guardians.

Another innovation is that of a triple censorship. A proposal has been made to appoint a local committee in each town where the picture palace finds its way, and this board of censors will have the right to prohibit any pictures which they consider unsuitable. A local doctor, the head educational authority, and an art expert are to form this arm of the law, the mayor being entrusted with the duty of making the appointments.

A Large Cinema Organ.

On Saturday, February 8th, we were pleased to attend the formal opening of the largest organ yet installed in a cinema theatre. The Finchley Rink Cinema was crowded to the doors, some 2,000 attending, when we arrived just as Frederic Blake, of St. John's, Holborn, was rendering in magnificent style Sullivan's "Lost Chord." As our musical readers know, there is no composition more appealing or more suitable to demonstrate the light and shade, or the tonal qualities of an instrument such as this. Mr. Blake received an ovation, and no wonder, for he brought out in this piece and Batiste's D Minor Offertoire a surprising variety of effects. The organ, which has 17 stops, is a two-manual one, with detached console and pneumatic action. The control is in the orchestra for the blowing, which is effected by a Newton motor, 1½ h.p., direct coupled to a Taylor blower running at 1,700 r.p.m. The organ is in a fireproof chamber at the side of the proscenium, and is automatically governing. The cost of the instrument was £600. Messrs. Murdoch, Murdoch and Co., the builders, have recently placed organs in the "Pavilions" at Clapham and Brixton, in each case with complete success. We cannot conclude our article without a reference to some excellent pianoforte improvisations with which Mr. Blake also illustrated one of the dramatic pictures.



STAR OF BETHLEHEM
THANHOUSER
MASTERPIECE

PRODUCED BY
M^r LAURENCE MARSTON
M^r THANHOUSER
& STAR COMPANY

THE WESTERN IMPORT & LTD 4, GERRARD ST LONDON W

An Aptly-Named Firm.

During a chat with Mr. De Freece, of the Reliance Co., Cecil Court, we were pleased to hear that the hire department is "kept busy, and daily extending." Feature films form a leading line here, and some "good stuff" is always available for clients.

Progress in Posters.

The question of good posters for pictures is now receiving an increasing share of attention. Messrs. David Allen, Stafford's, Oldfield's, Waddington's, and Petty's of Leeds, Moody's, and Barway, to mention only a few firms, are now turning out some excellent lines for cinema films.

"Coming Events ———."

The recent spell of fine weather has caused a revival of interest in the production side of the British market. We already have news of the prospect of some "spring-tide doings." We shall, we suppose, now have a variation from "the joke of the spring poet." It will henceforth be "the springtime picture man."

Smart Business by the Topical Film Company.

Mr. W. Cecil Jeapes is to be congratulated on receiving permission from King George to film His Majesty's inspection of the new battle cruiser "New Zealand" at Portsmouth last week. As the royal inspection was a very thorough one the staff of the Topical Film Company had ample scope for their activities with the result that a series of fascinating pictures was shown the same night at the Palace, the Coliseum, New Kinema Gallery and other theatres.

The Song Slide Still Going Strong.

The City Sales and Exchange, of Aldersgate Street, have had quite a busy time this season over the provision of song slides. Their Mr. Macdonald, who has had a lengthy experience of the optical and cinematograph trades, gives personal attention to this side of the business. "Mac," as he is popularly termed, is a Northerner, and never fails to make a friend of a customer, being of a courteous disposition, and ever ready to advise those who need help.

The "Wright" Firm.

(Please excuse the joke.) The popular Lawrence Wright, of musical fame, has done quite a big thing with the "pantos" this season. His compositions and other arrangements have gone stronger than ever; in fact, we sometimes wonder how Lawrence feels when he passes a street organ or a whistling youth "engrossed" in the latest of his "lines." His firm have some good things which are particularly suitable for playing in the picture palace.

A German Film Boycott.

Owing to a breach with the German film manufacturers, the International Film Convention to-day pronounced a boycott against all film purveyors, film theatres, and film-hiring depots which continue to take films from German manufacturers. The German market is still almost entirely dependent on foreign films included in the International Convention, hence, apparently, they have no choice except to boycott German manufacturers or practically close the theatres.

Success of The Accurate Checktaker.

The lengthy list of theatres which have been equipped with the Accurate Check Taker which we have received from the company responsible for its manufacture speaks well for the success which has attended this production, for on perusing it we find that there is scarcely a city or town of importance in the United Kingdom where Accurate Check Takers have not been installed. We do not wonder at this, for the machine has stood the most severe tests, and has proved one of the greatest safeguards against dishonesty by a theatre staff.

Royalty and the Pictures.

Two films of the Biograph Co. were shown at a command performance given some days ago at the residence of H.M. the King of Greece. The King attended this performance with the Royal Family, and he much appreciated the films, "Oh! Those Eves," and "Iola's Promise."

Another Winner by the "R. R." Co.

Very shortly the R.R. will issue from Cine House, Greek Street, another sensational exclusive, 2,000 feet long. It is called "The White Veil," and is replete with striking situations culminating in an intensely dramatic dénouement.

The Coming Exhibition.

The Kinematograph Exhibition has been certified by the Board of Trade as an industrial exhibition for the purposes of the Patents and Designs Act, 1907. All exhibitors desirous of availing themselves of the protection afforded by this Act should before exhibiting their inventions or designs, or articles to which designs are applied, or publishing a description of such designs, give the Comptroller-General of Patents, Designs, and Trade Marks a prescriptive notice of their intentions to do so.

Doings in Australia.

When the Theatres and Public Halls Act came into operation in 1909 about 800 theatres and public halls became subject to it. Now there are at least 1,400 licensed buildings, exclusive of picture shows, of which there are about 80 in Sydney and suburbs. The licence fees amount to about £2,800 per annum, which makes the Act self-supporting. Mr. Flowers, Chief Secretary, states that the recent regulations respecting picture shows will enable the Department to arrest and to prohibit the exhibition of any undesirable films.

A Novelty for Exhibitors.

Quite a novel programme pedestal has just been placed on the market. It contains the usual number of film titles, but by an ingenious electrical attachment (worked by the operator or his assistant) the title of each film screened suddenly becomes illuminated. Simultaneously the line "now showing" at the top of the board is lighted up. The same electrical attachment whose working is extremely simple controls two programme boards so that the film now showing is brilliantly emphasised both inside and outside the theatre. This clever contrivance may be seen working at Messrs. Grundy and Co.'s, 68, Victoria Street, Westminster.

"Way Up North."

Pictures have had a phenomenal success in the North of England and in Scotland during the last few weeks. The wild and stormy North-East coast has in particular reaped a benefit. Notwithstanding some very "rough passages," patrons at the sea coast have regularly and consistently filled their favourite halls. From Sunderland, Middlesbrough, South Shields, Whitley Bay, the Tyne ports, and the Northern Metropolis, Newcastle, comes the message, "Business O.K.," "'Tis an ill wind, &c." The "pubs" have, we hear, been rather "feeling a draught." Another testimonial to the power of the pictures.

THIS WEEK'S CONTENTS:

The Kinetradiogram.

POSTED WEEKLY TO ALL SHOWMEN.

NOTES BY THE WAY.

AN OPEN LETTER TO THE
EXHIBITOR.

STAR FEATURES.

THE DARE - GROSSMITH FILM.

A PLEA FOR THE BETTER
CLASS FILM.

KINEMATOGRAPH TRADING CO., LTD.,
55-9, Shaftesbury Avenue, W.

A Profit of 101 per Cent.

Palais de Luxe Cinema Co., Limited, with the Somerale Tour de Luxe, has been even more successful in the past financial year than in the previous one, the profits earned being equivalent to 101 per cent. on the whole of the share capital.

Performances for the Fair Sex.

Writing to the Glasgow Herald, "Mother of Many" says:—"With so many picture houses in Glasgow, could we not have one set apart for the pleasure of women and children, where 'smoking prohibited' and 'ladies must remove their hats' should be the rule?"

No Limitation at Oldham.

The Oldham Town Council, in considering an application for a licence under the Cinematograph Act, were recommended to express an opinion that the licence was unnecessary, but we are glad to notice that wiser counsels prevailed, and that that authority declined to pass a resolution which in effect would have created a monopoly for existing halls.

Brightening up Sunday at Hove.

It is understood that at Thursday's meeting of the Hove Town Council a very important recommendation from the Watch Committee in reference to the opening of the cinema theatres on Sunday will have to be considered. A year ago the disposition of the Council was so strongly opposed to the Sunday performances that at the private meeting of the General Purposes Committee at which the subject was debated the majority against the grant of seven-day licences was 30 to 5. Events during the intervening period have modified that view. Another application has been received for the full seven-day licence, and this having been considered by the Watch Committee, it was decided by the casting vote of the chairman to issue a permit for Sunday performances.

The Ernemann Projector.

The new edition of the Ernemann's Kinematograph and Accessory price list just to hand, an admirably prepared catalogue, describes very lucidly the various points and movements of the Ernemann "Imperator" projector, which has attained a very high position indeed among projectors now on the market. Other items dealt with in the catalogue which we think will be of interest to our readers are the "Home" cinematograph, for indoor use or for private exhibitions in small halls or institutions. "Kine" cameras will be found useful to many picture theatre managers for filming current events; they are of scientific design, and have many unique points about them. The last two pages in the list are devoted to the "Micro-Kine" camera, designed for scientific work with the microscope, which should appeal to scientific institutions, hospitals, &c. The Ernemann Apparatus Company will be pleased to forward any of our readers a copy of this interesting list on receipt of a postcard addressed to them at 9, Gt. Newport Street, London, W.C.

Selig Improvements.

A few weeks ago saw the beginning of another extensive improvement in the plant of the Selig Polyscope Company's Western branch in Los Angeles. Property recently acquired immediately north of the studio will be utilised in extending the grounds, thus giving the plant a fine frontage on three sides of the block. The great concrete mission wall, which is such a distinguishing feature of the Edendale Valley, where the studio is located, will be extended, and will be parked inside and out, as is the older wall, with grass and flowers. It will encompass a number of new ornate concrete buildings, which are needed to house the increasing equipment and additional acting force of the Selig Pacific coast establishment.

George Hernandez, the well-known comedian of the Selig Pacific coast forces, is again busy portraying droll characters before the camera, after a serious illness, which kept him away from the studio for eight weeks. Director Henry McRae, of Selig's Los Angeles studio, is busy producing a line of one and two-reel wild animal specialties, which promise to surpass any hitherto released. Miss Kathlyn Williams is playing the adventurous female leads in these exciting pictures, and Hobart Bosworth is appearing with her.

Chrono-chrome at the Coliseum.

An attractive series of colour films, taken by the chrono-chrome process, are being shown on the screen at the Coliseum this week. The pictures are of flowers, luscious fruits, butterflies, and topical events in the South of France. There is a splendid view of the Nice carnival, and a really wonderful picture is a scene on the sea-front of Cannes, where a flight of seagulls has been photographed almost to perfection, with the white of their plumage reproduced with absolute fidelity. Strange to say, two colour processes are included in the Coliseum programme, chrono-chrome and kinemacolor, so that patrons are afforded an excellent opportunity of making an interesting comparison between the two methods. Chrono-chrome, we are glad to say, has come through the ordeal extremely well, and has certainly not suffered by being pitted against its older rival.

Going Strong.

Messrs. H. Lazarus and Son, Limited, of 21, Gt. Eastern Street, London, E.C., have recently had great demands made upon them for tip-up seats, for which they are so renowned. The following theatres have been seated with their tip-ups, besides being in most cases entirely refurnished by them, viz.:—The New Gallery Kinema, Regent Street, W.; New Bristol Hippodrome; Zetland Road Picture Palace, Bristol; Empire Theatre, Preston; Grand Cinema Theatre De l'Innovation, Rouen; Blue Halls, Hammersmith; Electric Pavilion, Shaftesbury Avenue; George Lane Cinema, Woodford; New Picture Palace, Ponder's End; Electric Palace, Swindon; Stanstead Picture Palace, Forest Hill, &c., &c. In addition, similar work is in hand for "Angel Cinema," Islington; Brixton Palladium; Public Hall, Gravesend; Popular Pavilion, Gravesend; Popular Pavilion, Maidstone; New Palace, Yeovil; Ebbw Vale Cinemas; New Cinema, Newcastle-on-Tyne; New Electric Theatre, Commercial Road, E.

Caustic Comments. No. 1.

We hear that since the huge increase of "features," the resultant strain upon the "blokes wot views the picters" has caused a revival of the American quick lunch. We shall soon have the Stock Exchange "beaten to a frazzle" in Filmopolis.

THE BESLITE SCREEN

is an invention that produces

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- A** paying place; besides, it effects
- A** saving of 30 per cent. in electric current. That makes
- A** manager smile, that also produces
- A** good impression on the audience. It makes
- A** patron, once pleased, come again. That is why
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DOINGS IN THEATRE LAND.

THEATRES UNDER CONSTRUCTION AND OPENING.

For the benefit of the trade in general, we shall publish under this heading a specially compiled list of new theatres under construction and about to be opened, with names of the proprietors and managers, where they can be ascertained. We need hardly point out that this list will be of great service in enabling the new proprietors, film manufacturers, renters and dealers in apparatus, to get into touch with one another.

HALLS OPENED.

NAME AND ADDRESS.	PROPRIETOR.
Cinema, 113, Peascod St., Windsor.	Windsor Cinema Co., Ltd.
St. Enoch Picture Theatre, Argyle St., Glasgow.	
Skating Rink, Ogmore Vale, South Wales.	
Canton Cinema Theatre, Cowbridge Rd., Cardiff.	Cardiff Cinema Theatre, Ltd. (Manager, Frank Ridge).

HALLS UNDER CONSTRUCTION.

NAME AND ADDRESS.	PROPRIETORS.
Picture Theatre, Holburn St., Aberdeen.	F. R. Leigal.
Picture Palace, School Causeway, Earby.	
Picture Hall, Lion Place, Barton Hill Rd., Bristol.	
Picture Theatre, Jane St., Lawrence Hill, Bristol.	
Electric Theatre, Picardy St., Belvedere.	
Cinema, King St., Broughty Ferry.	
Picture Palace, Market Place, Dewsbury.	
Cinema, High St., Erith.	
Electric Theatre, Primrose Hill St., Coventry.	Primrose Theatre Co.

HALLS UNDER CONSTRUCTION.—Cont.

NAME AND ADDRESS.	PROPRIETORS.
Picture Theatre, 28-31, Nicolson Sq., Edinburgh.	
Cinema, High St. and Corn Market, Belfast.	
Picture Theatre, Duke St., Hoddesdon.	
Picture Theatre, Burford St., Hoddesdon.	
Picture Palace, Lord St., Southport.	
Cinema, Buxton Rd., Macclesfield.	
Cinema, Wimbledon Park Rd., Southfields, S.W.	
Cinema Theatre, Clifton St., Cardiff.	

A FIFTEEN THOUSAND POUND LONDON HOME FOR SELIG FILMS.

Ever since the advent of Mr. E. H. Montagu as the European representative of the Selig Polyscope Company and the remarkable bound into popularity of the Selig film which followed so shortly after his arrival in the metropolis, we have been anticipating the time when the volume of business done would have outgrown the proportions of the Film House in Gerrard Street. We must confess that our expectations have been fulfilled even earlier than we had anticipated, for this week we are able to announce that a new home for films bearing the sign of the Diamond "S" is to be erected on the site of 93-95, Wardour Street, at a cost closely approaching £15,000.

It is intended to build a four-storey building, with suites of offices and showrooms of a most luxurious character and fitted with all the latest inventions. A portion of these will be utilised by Mr. Montagu and his staff, whilst the remainder should readily find tenants. We congratulate Mr. Montagu on this forward movement.

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GAUMONT

The new "Chrono-Chrome" films exhibited enthusiastically received by a crowded audience for the beautiful scenes on the screen. Whether it be the gorgeousness of the Battle of Flowers, the scenic effects "Chrono-Chrome"

"A Beautiful Combination"



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House of Gaumont.

Colour-Photography.

the Exacting Demands of Critical Audiences.

CHROME"

MONT.

at the Coliseum on Monday afternoon were audience who again and again cheered the was the animation of the Carnival, the quiet charm of the flower studies, or the results appealed to the audience.

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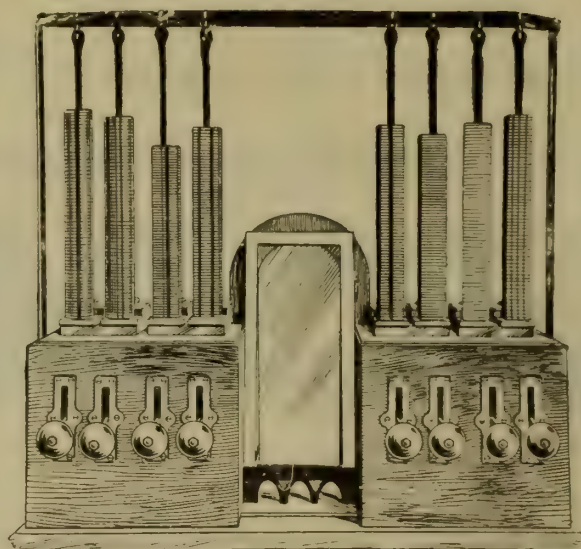
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AMONG THE CINEMAS.

THE ELECTRIC PAVILION, HIGH STREET, CLAPHAM, S.W.

Owned by	Electric Pavilion's (Clapham), Limited.
Manager	Mr. Robert Phoenix.
Opened	October, 1910.
Seating	800.
Performances	Continuous. 3 p.m. till 11 p.m.
Sundays	6 p.m. till 11 p.m.
Pictures changed	Mondays and Thursdays.
Prices of admission ..	3d., 6d., 1s., and 2s.
Projectors used	Two Gaumont machines.
Music	2 violins, cello, organ, piano, and drums.

"Advertising is the keynote to success," so spoke Mr. Robert Phoenix, the popular and enterprising manager of the Electric Pavilion, Clapham, during the course of a

eye. If you are of the stay-at-home order, you are drawn from your shell by the irresistible appeal made to you by the throw-away. Small wonder is it, therefore, that this charming home of pictorial perfection has become the rendezvous of the *élite* of Clapham. For the fair sex Mr. Phoenix runs a special afternoon performance of three hours' duration, with a programme of the choicest, both as regards films and music, when light refreshments are dispensed gratuitously; and it is no uncommon occurrence to find the house filled to overflowing during a period when many other theatres are bemoaning the difficulty of getting the public in.

Mr. Phoenix is a consistent supporter of the English film, and a week never passes which does not find his programme including at least one all-British production.

In the course of one's peregrinations among the cinemas one naturally sees many grades of projection, but I am bound to award the palm for clearness, steadiness, and brilliancy of picture to the Clapham Pavilion. To say that it is as steady as a rock is but to praise it all too faintly.

Nor do I remember ever having heard finer musical accompaniments to the pictures in any suburban house than that which is provided by the one now under notice. The musicians are all past-masters of their art, and what their leader does not know is not worth knowing. Playing to the pictures is what he insists upon, and he fully recognises that although music is but secondary, it is none the less lacking in importance.

The building itself is in the Renaissance style, and both the exterior and interior are well-proportioned and imposing. The front facade—which is brilliantly lighted by four arc lamps—is executed in red brick, with cement dressings, and presents a pleasing aspect. This leads to a marble vestibule, 65 feet long by 20 feet broad, giving two entrances to the main structure by way of wide, richly carpeted marble steps. The artistic effect of this imposing entrance is heightened by a profusion of palms and plants. The dimensions of the interior are 85 ft. by 65 ft. A bold decibilled cornice and frieze runs round the walls, and the handsome domed ceiling, 40 ft. high, is supported by ornamental arched ribs in plaster work. The proscenium has an enriched elliptical arch and cove, supplemented with miniature stage boxes. A 21 ft. by 15 ft. screen is set in a black border. The whole of the seats are crimson plush tip-ups, whilst the floor space is entirely covered by rich crimson carpet.

I tender the congratulations of the many thousands who comprise the regular patrons of this sumptuous palace to the proprietors of the Clapham Electric Pavilion, not only upon the *recherché* character of this home of pictures, but upon possessing in Mr. Robert Phoenix a manager who might truly be classed as the "Encyclopædia Britannica" of the cinema theatre, for he knows its business from A—Z.

V. F. T.



conversation I had with him the other evening; and that he attaches faith to the opinions he holds is evident by the spirited advertising campaign which has been identified with this house ever since he became associated with it. If you travel by the tube the playbill confronts you in the lift. If you are refreshing the inner man an announcement of what's on meets your

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TITLE.	Released.	Maker.	Lgth.	Vacant.	£	s.
A COURT INTRIGUE	Mar. 9	Nordisk	2,800	1st week	14	0
ROMEO AND JULIET	" 8	Thanhouser	2,000	1st ..	10	0
THE CARD SHARPERS	" 5	Cines	2,056	1st ..	10	10
A WOMAN'S RIGHT	" 2	Nordisk	1,920	1st ..	10	0
RE-INCARNATION OF KARMA	" 22	Vitagraph	1,886	1st ..	9	10
BLOW FOR BLOW	" 12	Cines	2,400	1st ..	12	0
THE BIRTHDAY GIFT	Feb. 23	Nordisk	2,273	1st ..	11	10
THE QUEEN OF SPADES	Mar. 5	Cines	2,066	1st 4 days	8	0
THE STAR OF BETHLEHEM	" 15	Thanhouser	2,000	March 17 .. 3 days	5	0
THE STAR OF BETHLEHEM	" 15	"	2,000	" 27 .. 3 ..	4	0
ZIGOMAR—THE EEL'S SKIN	" 23	Eclair	3,200	April 3 .. 3 ..	6	0
IT'S NEVER TOO LATE TO MEND	" 22	Edison	2,000	March 31 .. 1 week	8	0
THE DAWNING	" 22	Vitagraph	1,826	" 10 .. 1 ..	6	0
THE SHAUGHRAUN	" 16	Kalem	3,075	" 31 .. 1 ..	10	10
LT. DARING & THE PHOTOGRAPHIC PIGEON	" 2	B & C	1,245	Feb 17 .. 1 ..	4	0
THE SECRET OF THE SAFE	" 22	Cines	2,778	March 6 .. 3 days	5	10
THE LAW OF THE WEST	Feb. 2	Bison	2,500	Feb 17 .. 3 ..	4	10
THE MERCHANT OF VENICE	" 8	Thanhouser	2,000	March 3 .. 1 week	5	0
ON THE STEPS OF THE THRONE	" 23	Pasquali	3,350	" 6 .. 3 days	6	10
THE FATHER	Jan. 19	Itala	3,485	Feb. 13 .. 3 ..	5	0
THE FATHER	" 19	"	3,485	" 24 .. 1 week	7	0
AT THE FOOT OF THE SCAFFOLD	Feb. 9	Hepworth	1,925	March 3 .. 1 ..	5	15
AT THE RISK OF HER LIFE	Jan. 26	Cosmo	2,800	Feb. 13 .. 3 wks.	4	0
AT THE RISK OF HER LIFE	" 26	"	2,800	" 24 .. 1 week	7	5
THE STOLEN SYMPHONY	Feb. 16	Lubin	2,023	" 24 .. 1 ..	8	0
MONTE CRISTO	Jan. 5	Selig	3,000	" 17 .. 1 ..	4	0
KINGS OF THE FOREST	" 19	"	1,800	Feb. 20 .. 3 days	2	5
THE MASSACRE	Dec. 19	A.B.	2,150	" 17 .. 1 week	2	0
THE THREE COMRADES	" 22	Nordisk	2,302	" 17 .. 1 ..	3	15
ON THE SANTA FE TRIAL	" 28	Bison	2,050	" 24 .. 1 ..	4	0
IN A DEN OF LIONS	" 15	Nordisk	2,017	" 20 .. 3 days	2	0

The ATLAS FEATURE FILM Co., Ltd.,

7, GERRARD STREET, W.C.

Telegrams: "Attafilms, London."

Telephone: 1475 Regent.

SUNDAY CINEMAS.

To the Editor of THE CINEMA.

SIR,—Already in your debt, the obligation would have been doubled had you inserted the reasons I gave why the above was a party question. You, Mr. Editor, and I are opposed to its being one; but Sunday amusement was made a party question before you and I were born. When England was known as Merrie England the villagers practised archery on the village butts adjoining the church, with the priest looking on, on Sunday afternoons, but the Revd. Uriah Barebones in his day made being cheerful on Sunday almost a crime, and his Puritanical descendants keep up the tradition, wherever they are top dog in the United Kingdom, see that no one enjoys harmless entertainment on Sundays, look upon all who do not go to the local Little Bethel as heathens, and the harmless Sunday golfer already half-way on the road to Hades. Major Gaskell, a Municipal Reform sympathiser, champions the cause of whist drives. Major Seeley, a Progressive sympathiser, according to John Bull, is stopping Sunday football on Mitcham Common. At the last election the Progressive candidates were supported by the Puritanical clergy upon every platform and in all the chapels. Since 1910 the Revd. Stiggins and friends have never ceased trying to close cinemas on Sunday. At meetings got up to shut cinemas, they have been found even along with their hereditary enemies—the players; anyone, as long as they could cast mud at the picture palace. The party newspapers, in and out of season, have been on the attack, and we are told do not make it a party question. I ask, who has already done it, if we are to judge by the past? For nearly three hundred years the Puritanical Sabbatarians have been the enemies of any amusements, and all connected with them, particularly on Sunday. Are we to believe they have any goodwill to the showman now? Have they given any proof of it? And as long as these gentlemen believe the only road to salvation is via Little Bethel Junction, their kindness to the picture palace will be that of the stage stepmother. For nearly four years I have worked on Sunday in a cinema, have been glad of the work, and claim as much right to defend my living as the director of a company. Until the leopard changes his spots, the bioscope lamb will have to wear his cast-iron waistcoat when dining with the Progressive tiger, except the Labour and Socialist specie. Before the Cinematograph Act was passed the trade was told by a Progressive Home Secretary (Lord Gladstone) that it had nothing to do with opening or shutting cinemas on Sunday. Do they want some more assurances of the same kind?

W. WHITEHEAD COUSINS.

12, Bride Street, E.C., Feb. 5th, 1913.

THE CINEMA THEATRE AND THE PUBLIC LIBRARY.

We have been told that the all-popular cinema thins the attendance at church, theatre, and public-house alike. The latest complaint is that it is resulting in a decrease in the use of the public libraries.

People go to "the pictures" more frequently than they used to go to music-hall or theatre, and many

patronise this new form of entertainment who stayed at home of old.

The result all round is less time for reading books. If borrowers do not cease to borrow altogether they change their books less frequently. The consequence is a drop in the library issue, and most London libraries during the past year or two have suffered a decline both in the number of volumes issued and in the number of borrowers upon their registers.

In the face of this decline, what says the librarian? He is not greatly alarmed or troubled. In a poor South London borough, thickly peppered with picture theatres, the libraries show an average decline in their issues of 50 volumes per day.

Of this decline, 98 per cent. has been in the issue of fiction. It is not the serious reader, therefore, who is leaving the libraries. It is the minor novel which is being exchanged for the story film. That this is so is further endorsed by the fact that in this same borough the use of the reference departments has largely increased.

The people who besiege the library for the latest sensational novel have never been regarded with favour by the public librarian. He has, in fact, looked upon them as a nuisance, because their demands have compelled him to spend money on fiction for their entertainment which he would rather have devoted to the purchase of books of more solid and enduring character.

One thing, at least, the libraries owe to the picture theatres. Many films now in vogue represent scenes from classic novels—"Oliver Twist," "The Count of Monte Cristo," "A Tale of Two Cities," and "The Last Days of Pompeii." Wherever these films are shown there is always a demand at the public libraries for the books illustrated. So, in a roundabout way, the cinema may be helping the librarian to realise his ideals.

THE CHURCH AND THE COMING EXHIBITION.

A representative meeting of ministers and laymen, under the chairmanship of Rev. A. J. Waldron, vicar of Brixton, took place on Friday at the Baptist Mission House, London, to discuss plans for the organisation of a religious education section in connection with the International Cinematograph Exhibition and Conference at Olympia next March. It was agreed that the aim and scope of the section should be to show how far the cinematograph can be adapted for religious education.

The principal missionary societies in London have agreed to furnish moving pictures and slides, in addition to other exhibits. Among the matters proposed for discussion are:—Subjects suitable for week-night lectures; the cinematograph in the Sunday-school; the value of the cinematograph in its relation to missionary enterprise; the picture theatre—how it can be improved; and the advisability of eliminating burglaries, murders, and other aspects of crime from pictures shown in theatres.

An executive committee has been appointed as follows:—Rev. A. J. Waldron (chairman), Mr. J. Jackson, Rev. G. A. Hamson, Colonel W. Gee, Rev. Everard Digby, Rev. Tom Warren, Miss Burn, and Rev. J. A. Douglas.

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MANUFACTURERS AS RETAILERS.

In *The Kinetradogram*, the house organ of the Kinematograph Trading Company, for Wednesday last the following salient comments upon the subject of manufacturers as renters appears under the heading of "What We Think" :—

"A great deal of excitement and speculation has been aroused in the trade during the past fortnight over the decision of Messrs. Pathé Frères to rent their films direct to the exhibitors. Some see in this change of business policy the ultimate doom of the renter, while others consider it the forerunner of a gigantic trust, under whose iron heel the renter will be crushed and the exhibitor dictated to. But we think that a calm consideration of the facts of the case will tend to explode both theories.

"Until the manufacturers combine, and provide a means whereby an exhibitor can book his programmes completely under one roof, the renter will be the only representative of the trade who can provide that convenience. His premises act as clearing-house for the manufacturers' products.

"The average exhibitor is too busy a man to attend to every detail of his business, and he must needs leave himself in the hands of his renter to a great extent, especially in the matter of his programmes. It is a practical impossibility for him to see all the films that are put out by the manufacturers, and the preliminary winnowing must be left in the hands of the renter. The latter buys only those films which his experience tells him will draw, and spends many weary hours in sifting the chaff (and what pitiful chaff it is sometimes!) from the wheat.

"Who will do this sifting when the renter is dead? The manufacturers? Of course not. The showman will have to take what is given him, with the result that his programme will gradually deteriorate in quality and his audiences in quantity.

"The only advantage that we can imagine a manufacturer could hold out as an inducement to an exhibitor to rent direct would be one of price, and we doubt whether even this advantage would materialise.

"It seems a happy idea for a manufacturer to lease his films direct and then give the exhibitor the benefit of the saving thus effected. But in practice the manufacturer will find that the establishment of a renting department involves the employment of an additional staff, together with the thousand and one expenses to which the renter is liable. Further, they will naturally require a return for the extra capital involved.

"As far as trusts are concerned, rumours anent these have been in the air for some time past, but we fail to see how Messrs. Pathé Frères' action has brought the trouble any nearer. If there are any other manufacturers who believe the policy entered upon by the French firm is the right one, they will naturally wait to see how the arrangement works before taking any action. A long period must elapse before the new scheme is on a paying basis, and it behoves every showman to join the Exhibitors' Association as a preliminary means of

guarding against the amalgamation of manufacturers which would immediately follow if the others follow Messrs. Pathé's lead.

"The interests of the renter and the exhibitor in these matters are identical; a combine of manufacturers in any business is only for their ultimate benefit, as witness the position in the cotton trade of to-day. Some years ago, before Messrs. Coats obtained control, a reel of cotton could be purchased for $\frac{1}{2}$ d., but to-day that reel of cotton costs $2\frac{1}{2}$ d. Another glaring example of trust methods is the present situation in London of the taxi-cab drivers, who have been inactive for weeks past in a deadlock between themselves and the cab-owners over the price of petrol, on which question neither side can afford to give way owing to the operations of the combine which controls the price.

"Exhibitors should use every effort to prevent such a condition of things arising in the kinematograph trade, and we welcome any suggestions and letters from our readers on the subject."

CINEMATOGRAPHY AND MEDICAL SCIENCE.

Enough has been said about the effect of the cinematograph upon the nerves. The cinematograph is at last heaping coals of fire upon the heads of the critics by assisting in the cure of their nervous disorders.

Dr. T. H. Weisenburg, neurologist to the Philadelphia General Hospital, has, according to the *Journal of the American Medical Association*, introduced the idea to that institution.

His theory is that the condition and progress of nervous patients may be valuably observed by photographing their characteristic motions, tremors, convulsions, and spasms. He makes marks upon their bodies with coloured chalk or charcoal to indicate where disturbances of sensation occur, and his films come in very useful when lectures to students are going forward.

Many people will be cheered to know that "it would be easy to illustrate nystagmus from aural invertebration," and children may be expected to jump with joy at the suggestion that "it would be interesting to photograph whooping-cough and meningitis."

Quite exciting competition in the contraction of these hitherto dreaded diseases may be looked for now that this form of distinction is held out as an inducement.

Dr. Weisenburg has among his two miles of films some remarkable studies of persons afflicted with involuntary laughing and crying.

The idea is not entirely confined to America, however. Dr. Albert Wilson, of Langham Street, W., the well-known nerve specialist, told a Press man that he was quite familiar with it, and that it had been adopted in some of the English hospitals. "The system can be adopted," he said, "for any disease which shows itself in movement. It is particularly useful to photograph the gait of nervous patients, because it is in the walk that the trouble is very frequently most noticeable."

"EFFECTS AS AN AID TO REALISM."

It seems quite a curious fact that exhibitors, to a very great extent, have not fully grasped the possibilities of "effects" as a means of adding to the realism of "pictures." There is no doubt that the question of cost has in a goodly number of cases weighed down the balance against the provision of this undoubted acquisition. Another factor, the occasional difficulty experienced in getting a suitable and efficient worker, we will deal with presently. In the first place, let us attack the monetary side. If a man or youth is obtainable who has a knowledge of regular theatre stage working, then by all means should that person be considered, and, if engaged, paid a wage sufficient to make him take an interest in his business. It is of no use leaving "effects" to a "chock-seller" or one with a job which takes away his attention.

In regular stagecraft one usually finds that effects are not very frequently required, yet they are always attended to by a leading hand in either the property or carpenters' departments. When the distant horse is heard or the rain is falling or wind whistling, depend upon it that that horse, that rain, or the gentle zephyr is being produced by one who "knows how," and is, moreover, under the direct supervision of the stage manager or his assistant.

Surely, now, when so much attention is bestowed upon these "little but all-important details" on "the boards," it should be worth the average picture man's while to more closely study this very neglected branch of his business. As a preliminary example or two, the writer could point out West's "Our Navy" and the Scala (Kinemacolor) Theatre as two classes of entertainment whose pictures have from the beginning received good "illustrative effects" on every occasion. There are, in addition, quite a number of provincial houses where, owing to the possession of a well-

furnished stage, it is taken advantage of in this respect.

Should, however, the proprietor be faced with the problem of "only the screen," then could a smart youth be hidden in the front with all his traps near the musicians, or, better still, if an orchestra be engaged, a really good professional drummer with the usual outfit could work wonders, and would, in a good many cases, be found capable of "doubling" with another instrument. I know of a theatre in fact, several—where this is done with excellent effect.

On the other hand, I have often heard cases where the "illustrations" were crude and even comical. The shot would be heard as the man reached Mother Earth, a horse would win a race to a clatter that reminded one of early morning in a Lancashire mill town, or the villain be "outed" with a species of "pom pom" reports, while we would later on see a regiment of soldiers march across the screen "with nary a sound."

These are the things which have brought about the distrust *re* "effects" which is evident in many minds. There is only one solution, that is "do them well," and another, namely, "get the right man and pay him." Any good stage carpenter would furnish the necessary "traps," or they could be obtained from a theatrical outfitters or musical instrument manufacturer.

In the case of the orchestral drummer, he invariably has everything necessary, and the usual theatre player has a sound training in their different uses. We would, as a few words of final counsel, impress the fact—do not be led into "making them up" yourself, unless you have a man engaged who "knows the trick." Just get someone who knows the business to advise you, and you will, if properly applied, find that "effects" are an undoubted acquisition to "a picture show."

W. H. R.

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A Film that is hired out labelled "as good as"

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Sensible Showmen are advised to review this picture—then
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In a series of speciality dances, supported by a
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This film was reviewed by Exhibitors on Friday last in our
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WE SAY NO MORE. BOOKINGS SPEAK BETTER THAN WORDS. IT IS UNIQUE.

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A ROUSING ANIMAL PICTURE.

A LUX FILM THAT WILL CREATE A SENSATION.

It has been our good fortune even so far back as the early days of the industry to see some remarkably fine pictures bearing the Lux trade mark. These have embraced almost every variety of subject, and so excellent have they been that they have made the name of Lux famous throughout the length and breadth of the land. When we were informed that the company was

these animal pictures are faked cannot be applied to this film, for it bears the hall-mark of genuineness from start to finish.

The story of an old chemist who takes his daughter and a devoted band of assistants into the heart of Africa in order that he may pursue his scientific studies unmolested; of how he learns the secret of making diamonds, and of a dastardly attempt



embarking upon a series of animal pictures we naturally expected something good, and we are extremely pleased to find from a private view accorded to us of *The Leopard Avenger* (length 1,600 feet, released March 30), that our expectations have been realised. So thrilling in its construction and enactment is this picture that it almost baffles description. It abounds with many scenes of remarkable beauty, whilst the fight between the leopard and the villain is one of the most realistic portrayals of a terrible struggle the moving picture camera has ever recorded. The allegation too often made that

to rob him of his secret by the head of a big diamond trust is, in itself alone, a thrilling one. But to this is allied an exciting story of a leopard hunt—of the chase and capture of the beast after it has been badly wounded. Through the careful nursing of the chemist's daughter the leopard is restored to its former good health, and becomes as docile as a great domestic cat. When the agent of the diamond trust comes to steal the secret he is confronted by the great leopard, who attacks him, and, after a deadly struggle, the thief and the avenger lie lifeless upon the ground.

THE ONLY GENUINE

Reproduction of Prof. Max
Reinhardt's Masterpiece,

THE MIRACLE,

As shown at the Royal Opera House,
Covent Garden, and produced with

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THE EDITOR'S PAGE.

QUERIES ANSWERED AND DIFFICULTIES SOLVED.

On this page the editor replies to queries put to him by his numerous readers upon matters relating to the cinematography industry which are not dealt with in the space devoted to managers, operators, and musicians. Letters should be addressed to The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be marked in top left hand corner "Editor's Page." In no case will replies be sent by post.

Would-be Cinema Actors.

Philip Plose (South Ealing) sends the following:—"Being desirous of performing for the pictures, I should esteem it a great favour to receive your valuable advice as to which is the best method of coming in contact with the right sort of people."

I presume that the writer desires to act in this country, and if my surmise be correct, then his best plan would be to write to the Hepworth Co., 2, Denman-street, W.; Barker Motion Photography, Limited, Topical House, Soho Square, W.; Messrs. Cricks and Martin, 101, Wardour Street, W.; or the Clarendon Film Co., 12, Charing Cross Road, W.C.; each of whom have their own stock companies; or, better still, he might get in touch with the London Film Co., 199, Piccadilly, W., which has just been formed for the purpose of producing English films. My correspondent does not give me any idea regarding his histrionic abilities, but I may as well tell him that unless he possesses the gift of expression as a mime he would not stand much chance of succeeding as a picture-player. Many a highly talented actor would find it difficult to get as good a reception in pictures as he does on the legitimate stage.

Lily A. Wild (Finsbury Park) writes:—"I am writing to you to know if there is a vacancy in the pictures, for I should love to act for the pictures, although my age is only 15. It is true I have never acted before, but it is so hard to go into business I do not like, for I have such an ambition for the pictures. I take in THE CINEMA every month, or, rather, every week, as it is now a weekly paper, and I enjoy it very much. Please do try and see if you cannot find a place, or, indeed, anything to do with the pictures. I am sending two photo-plays which I have written. I am sorry I could not type them, but this is only a beginning."

Naturally, I appreciate the good opinion my young correspondent entertains of THE CINEMA, which I trust she will retain, despite the fact that my answer may not be just what she expected. The world has ever been too full of stage-struck maidens, and I am sorry to find that love of the silent drama is causing the number to increase considerably. The writer of the letter would be well advised to wait a little longer before indulging in such flights of fancy as a desire to pose before the moving picture camera. The path to success is a hard one, and for every one who succeeds there are hundreds who fail. It must never be supposed that everyone possesses the capability necessary to act in the pictures, and the selection of a good business career would doubtless prove more advantageous. The two photo-plays sent are fairly well constructed, but are worked out on too conventional lines.

"Lamb" (Islington) writes me:—"I apply to you for information as to where I can learn to act for the pictures. I am nearly 14 years of age, and about to leave school, and, of course, I must look out for a profession. I have always had a liking for the stage, especially since the moving pictures were introduced. I think I will get on after a course of training. I will therefore be glad of your information."

My reply to a previous correspondent as to a stage career also applies in this case. With reference to training as an actor, I should recommend my inquirer to take lessons in elocution, and to join an amateur theatrical society, such as doubtless exists in his neighbourhood. I am no believer in schools for acting unless, of course, they are attached to some recognised place of amusement.

Olga M. (Chelsea) sends me the following:—"I have been trying to write photo-plays, and now I should like to try to act in them, but I don't know what I should do. Could you tell me please what I ought to do? I have had elocution lessons."

You have evidently made a start at the right end by taking elocution lessons; all the same, you should read my replies to "Lily" and "Lamb." Perhaps after doing so you will prefer to fall back on your first love. Photo-play writing, especially as a competition for such efforts, is to form one of the features at the International Cinematograph Exhibition at Olympia next month.

Schools for Operators.

W. F. Benn (Newington Causeway) says:—"I am desirous of learning bioscope operating, and I should like your advice as to the utility of entering one of the schools which are advertising just now. Perhaps you could recommend a school where the trade would be thoroughly taught? Or would you advise, instead of going to a school, endeavouring to fix up with a firm of bioscope people? If so, perhaps you will be good enough to send me the name of a likely firm to apply to. I am prepared to offer my services free for a period of four to six months, and to pay a premium at the rate of, say, 10s. weekly while learning. I do not wish to do this though, unless I can confidently look forward to securing a permanent berth at the end of my period of learning. Is it possible to master the operating inside four months? I possess no knowledge of mechanism or electricity. I am 29 years of age."

You have touched me on a very sore point, that of schools for operators. I say unhesitatingly that money paid for tuition at these places is absolutely thrown away; none of the cinema theatre companies who value their reputation ever engages an operator who is school taught, unless forced to it to fill up a gap, and then they pretty soon get rid of him. Your suggestion as to offering your services to some theatre proprietor free is a good one, but I never recommend paying for this tuition. Your services, even though you know nothing of mechanism or electricity, would yet possess some value if you were under a good man, for whilst you were learning he could utilise you for re-winding spools, mending and cleaning films, and relieving him at intervals. You would in this way secure practical knowledge, obtained under the actual conditions appertaining to a cinema theatre, and if you were observant, diligent, and persevering, at the end of six months or so you ought to be able to get an appointment as assistant operator. There are many cinemas within a radius of one mile from your address, and if you were to get in touch with some of the proprietors, doubtless you would obtain your object. Perhaps the publication of your letter on this page will do something for you. Whatever you do, if you start in the operating chamber, mind that you eventually become a member of the National Association of Cinematograph Operators, whose certificate awarded after examination always proves valuable.

"The Gibson Goddess."

M. Tozer (Dublin)—The name of the actress who sustained the title rôle in the biograph film, "The Gibson Goddess," released in June last, was Miss Marion Leonard.

Seymour Hicks Films.

B. Hurley (Rahere Street, London, E.C.)—Back numbers of THE CINEMA are extremely scarce, but those we have between Nos. 1 and 12 can be obtained from the office, price 2d. each. There are a few copies still on hand of January 1 to 22, but January 29 and February 5 are out of print. These are sold at the usual rate, 1d. per copy. With regard to your second question, the Warwick Trading Co. are producing the films in which Mr. Seymour Hicks and Miss Ellaline Terris appear.

—BISON 'IOI.'—

Have you Booked these Winners?

TRAPPER BILL, KING OF SCOUTS.

Released March 1st.

Length 1,950 feet.

THE TRIBAL LAW.

Released March 8th.

Length 1,950 feet.

BIG ROCK'S LAST STAND

Released March 22nd.

Length 1,960 feet.

A FOUR-FOOTED HERO.

Released March 29th.

Length 2,000 feet.

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Phone : Gerrard 4818.

Wires : Victafilm, London.

BE WISE AND ORDER NOW.

—INVICTA FILM CO.—

A VITAGRAPH EASTER SUBJECT.

THE "REINCARNATION OF KOMAR."

Characters:

Komar, a High Priest.....Mr. Courtenay Foote
 Leslie Adams.....Mr. Courtenay Foote
 Mr. Adams.....Mr. Charles Eldridge
 Lillian White, ward of Mr. Adams,
 Miss Lillian Walker
 Quinetrea.....Miss Rosemary Theby

This two-reel release deals, as the title indicates, with new embodiment. It is a peculiar play in more than one respect. It is remarkable for some intense emotional acting, the Indian settings are of startling fidelity. Notwithstanding the high quality of performance shown by all the leading members of the company, and especially by Mr. Courtenay Foote, Miss Theby carries off the honours in her splendid opportunity. She depicts woman as German scientists write about her, not as immoral, but as absolutely non-moral, a sliding, gliding, sinuous creature, absorbed in self-contemplation, extremely conscious of her sway over man through sex attraction, not to be persuaded that she ever does wrong because she has no moral sense, and not to be blamed or excused because she measures all the charms she studies in her mirror by their effect on man. Having no personal knowledge of creatures so soulless as the seductive dancing girl, Quinetrea, we are compelled to depend upon the German authorities for data concerning their shameless and heartless character, or upon that

the moment he appears on the spot where much-cursed little Quinetrea vanishes. No one had to tell the priests and priestesses that it was time to go, and we suppose they had to lash the camera man to the tripod. Two thousand years after: Mr. Leslie Adams, in modern guise, and bearing a family resemblance to Komar of the Curses, is smoking a "hookah" in his den. A hookah is one of those Oriental pipes which permit the smoke to be drawn through water by means of a long flexible tube. So much for the apparatus, but no one knows what is in the bowl. He dreams. Quinetrea appears to him in the dream. He soon after visits his father in India, and becomes engaged to sweet Lillian White. All three visit the ruins of an ancient temple. Their guide shows them the huge snake, now sleeping quietly, and tells them that the boa is Quinetrea. He recites a legend that she reassumes her human form every hundred years. Leslie lingers when the others pass on, and he lingers when the enchantress rises from where the snake was lying. Poor old Adam—in this case, Leslie Adams! He always lingers. He shows no marked improvement in all the twenty centuries of experience with the soulless ones. He is addicted to hookahs, sees snakes, zoological or otherwise, neglects the good woman he has promised to faithfully love, and hangs around waiting to be tempted. His deep-seated hypocrisy, always a comic element in characterisation, is never more amusing than when it is veiled to himself and obvious to all others. He knows that he



chivalrous English poet who vented his Adam-like rage on woman by calling her harsh names, "A rag, a bone, and a bank of hair." Considering alluring women to be what these disappointed gentlemen declare she is, we can only say that the type is admirably depicted in the enchantress who ruins poor Komar, High Priest of the Temple of Innocent Manhood. Komar makes a show of resistance outside the temple, where people are looking, but she follows him up and becomes a priestess to be near him. She tries to ruin him, and, according to the English poet and German scientists, she does this simply because he is so good. After he succumbs to her blandishments and she jeers at him in triumph, he drags her before all the others in the temple and curses her. One might as well curse a flower for not being a weed as to damn a young and healthy dancing girl for being her sweetest and dearest; but Komar has taken a vow to some imaginary god or other never to love a woman, and acts like a fool after he has stubbed his toe. He drags her out before all the others, and curses her in such fearful terms, that she sinks down crushed on the floor, and is transformed into a huge, writhing snake. Mr. Snake is the one not to be found in the cast, but he gets into the action so promptly that all the other characters hurry out to keep other engagements or make sure that their last premiums are paid. Mr. Snake is a 10-foot boa, non-venomous, but with a mouth full of teeth that can hold like a bulldog or lacerate like a Russian wolfhound. He is a Marathon starter from

must submit to law and custom in order to get along in the world, but he likes it about as well as the average small boy likes to go to school. Komar, reincarnated in Leslie Adams, falls for the wiles of the enchantress, as we may expect him to fall whenever he gets an opportunity—he is only good when it is lacking—and is induced by her to accept a necklace for his betrothed. He falls for almost anything. His betrothed is growing anxious about this time, and comes back in search of him. Quinetrea hides and watches her victims. Leslie cannot plead a business engagement as an excuse, and he adjusts matters by the good old subterfuge of offering a distracting present. He places the necklace around the trusting girl's neck, and is horrified to note that it affects her as might a concealed poison. She sinks down in agony, while the enchantress gives vent to her triumph in malicious smiles. The young betrothed girl dies in the arms of the man who promised falsely and lingered weakly. He looks about him as if at a loss to understand this sudden retribution. It all comes to him, that scene in the temple, and he understands. He is to be eternally tortured for the sin he committed there. In his rage he repeats the curse upon the woman who dragged him down from his finer ideals, and she resumes her snake-like slumber for another century. He falls on the lifeless body of the one he betrayed, and the play ends. "All hateful things conspire to bind him in existence—a future like the past—which makes him shrink from immortality."

THE GREATEST OF THEM ALL.

S A T A N

The Monopol Film Co.

(General Manager: Frederick Martin),

CINE HOUSE

GREEK ST., LONDON, W.



M.P.



SALES AGENCY, LTD.,

"Where the Best Films come from,"

86-88, Wardour Street, London, W.

'Grams: "Kalubio, London"

'Phone: City 648.

The following Films are on view in our showroom on Monday, Tuesday, and Wednesday, February 10th, 11th, and 12th.

For synopsis, illustrations, etc., etc., see the "Topline Indicator," sent post free to exhibitors every week.

Maker.	Title.	Length feet.	Release Date
Welt	...VENICE, THE QUEEN OF THE ADRIATIC (Travel)	71	...Sunday, April 6th
A.B.	...WHAT'S THE USE OF REPINING (Farce Comedy)	535	...Sunday, April 6th
A.B.	...BROTHERS (Powerful Drama)	1,008	...Thurs., April 3rd
A.B.	...THE MASHER COP (Farce Com.)	479	...Thurs., April 3rd
A.B.	Re-issue. THOU! HALT NOT (Drama)	995	...Sunday, April 6th
B. & C.	...SAGACITY v. CRIME (Drama)	1,254	...Sunday, April 6th
B. & C.	...SANDWICH (Scenic)	370	...Thurs., April 3rd
Lubin	...PRIVATE SMITH (Drama)	1,019	...Sunday, April 6th
Lubin	...THE GIRL OF SUNSET PASS (Drama)	1,016	...Sunday, April 6th
Lubin	...THE MISSING JEWELS (Farce Comedy)	781	...Sunday, April 6th
Lubin	...THE LOST NOTE (Drama)	1,024	...Thurs., April 3rd
Lubin	...DOWN ON THE RIO GRANDE (Drama)	1,015	...Thurs., April 3rd
Lubin	...QUARANTINED (Farce Comedy)	500	...Thurs., April 3rd
Kalem	...THE NURSE OF MULBERRY BEND (Drama)	988	...Sunday, April 6th
Kalem	...THE PRIDE OF ANGRY BEAR (Indian Drama)	1,043	...Sunday, April 6th
Kalem	...THE HORSE THAT WOULDN'T STAY HITCHED	513	...Thurs., April 3rd
Kalem	...THE CUB REPORTER'S TEMP. TATION (Drama)	973	...Thurs., April 3rd
Kalem	...ST. AUGUSTINE, FLORIDA (Travel)	478	...Thurs., April 3rd



All Films on Eastman
Stock.



THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

Dishonesty in Business.

Writing to the Daily Citizen last week, Mr. J. A. Smith, of Kilburn, says:—

Being interested in the account of a picture announced to be shown at a London picture house, I went there on Saturday last. The lowest price seat was 1s.

I waited in the procession outside for a long time, and we moved forward a few inches at a time, with very long waits in between. When at last I arrived at the pay-box (and there were a lot of people behind me) I was told "Standing room only." As I did not want my patience to go unrewarded, and also as I am not burdened with an excessive amount of the country's wealth, I signified that I would stand. Judge of my surprise when I entered; there were about 25 or 30 vacant seats. Needless to say, I picked a good one. What was the dodge? To induce the public to pay extra?

I noticed that the editor of the Daily Citizen was charitable enough to suggest that the reason was probably to be found in the fact that there had just been an extra large exodus. I believe in calling a spade a spade, and I therefore dub such procedure with the epithet contained in my heading to this paragraph. Such a policy is bound to have a bad effect upon any theatre. Bad deeds, like chickens, come home to roost, and in time they will have a clear auditorium to roost in.

A Profitable Scheme.

A couple of weeks ago a manager wrote that he had tried programmes with a lithographed cover, thinking that it would pay better than advertising in the papers, but had been forced to drop the idea because it did not prove successful.

Now comes another manager to show precisely the same cover with this comment:

Enclosed please find programme, which we use as our bulletin, having discarded advertising in the local paper.

I find this scheme much better than the newspaper, and the results are wonderful.

Whereas I paid £1 a week for space in the paper, this way of advertising costs me only £1 a week more, and I get about 25 per cent. more business than heretofore.

If you think it worth while, I would like to hear any suggestions that you have to make, through your columns, as I am sure you will find something that may still improve my system of advertising.

I have a different design for each week, and I send these bulletins all over the town, and I find the people simply waiting for them.

The printing does not cost me a halfpenny, as I have given the programme to a printer, and he gets the advertisement money.

Programmes That Pay.

The covers are stock covers issued by a lithographic concern. They are finely printed, but produced in such quantities that they can be sold for the price of indifferent work on a special order.

The manager issues a weekly programme, with advertisements of tradesmen on the second and fourth pages. If it is possible I think it would be well to give the leading subjects for the following week, but apart from that I do not think that much comment is needed.

Each exhibitor must face his own public and test it out, no two audiences are precisely the same, but I think that where a programme is used this coloured cover scheme is a good one, and no more expensive than a two-colour printing locally produced.

By letting the local printer get the advertisements one source of worry is removed, but at the same time there should be enough profit in the advertising to pay for the printing and the cover.

Uncensored Films.

Here is a suggestion by a Mr. Neville Kingston, which appeared in a daily contemporary.

Why could not Friday in each week be set apart for gore lovers at our cinematograph theatres? It might be aptly called "Deathwatch Day." If this could be done some gentle souls could avoid a few of these items by going on the other days of the week. Here are a few of such items:—

1. "Daddy's Dead, Mummy," or "Mummy's Dead, Daddy."
2. "The Gentleman with Delirium Tremens." (Bronze medal.)
3. "Death-beds in Hospitals." (Vellum certificate.)
4. "Lovers Undergoing the Process of Being Parted." (Silver medal.)
5. "Gentlemen Committing Suicide."
6. "Persons being shot, stabbed, burnt, or drowned in the deep blue sea." (Owners and managers of picture palaces excepted.)
7. "Little flower girls dying in the snow." (Hon. mention.)
8. "People in deserts without any water." (Gold medal.)

This might have been all very well in the days of uncensored films, but I do not think there will be many gory pictures in the future.

Scotch Humour.

Overheard at the New Gallery on opening day. Visitors from the North.

Scotchman: These people must pay an enormous amount for this large place.

His Pal: Yes, it's a wonderful place.

Scotchman: Wonderful, but it can't pay the rent; must be quite £300 or £350.

His Pal: More like £500 I should think.

Scotchman: Impossible!

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.
BY ELECTRICIAN.

Theatre Room.

A. A. writes:—"I have been a constant reader of THE CINEMA. I notice letters from my neighbouring towns, and will now trouble you to answer a few questions through The Page. I have been running a picture show for two years, but have been obliged to move several times. I now have an available permanent location in a storeroom 100 feet long by 14 feet wide, 16-foot ceiling. I will be able to seat 200 people, with the front row 15 feet from the curtain. What is your opinion of this proposition? What size picture would be best?"

There is no reason why you cannot get along all right in that size room, though, of course, it is not ideal by any manner of means. You should throw a picture the full width of the room. This would, by having the top of picture right up against the ceiling, and the machine as high as you can get it, allow ample head-room under the light rays 15 feet from the curtain, so that the head of a man or woman standing up will not show in the picture. Your operating room should be at the back of the room, and the machine near the ceiling, in order to keep the light rays as high as possible. You should by all means build a slope on the floor, unless the floor is already sloped, in which case you will be able to drop the top of the picture down a foot from the ceiling. It will look better that way. I think I would, if it is possible, have the exit in front, allowing no one to go out by the entrance. You can have a very heavy floor slope built on top of the flat floor without any ill-effects otherwise.

Carbons Set Wrong—Too Short an Arc.

"Portsmouth" writes:—"I have made use of many valuable hints contained in this page in the past. I now desire light on a few things. I have had considerable trouble trying to get clear, white light. Most of the time it has either a yellow, or blue tint. My carbons don't burn evenly, but in a ragged shape at the ends. Sometimes they burn down their sides, and sometimes like saw teeth. Is this the cause of poor light? If so, how may I remedy the matter? I use a Compensarc, on 60-ampere contact. Also can you inform me what to do to stop condenser breakage? I cannot keep a back lens whole a single minute! I have one in now which has been broken three weeks. It has such a nice straight crack, I dare not change it, lest the next one breaks crooked."

As to the carbons, your trouble is plain enough. You are not setting them right, and you run with too short an arc. I would gladly give directions here, but it would require much space and several illustrations. As to the ragged "saw teeth," they are positive evidence that you are carrying too short an arc—your carbons too close together. The remedy is: Burn a long arc until the saw teeth are burnt off, and then don't get them so close again. Setting the carbons for A. C. is a very accurate, delicate operation, if the best results are to be attained. The sketch you send, if it sets forth conditions correctly, shows that your lower carbon-tip is too far back in relation to the upper, the crater being formed exactly the reverse of right.

As to condenser breakage, if you will look back through former issues, you will find several articles dealing with that subject.

Resistance.

H. F. Ware asks:—"On a 550 volt line, with five rheostats connected in series, please tell me how I may find the voltage and amperage of each rheostat. What is the average ohms resistance of rheostats used in motion picture work? If one is drawing 20 amperes at the arc, does that mean that one is drawing 10 amperes from each line of the circuit?"

Your ideas of these matters are evidently somewhat twisted and decidedly hazy. Individual rheostats are built to withstand a given pressure (voltage) and deliver a certain maximum amperage, without overload, when working on that pressure. When a rheostat is made for 110 volts that means it cannot be used on a materially higher voltage. It may be built to deliver almost any number of amperes from a given voltage, however, the usual being 15, 18 or 25. You may hitch up several rheostats of entirely different resistance in series of 550 volts, provided you get the

right total to deliver the amperage desired. Thirteen ohms would deliver about 39 amperes. To find the ohms resistance in a rheostat without actual test it is necessary that the voltage and the delivery (amperage) at that voltage be known. The rule is: The voltage, less 45, divided by the maximum delivery (number of amperes) gives the ohms. The voltage by the amperage (without subtracting 45) gives the combined resistance of the rheostat and the arc. But this is too large a question to handle here. Some week when things are slack I will devote the whole column to the rheostat problem. The 25-ampere, 110-volt rheostat is most commonly used. This has a resistance of 110—45 divided by 25 equals 2.3-5 ohms. The 18-ampere, 115 volt rheostat is also quite common. It would have 110—45 divided by 18, or 3.11-18 ohms resistance.

No, Ware, you would be drawing the whole amperage from the positive wire. Of course, with alternating each wire is alternately positive and negative. It is not practical to make these matters very clear without taking up a great deal of space—more than can be spared just now, I am sorry to say.

Light Rays.

Edward Harford contributes the following: Regarding the action of the light rays in the condenser. In the past this has been something of a puzzle to me. I discovered what I am about to describe by accident. I always considered a point in front of the objective lens as the focussing point of the picture. If you care to see the matter of focussing solved you may do so by placing a sheet of paper about fourteen inches in front of the objective lens. Now light your lamp and, unscrewing the lens from machine head but holding it in the same relative position, move it straight forward into the place where the light rays cross in front of the lens, and you will get a clear focus of the condenser. If your back condenser is broken the break will show up clearly.

Mr. Harford has not conveyed his idea very clearly. As I understand it, his idea is to place a paper screen some fourteen inches in front of the lens and then unscrewing the lens move it straight out towards this temporary screen. I haven't time to study the thing out, and pass it up to our readers with the suggestion to Harford that he be more careful in his next letter to make things just a little clearer.

Films Get Out of Focus.

Warren C. Thomas writes as follows: "For the benefit of those who have trouble with the film getting out of focus, I would suggest the bending of the tension springs so they are just a trifle closer together at the top than at the bottom; also to see that the guides on the framing gauge plate are not worn down on the inside more than on the outside. The setting of the tension springs, as above described, will tend to stretch the film tightly across the gauge. If the guides are worn down it will tend to cause 'bulging,' which is especially noticeable on the film stock." Many thanks on behalf of our readers for the idea of the set of tension springs. Personally I am a little sceptical about its efficiency, but would recommend that it be tried.

Wire Terminals.

E. C. Shearer writes: "Having noticed several complaints regarding the tendency of wire terminals to burn off, I shall proceed to give my remedy, which has proved very successful in my own case. I had considerable trouble with the wires burning off inside my lamp house and last December made two copper bolts about 1½ inches long, threaded ¾ inch on one end, on which I placed two nuts. I then filed down the other end so that it would fit the hole in the lug of the lamp arm. I twist the wires around the bolt between the nuts and screw them up tight together and then place the other end of the bolt in the holes in the lamp arm where the wires ordinarily go, clamping them in with the thumb screws. I have been using these same bolts about eleven months and have not had a particle of trouble. If this is any good, you may publish it; if not, throw it in the waste basket."

I am not throwing any communications of this kind in the waste basket. It is just such ideas as this we want, and it is the interchange of ideas of this kind that largely goes to make up the value of the Operator's Page. I thank you and all others who send in such things. They are exceedingly valuable and I am sure are appreciated by all readers.

THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

Low Pay.

"An Exhibitor" asks: "Where can I get a pianist that will take interest in his work and not want a night off every other day? I have had about eight pianists in the two years I have been running, and they are all the same—they are more trouble than all the rest of the business put together."

When you say you have had eight pianists in two years it does not speak very well for you. It is a safe bet that you never paid one of the so-called piano players over £2 a week. Loosen up your heart and pay the next man a living salary; pay him enough so that his work will be a pleasure, and then he will take interest in your welfare. I believe this will eliminate your trouble.

Manager v. Pianist.

Mrs. F— writes: "It would be a great favour to me if you would let me know who is in the right, my manager or myself. He says he does not like my music to the pictures. I play as follows: Waltzes to drama. Opera to classical pictures. Marches and two-steps to comedy. Indian dance to Indian picture. Ragtime to comic. Of course, I shade music where it is needed."

I thought I had covered this ground before, but it seems I have not made myself sufficiently clear to all. First and foremost, I advocate playing appropriate music, whatever the nature of the picture. A dramatic picture calls for dramatic music—that is, music of a descriptive character for its various scenes. If the scene is pathetic, play pathetic music. If the scene is gay, play something lively. If danger threatens, your music is mysterious. For combats, use "hurries." Scenes of an agitated nature require music of a like character. Waltzes, intermezzos, &c., are useful for "fill-in" purposes; that is, where the scene is neutral in character and does not call for pronounced descriptive music. Classical pictures often work up like the dramatic; indeed, the most of them are dramatic, so far as I have observed. Comedies can often be worked up also. These pictures are usually of a lively nature, however, and require lively snappy music, and the march and two-step answer the purpose admirably.

MUSIC REVIEW.

THE LAWRENCE WRIGHT MUSIC CO.,

8, Denmark Street, Charing Cross Road.

SUMMER NIGHT (Herman Strauss), suitable for comedy dramas. Fairly simple and most effective. A good trio of joyous character.

THE CHORISTER'S PRAYER. Melodious valse, by the very popular composer, John Neat. Useful piece for descriptive purposes.

'NEATH THE SHADOWS (an Egyptian romance), by Irma Barron. A pretty composition in gavotte time, very suitable

for Eastern or Oriental dramas. Contains a good "Serenade" (andante), with a striking melody in the minor mode.

THE ELEVENTH HOUR (Lancers) (Clara Shields). A good selection of popular melodies. This should "come in useful" for bustling comics.

TEMPTATIONS, valse (Paul Patee). Should prove a popular and melodious number. A good line for small string orchestras.

THAT MILITARY TUNE. Quick-step, march (Haydon Augarde). Contains a fine swinging trio, and is altogether a bright and effective march.

DOWN IN DIXIE (Haydon Augarde). A good Southern rag. An excellent piece for a noisy comic.

KISMET, by Maurice Berger. This should fit in as an ideal accompaniment to any good domestic or society drama.

LOVE BLOSSOMS, waltz (George Ess). A well-written waltz, which, played in Lente style, should be very effective for love comedies.

KEITH PROWSE AND CO.,

42, Poland Street, W. (and New Bond Street).

THE ROSE OF YESTERDAY, valse. An excellent idyll-intermezzo. This composition, by the popular Henry Lehmann, contains melodious refrains throughout, a fine trio, and a coda which is very much out of the ordinary. Would be effective to any photo-play with a love element. It is aptly described by its title.

STEAM WHISTLE (Olga Rudd). A good ragtime two-step, with humorous effects.

VALSE BACCHANALE (Pedro De Qulqueta). This would go well with any "travel" or topical gazettes, &c.

WALTER PARTRIDGE AND CO.,

Stockwell Road, S.W.

MELODIE CELESTE-DEVOTION. A good solo, with violin or 'cello obligato; also arranged as an organ solo.

IMPERIAL CHIMES and CORONATION BELLS. Two excellent marches, with a pleasing glockenspiel or bell effect.

VALSE ROYALE (Walter Partridge). A useful waltz, with full band parts. Sure to prove popular; goes with a splendid swing. An excellent item for travel or scenic pictures.

LA DUCHESSE CHARMANTE (Walter Partridge). A charming morceau, eminently suitable for any picture of a fantastic nature. A very beautiful trio, which should be played quite slowly, is included, and is sure to be extremely popular with the audience.

METZLER AND CO.,

40, Great Marlborough Street, W.

PHANTOMS, a dream dance (Percy Elliott). A fine morceau in andante style, with a well-written trio and celeste effect. Well within the reach of any efficient pianist.

NITA (Frances Doiel). A taking Mexican two-step, well worth inclusion in a Wild West item.

MIND THE STEP. A one-step, by Percival Dick. A lively item. Just the thing for slap-stick comics.

VERVIENE VALSE (Robert Cox). A most melodious number. Just the thing for a society drama. Should prove effective for small string bands. Contains an excellent counter-melody.

PRICE AND REYNOLDS,

High Street, New Oxford Street, W.C.

'NEATH THE TREES, entr'acte (Henri Duprê). A smartly written intermezzo, which will find a variety of uses. Admirable for dramas, and contains plenty of light relief. The trio will bear repetition.

IN CAMP, march, by Walter Tewson. An effective item for military or scouting pictures. The trio is exceptionally well written, yet simply arranged.

THE POPINJAY (Dora H. Coombs). A brisk two-step, which will admirably fit in with a Tontellini comic.

BUSTER BROWN. One of John Neat's popular two-steps. Just a little suggestion of "He's a jolly good fellow" is noticeable. "O.K." for comics.

A FINE BISON PICTURE.

IN WHICH A HORSE PLAYS A DISTINCTLY NOVEL ROLE.



PICTURES in which dumb creatures play important rôles are always sure of a hearty reception at the hands of the cinema theatre-goer, and when it happens that the noblest of all animals, the horse, is the central figure around which the story is woven, public appreciation knows no bounds. A film of such a kind is the Bison picture, "A Four-Footed Hero." Length 2,000 feet, which will be released on March 29.

This two-reel offering begins with an entertaining series of frontier day exhibitions, such as riding steers, roping and throwing them, broncho-busting, &c. The story comes in later and centres about a trained horse which saves the life of the wounded hero by carrying water to him and then going for help. Pedro and his gang of horse thieves are realistically shown. There is such a



wide variety of entertainment in this offering that it is sure to prove popular.

The story runs as follows:—

Jack, Alice, and Dandy are a well-assorted trio. Jack is handsome, Alice is sweet, and Dandy is the best horse and friend man ever had. Dandy takes the honours and a blue ribbon at the Rodeo. Old Bill, the foreman, retires, and Jack is given his position. Everyone is satisfied but Pedro, who treasures a grudge against the handsome Jack. His dislike turns into hate when Jack chastises the Mexican for ill-treating a horse. He seeks out the Indians and incites them to help him steal some of the Bar "B" horses.

Jack is on guard that night. He is overpowered, knocked senseless, and the horses are stampeded and branded and hobbled. Pedro secretes the branding iron under Jack's bunk. Jack comes to and staggers to the Boss and tells him the news. Dandy, the horse, unties the hobbles with his teeth and arrives as the cowboys are about to start in pursuit of the horse thieves. Jack talks to him and makes him understand what is required

of him, and Dandy leads them to where the horses and Indians are. The renegade camp is attacked, the Indians driven off, and the horses are retaken. Pedro escapes detection, and as they turn in he points to the branding iron under Jack's bunk. He is accused, and, fortified by Alice's belief in his innocence, Jack rides away full of anger and grief.

Later, Jack made up his mind to unearth the real rustler, and returns to a town near the ranch. The Boss comes to town to get the money for his pay roll, and is seen by Pedro. That night Jack sleeps in the open, the faithful Dandy near by. He wakes and overhears Pedro and two ruffians plotting to steal the pay roll. He covers them, but is shot by one of the men from his coat. They take Dandy and leave Jack for dead. Dandy is placed in the corral. He pushes down the corral bars and returns to his master, takes a canteen, which is out of Jack's reach, in his teeth and gives it up to Jack. Jack writes a message on his hat and gives it to Dandy, who races off to Alice.

Alice calls the boys. They ride off following Dandy, who leads them to his master. Jack is taken back to the ranch, and unfolds the plot to the Boss, who conceals some of the cowboys in the room where the safe is and some in the bushes outside the house. At night Pedro and his thugs ride up, and Pedro enters the room by the window. He is quickly overpowered, and his accomplices are covered by the cowboys outside. Pedro confesses to the branding, and Dandy is the honoured guest at the wedding of Jack and Alice.



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sell connected with the
Cinematograph industry
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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."

Essanay State Their Requirements.

Essanay, who are the pioneers of cowboy plays, are not inviting manuscripts dealing with Western life at the present time. This company is particularly in need of comedies and dramas, preferably the former, where the real worth lies in simplicity of plot and uniqueness in treatment. The call for comedies is greater than dramas, which should be bright and effervescent. Writers thinking of favouring them with scripts concocted on these lines should address them to Mr. Norman McDonald, Scenario Editor, The Essanay Film Co., 1,315-1,333, Argyle Street, Chicago, Ill., U.S.A.

British Promptness.

Various unkind things are said about British producers at times, especially by those who grumble when they get their plots rejected. Taking home firms on the whole, the treatment they deal out is very prompt and courteous. There exists, unfortunately, one or two producers (I prefer not to mention names) who think nothing of retaining a script for a month or two, then returning it without any apology for delay; but I like to give credit where it is due. The victims of this delay naturally are annoyed, and consequently they tar all British producers with the same brush. How, then, is this for slick work? A scenario was sent to Barker's on a Tuesday morning. By the first post the following day came the letter accepting it. On the day after—Thursday night—arrived what was most welcome of all—the cheque.

I entertain doubt whether any American firm would complete a business transaction in so short a space of time.

Will Messrs. Barker's, and Cricks, and Martin accept my appreciation, and also of all photo play writers, for their extreme promptness and courteous treatment?

More American Items.

The Kinemacolor Company of America issue a four-page leaflet entitled "Suggestions for Writers of Motion Picture Plays," which they will send to all writers applying for same.

"Reliance" purchase strong dramas of American life and original and dainty comedies. They are prepared to pay \$25 and upwards for all available MSS., which should be addressed to the Reliance Film Co., 540 W. 21st Street, New York, U.S.A.

Use Your Dictionary.

A writer in one of the American cinema papers has some sound advice to tell scenario writers by advising them to cultivate the dictionary habit. He remarks:—"For the meaning of words go to your dictionary. . . . No better advice can be given to a young writer than to write down each day all the doubtful words he meets with in conversation or reading, and in the leisure of the evening to master their spelling, meanings, and significance. To search out their synonyms is a further step toward the enlargement of a vocabulary which is one of the most valuable acquisitions of a writer's workshop."

Different Methods of Working.

I personally know of an author who has lately turned his attention to scenario writing, and prefers to spend as much time over writing a film play as he does when preparing a short story. He is of opinion that to dash off a plot hurriedly is not the proper thing to do, because if given a little more time improvements very often come of their own accord. My belief is that it is much more satisfactory to take one's own time over writing a scenario; but much depends upon the individual person himself, as we all have different methods of working. Sometimes when I happen to have a good plot in mind I start on it while the inspiration is fresh. Perhaps I partly finish it, and leave it alone for a few days. Then I decide to complete same, and oftentimes I can improve on what came to me in the first place.

Only the other week I dashed off a script in just over two hours, when a good inspiration came to me. Two days later I sold it for half a guinea!

Everything mainly depends on the writer himself and the circumstances.

So Few Suitable.

American scenario editors state that they get plenty of scripts submitted to them, but they deplore the fact that they find so few suitable for their requirements.

British producers, too, are favoured with an immense number of plots, and, generally speaking, they accept an ample quantity. Were they releasing as many films as some of the big American companies they would not be compelled to reject so many manuscripts as they do now.

Make It True to Life.

In writing a scenario you must portray life true to the smallest detail. The whole success of the photo play is due to the naturalness of construction. Even in a comic play it pays to make it appear lifelike and feasible. The general public do not like unnatural and far-fetched films. And, above all, be sure to write about what you know.



Look Out for the

THE VENGEANCE THE TWO

Released April 5th.

Will be on exhibition at our Show

SPECIAL FEATURES

Released
March 13th.

SIX

Featuring Maurice Costello

Released Thursday, March 13th, 1913.

Approximate length 1,017 feet.

Susie to Susanne.

What's in a Name? A Great Deal When Properly Dressed. It Makes a Big Difference. Here we Have It, in a Nutshell.

Released Saturday, March 15th, 1913.

Approximate length 892 feet.

Wild Pat.

Wild and Thoughtless at Home, He Makes Good and Dies a Hero. Abroad. Never too Late to Do the Right Thing. Not all the Heroes Die in War.

Released Thursday, March 13th, 1913. Approximate length 997 feet.

O'Hara, Squatter and Philosophy.

A Peace-maker, this same O'Hara. He Makes Everybody Happy. He Enjoys Himself in the Bargain.

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Approximate length
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A Splendid 1,000-foot Drama.

Released Saturday, March 15th,
1913. Approximate length 987
feet.

Onens of the Mesa.

Long Events Cast Their
Shadows Before. The Outlaw
at the Penalty of His Crimes.
His Brave Wife Saves Her Child,
His Friend, and Herself from a
Terrible Explosion.

Released Thursday, March 13th, 1913.

Approximate length 839 feet.

In the Flat Above.

Above, a Staid Old Bachelor; Below, a Pretty Music Teacher. Music
Disturbs Bachelor. He Complains to Teacher. She Changes Her Name
and Residence to the Flat Above.

Released Saturday, March 15th, 1913.

Approximate length 501 feet.

Three Girls and a Man.

Three Against One Isn't Fair. There's a Man in the Case. That's the
Reason One Girl Wins and the Other Loses. It's a Neat Trick.

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NEW COMPANIES REGISTERED.

GENERAL CINEMATOGRAF AGENCIES, LTD. (126,994).—This company was registered on February 5, with a capital of £1,200 in 10s. shares, to manufacture and act as agents in an exchange of films or cinematograph cameras and apparatus, cinematographs, phonographs and sound-producing machines, etc. The subscribers are: F. H. Lowe, 34, Romford Road, Stratford, E., accountant; T. G. Threlford, Foveran, Westbury Road, Woodside Park, N., articled clerk, one share each. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification of first directors £1.; of subsequent directors £100. Remuneration £10 each per annum. Registered by Stoy, Threlford and Co., 119 and 129, London Wall E.C.

NEVILL STREET PICTURE HOUSE (SOUTHPORT), LTD. (126,972).—This company was registered on February 4, with a capital of £8,000 in £1 shares, to carry on the business of manufacturers, hirers and exhibitors of cinematograph views, theatre, music-hall and entertainment proprietors, etc. The subscribers are:—E. Trounson, 401-3, Lord Street, Southport, tailor; J. Baker, 15, Scarisbrick Street, Southport, caterer; J. C. Payne, 13A, Nevill Street, Southport, estate agent, one share each. Private company. The number of directors is not to be less than two nor more than five: the first are E. Trounson and J. Baker (both permanent, with power to appoint three other permanent directors and a permanent chairman). As soon as 3,000 shares are allotted, the company is to pay to J. C. Payne £1,000 in consideration of his "great labour, expenses and risk" in connection with the promotion, formation and registration of the company. Any persons who may become directors may participate in the said £1,000 as remuneration for services rendered in connection with the promotion. Remuneration £50 each per annum, free of income-tax. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

FOREST GATE ESTATES, LTD. (126,925).—This company was registered on February 3, with a capital of £10,000 in £1 shares, to carry on the business of cinematograph, biograph and animated picture entertainers, etc. The subscribers are:—T. Einstein, 60, Post Office Chambers, Docks, Cardiff, merchant; S. Einstein, 52, Cathedral Road, Cardiff, merchant, 1 share each. Private company. The number of directors is not to be more than seven; the first are T. Einstein (chairman and managing director), and others to be appointed by the subscribers. On T. Einstein ceasing to act his successor shall be nominated by S. Einstein and Co., Ltd. Qualification £25. Remuneration, £150 each per annum (chairman £200). Registered by B. A. Woolf and Co., 25, Abchurch Lane, E.C.

STEPNEY CINEMAS, LTD. (126,944).—This company was registered on February 3, with a capital of £1,000 in £1 shares, to take over the business of cinematograph and animated picture lessees and proprietors carried on at Old Castle Road, Llanely, Carmarthen, as the "New Cinema." The subscribers are: H. L. Smith, 7, Castle Street, Swansea, typewriter factor; A. L. Morgan, 7, Castle Street, Swansea, accountant; one share each. Private company. The number of directors is not to be less than two nor more than five; the first are H. L. Smith and A. L. Morgan. Qualification £50. Registered by Jordan and Sons, Ltd., 116-7, Chancery Lane, W.C.

TREDEGAR PALACE, LTD. (126,946).—This company was registered on February 3, with a capital of £4,000 in £1 shares, to carry on the business of electric and other theatres, music and concert hall and ball room proprietors, etc., at Tredegar or elsewhere. The subscribers are: D. Evans, Glenafton, Tredegar, colliery manager; W. J. Whitney, Glasfryn, Tredegar, manager; F. A. E. Coombs, Castle Hotel, Tredegar, licensed victualler; E. G.

Bowen, 22, Commercial Street, Tredegar, stationer; J. L. Herbert, Glyndwr, Tredegar, estate agent; T. Morgan, Wynberg, Tredegar, traffic manager; A. Tattiett, Punch House Hotel, Tredegar, licensed victualler, 100 shares each. Minimum cash subscription £1,200. The first directors are D. Evans, W. J. Whitney, F. A. E. Coombs, E. G. Bowen, J. L. Herbert, T. Morgan, and A. Tattiett. Qualification 100 shares. Solicitor: F. S. Simons, Merthyr Tydvil. Registered Office: Bank Chambers, Merthyr Tydvil.

LA SCALA, LTD. (8,526).—Registered in Edinburgh, on January 29, with capital £5,000 in £1 shares, to acquire lease of Prince's Theatre, Nicolson Street, Edinburgh, and carry on business as exhibitors of moving pictures, &c. The first subscribers (each with one share) are: R. Pringle, 9, North Road, Montpelier, Bristol, picture-house proprietor; W. McDonald, Annandale Street, Edinburgh, motor-car salesman; and J. Millar, jun., 6, Morningside Drive, Edinburgh, builder. Private company. The number of directors is not to be less than two nor more than five; the first are W. McDonald, R. Pringle, and J. Millar, jun. Qualification £200. Registered office; 50, Nicolson Street, Edinburgh.

EDINBURGH PHOTO PLAYHOUSE, LTD. (8,530).—Registered in Edinburgh on January 31, with capital £4,500 in 4,400 ordinary shares of £1 each and 2,000 deferred shares of 1s. each, to carry on business as entertainment and amusement proprietors, etc. The first subscribers (each with one ordinary share), are:—D. Borland, 72, Virginia Street, Glasgow, sugar broker; and H. D. Christie, 35, Wayfield Gardens, Edinburgh, tobacco manufacturer. Private company. The number of directors is not to be less than two nor more than five; the first are W. H. Baxter, D. Borland, and H. D. Christie. Qualification, 50 shares of either class. Remuneration £50 per annum (£50 extra for chairman). Registered office; 138, West Regent Street, Glasgow.

ELLIS ENTERTAINMENTS, LTD. (126,885).—This company was registered on January 31, with a capital of £2,000 in 5s. shares, to carry on the business of caterers for entertainments and exhibitions, producers of animated photographs, theatre and music-hall proprietors, etc., and to adopt an agreement with A. L. Ellis. The subscribers are: P. A. W. Laye, 26, Yeoman's Row, Brompton Road, S.W.; A. L. Ellis, 3, Dr. Johnson's Buildings, Inner Temple, E.C., theatrical producer, 1 share each. Private company. The governing directors are P. A. W. Laye and A. L. Ellis (both permanent, subject to holding 20 per cent. each of the original capital). Remuneration, £260 each per annum and 30 per cent. each of the net profits available for distribution. Registered office: Whitcomb House, Whitcomb Street, W.C.

EDINBURGH AND DISTRICT CINEMATOGRAF THEATRES, LTD. (126,884).—This company was registered on January 31, with a capital of £5,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with the agents or owners of certain property in Home Street, Edinburgh. The subscribers are: F. H. Lowe, 34, Romford Road, Stratford, clerk; L. H. Findlay, 24, Argyle Road, Ilford, clerk; Doris Legg, 75, Shrewsbury Road, Forest Gate, E., typist; R. A. Newberry, 13, Hounslow Avenue, Middlesex, clerk; T. G. Threlford, Foveran, Westbury Road, Woodside Park, N., articled clerk; R. A. Houghton, 27, Birley Road, Wheatstone, N., clerk; W. L. Threlford, 120, London Wall, E.C., C.A.; one share each. Minimum cash subscription 10 per cent. of the shares offered to the public. The number of directors is not to be less than three nor more than five: the subscribers are to appoint the first. Qualification £100. Remuneration £50 each per annum. Registered by Stoy, Threlford and Co., 119 and 120, London Wall, E.C.

CLASSICAL PICTURES, LTD. (126,879).—This company was registered on January 31, with a capital of £1,000 in 900 preferred ordinary shares of £1 each and 2,000 deferred shares of 1s. each, to carry on the business of picture house and theatre proprietors and managers. The subscribers are: V. F. Willans, 50, Solent Road, West Hampstead, N.W., clerk; R. Pinfold, 10, Cheneys Road, Leytonstone, clerk, one preferred ordinary share each. Private company. The number of directors is not to be less than two nor more than five; the first are not named. Solicitor, G. A. Bettinson, 31, Cannon Street, Birmingham. Registered by Harold Mayhew and Darling, Abchurch Lane, E.C.

CINEMA FILM SUPPLY, LTD. (126,850).—This company was registered on January 30 with a capital of £3,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with E. Howard and C. E. Clough. The subscribers are: E. Howard, 543, Caledonian Road, N., cinematographer, one share; C. E. Clough, 34, Lee Park, Blackheath, S.E., cinematographer, one share.

graph theatre proprietor, one share. Private company. The number of directors is not to be less than three nor more than seven. The first are E. Howard, K. G. Bittleston, C. E. Clough, and W. J. Minns. The two last named may each retain office while holding 100 shares. Cinema-Halles, Limited, may, while holding 200 shares, appoint two directors. E. Howard and K. G. Bittleston are their first nominees. Registered office, Charing Cross House, 29a, Charing Cross Road, S.W.

PICTURE PLAY PRESS, LTD. (126,871).—This company was registered on January 30, with a capital of £3,000 in £1 shares, to carry on the business indicated by the title. The subscribers are: G. Hodgson, 14, Seaforth Road, Westcliff-on-Sea, public entertainer, 100 shares; T. Greenhill, 60, Watling Street, E.C., director; A. L. Lambert, 52, Queen Victoria Street, E.C., one share each. Private company. The number of directors is not to be less than three nor more than seven; the subscribers are to appoint the first. Registered by W. B. Ransom, 52, Queen Victoria Street, E.C.

ALPHA ENTERPRISES, LTD. (126,951).—This company was registered on February 4, with a capital of £5,000 in £1 shares to carry on the business of cinematograph, dramatic and amusement caterers, etc. The subscribers are: T. H. Samuel, 31, De la Beeche Street, Llanelly, theatre proprietor; T. Hopkins, The Maples, Morriston, billiard-hall proprietor; S. E. Davies, Laburnan Villa, Morriston, traveller, one share each. Private company. The number of directors is not to be less than three nor more than seven. The first are: T. H. Samuel (managing director), T. Hopkins, S. E. Davies, R. B. Jenkins and D. H. Bowen (all permanent). Qualification 100 shares. Remuneration of managing director, £104 per annum; of other directors, £52 each per annum. Solicitor, D. H. Bowden. Registered by Shaw and Sons, Fetter Lane, E.C.

CENTRAL OLYMPIA DEVELOPMENT SYNDICATE, LTD. (126,766).—This company was registered on January 27, with a capital of £3,000 in 2,000 preference shares of £1 each, and 20,000 ordinary shares of 1s. each, to promote a company or companies, to introduce and develop Olympic games and sports of all kinds, to carry on the business of theatre proprietors and cinematograph and other entertainment proprietors, etc. The subscribers are: H. F. Adkins, 240, Canbury Park Road, Kingston-on-Thames, clerk, R. A. Keen, 9, Brown Road, Surbiton Hill, Surrey, clerk, one share each. Private company. The subscribers are to appoint the first directors. Registered office: 6a, Albany Court Yard, W.

BLÆNAVGN COLISEUM, LTD. (126,676). This company was registered on January 23 with a capital of £1,000 in £1 shares (500 preferred) to carry on the business of entertainment proprietors, managers, cinematograph exhibitors etc. The subscribers are: J. Young, 42, Plasterton Gardens, Cardiff, fruit and potato merchant, P. E. Robothan, 14, Dumphries Place, Cardiff, C.A. 100 shares each. Private company. The number of directors is not to be less than 2 nor more than 5: the first are J. Young, and P. E. Robothan. Qualification £50. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

BALSALL HEATH PICTUREDROME, LTD. (126,705).—This company was registered on Jan. 24th, with a capital of £5,000 in 4,500 ordinary shares of £1 each and 10,000 deferred shares of 1s. each to carry on the business indicated by the title. The subscribers are: V. F. Willans, 50, Solent Road, West Hampstead, N.W., clerk; R. Pinfold, 10, Cheneys Road, Leytonstone, clerk, one share each. Private company. The number of directors is not to be less than 3 nor more than 5, the subscriptions are to appoint the first. Qualification one ordinary share. Remuneration £25 each per annum. Registered by Harold Mayhew and Darling, 15, Abchurch Lane, E.C.

LYCEUM (TAUNTON), LTD. (126,999).—This company was registered on February 5, with a capital of £5,500 in £1 shares, to carry on at Taunton and elsewhere the business of proprietors and managers of picture palaces, cinematograph theatres and exhibitions, etc., and to adopt an agreement with F. Adams. The subscribers are: H. J. Van Trump, J.P., The Elms, Taunton, merchant; W. B. Iles, Ashville, Clarence Grove Road, Weston-super-Mare, traveller; W. Clayton, Birnbeck Island, Weston-super-Mare, caterer; S. E. Harvey, Shaftbury, The Shrubbery, Weston-super-Mare, provision merchant; T. E. Macfarlane, Maxdene, The Shrubbery, Weston-super-Mare, merchant; F. Adams, Elm Grove, Taunton, merchant, 250 shares each; R. A. Goodman, 3, Hammet Street, Taunton, chartered accountant, one share. Minimum cash subscription, £4,000. The number of directors is not to be less than four nor more than seven: the first are H. J. Van Trump, J.P., W. B. Iles, W. Clayton, S. E. Harvey, T. E. Macfarlane and F. Adams. Qualification, 250 shares. Secretary and office, 3, Hammet Street, Taunton.

WOLVERHAMPTON, WALSALL AND DISTRICT CINEMAS, LTD. (126-743).—This company was registered on January 25 with a capital of £15,000, in 108 shares, to take over the business of cinematograph theatre proprietors, carried on at Wolverhampton, Bilston, Bloxwich and Walsall, by Thomas Jackson and his partners. The subscribers are: T. Jackson, 78, Gatis Street, Wolverhampton, wholesale cake manufacturer; J. H. Halford, 125, Park Street South, Wolverhampton, clerk; one share each. Private company. The number of directors is not to be less than three nor more than seven; the first are T. Jackson and others to be appointed by the subscribers. Qualification 2,000 shares. Solicitor, A. H. McBean, Wolverhampton. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

MORTGAGES AND CHARGES.

ELECTRA PALACE THEATRE (LIVERPOOL), LTD.—Second mortgage debentures, dated January 13, 1913, to secure £2,300, charged on Cinema Theatre, 166, London Road, Liverpool, and the company's other assets, present and future, including uncalled capital. Holder: Miss F. Wilmot, Boulogne/s/mer, France.

ELITE PALACE, LTD.—Charge on company's present and future estate and interest in Chalfont, Hare Lane, Claygate, Surrey, dated January 27, 1913, to secure all moneys due or to become due from the company to the London County and Westminster Bank, Limited, Lombard Street, E.C.

COUNTY AND BOROUGH HALLS (GUILDFORD) CO., LTD.—Charge on Theatre Royal Assize Court, 25, Leapale Road, and offices used by surveyor of taxes in Haydon Place, all in Guildford, dated January 21, 1913, to secure all moneys due or to become due from the company to London County and Westminster Bank, Ltd., stamped to cover £15,000.

E. HEWITSON, LTD.—Mortgage on freehold land and cinematograph theatre No. 138 and two shops Nos. 136 and 140, High Street, Smethwick, dated January 20, 1913, to secure £2,000. Holders:—Emma A. Shaw, W. Wykes, E. Shaw and R. A. Eaton. A memorandum of satisfaction in full on January 18, 1913, of mortgage or charge dated November 13, 1912, securing not more than £1,500, has also been notified.

GROVE PALACE, LTD.—Charge on land with premises thereon known as the Grove Picture Palace, 90-92 Westbourne Grove, Paddington, dated January 24, 1913, to secure £300 and further advances not exceeding in all £600. Holder: G. H. Fisher, Downs View, Godstone Road, Purley.

UNITED ELECTRIC THEATRES, LTD.—Conveyance subject to rent charge, dated January 9, 1913, to secure a rent charge of £250 per annum, charged on land with Palace Electric Theatre thereon in Leeming Street, Mansfield, Nottingham, certain rights of way, and company's undertaking. Holder:—A. F. Houghton, Mansfield, Notts.

ARGONITE NON-FLAMMABLE CELLULOID CO., LTD.—Charge on factory, works, land, buildings, and hereditaments at Port Talbot, South Wales, and fixed machinery, engines, rails, turntables, erections and other fixtures, and benefit of a certain agreement, dated January 10, 1913, to secure to the mortgagees certain costs, charges and expenses. Holders: J. W. Budd, H. W. Johnson and A. S. Jecks, 24, Austin Friars, E.C.

SHEFFIELD AND DISTRICT CINEMATOGRAF THEATRES, LTD.—A memorandum of satisfaction in full on January 22, 1913, of debentures, dated July 20, 1911, securing £2,730, has been filed.

NEWCASTLE PURCHASING CO., LTD.—Further charge on land with the Hippodrome thereon in Northumberland Road, Newcastle-on-Tyne, with electric light plant, and benefit of licences, etc., dated January 24, 1913, to secure £1,500 (supplemental to mortgage November 12, 1912). Holders: Variety Theatres Controlling Co., Ltd., 39, Charing Cross Road, W.C.

LEYTONSTONE PALACE, LTD.—A memorandum of satisfaction in full on December 19, 1912, of debentures, dated July 26, August 30, November 29, 1912, securing £300, has been filed.

ELECTRIC PAVILION (SHAFTESBURY AVENUE), LTD.—Mortgage and Land Registry Charge on Electric Pavilion, Shaftesbury Avenue, W.C., both dated January 27, 1913, to secure £19,750. Holders: Capucines Theatre Co., Ltd., 50 New Bond Street, W.

RECEIVERSHIP.

BIO TRUST, LTD.—A notice of the appointment of T. S. Roberts, of 217, Strand, W.C., as receiver by order of court dated December 13, 1912, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

THE SECRET OF SUCCESS.

WHY FLYING A FILMS ARE SO POPULAR.

MANY reasons could be advanced for the popularity of the Flying A films released by the American Company, London. For instance, there is the uniform photographic quality, the effectiveness of the staging and setting, and the excellent of the acting. These undoubtedly count for much, but there is another reason to which often sufficient importance is not attached, and that is convenience of length. Any manager can without much difficulty find room in his programme for pictures varying from 600 to 1,000 feet, and as it is variety which helps to make a bill of fare appreciated, Flying A films are always in great demand as much on this account as they are for their drawing power.

Glancing through three consecutive weeks' bulletins, we have been struck by the fact that out of the total number of releases none exceeds 1,000 feet. And yet the pictures teem with excitement, the only element missing being unnecessary padding.

The company have in "Calamity Anne's Inheri-



tance" given us a breezy, snappy farce comedy of Western life. While the farcical element prevails, there are here and there little incidents that border on real life and that possess the charm of true comedy. This naturally speaks well for the scenario and for the producer's skill.

The acting of the principals is very praiseworthy, more especially that of Miss Louise Lester, in the titular rôle. Her make-up as the virago, Anne, is a scream in itself; but that, expressive as it is, becomes subordinated by an artful and eccentric characterisation. Anne is a veritable child of Nature in the rough. Her joyous and angry fits find vent in expressive gesticulations that speak louder and better than words. She is either a torrent of good nature or a cataract of fury. Miss Lester mirthfully depicts her in both lights. And note that delicate sidelight on another phase of Anne's character, so affectingly revealed by Miss Lester. We refer to the scene in which Anne is seen weeping over the death of Wall-Eyed Jake, who has willed her the Black Hole Mine. Her outburst of joy, after hearing of her good fortune, has taxed all her faculties to give it expression; now that reflection centres her attention

on the death of her friend, her heart speaks, and she mourns all alone. Anne can fight with either pistol or rifle, and she carries around her waist a well-filled cartridge belt, with a ponderous revolver in the holster. She can shoot straight, too, as she shows by smashing a pint flask at 100 yards, and putting to flight a crowd of mine jumpers.

Jack Richardson, as the bad man, Cal. Edwards; Warren Kerrigan as Williams, the young mining agent; Miss Charlotte Burton, as Jane Baxter, and Miss Jessalyn Van Trump as Lola Barton are all happy in their parts.

The scenes are nearly all out of doors and several fine landscapes are shown, the photography being uniformly good.

The story goes:—

Calamity Anne, 45 years of age, attired in white slouch hat, short riding skirt, and smoking her everlasting pipe, leaned against a shanty and talked with the Misses Barton and Baxter. Enter young Williams, of the Big Mining Company on the hill. Straight he went to Calamity and handed to her a scroll, reading:—"Calamity, you was good to me once. I'm croakin' and here's my will. I give and bequeath the Black Hole Mine to you. Good-bye and good luck.—WALL-EYED JACK." Calamity removed her pipe long enough to utter a wild hurrah. Young Williams wanted to buy the mine, but Calamity simply sniffed at him. Calamity with the Misses Baxter and Barton saddled the burro and made off toward the fortune, young Williams following at a distance, convinced that Calamity, sooner or later, would sell her holdings. They arrived at the Black Hole, and there with four henchmen was Cal. Edwards, a dangerous bad man with a nervous trigger finger. So Calamity simply took possession of the shack, placed himself in the door, rifle in hand, and waited developments. Edwards wanted to parley after he saw the rifle, but he finally decided not to wait. Now Miss Baxter was susceptible to a black moustache, and when Cal. Edwards met her the following day outside the shack she promised to remove those dangerous bullets. She did, and Calamity was bodily hauled out of the shack by the pernicious Cal. Edwards, who promptly snubbed Miss Baxter, and trouble started. Then Cal Edwards removed the will and placed it in his back pocket. He calmly lit a cigarette, and the burro, standing just behind him, quietly eyed Calamity Anne's will, decided it was in the wrong place and gently lifted it from Cal's pocket, eating it the while. In the meantime the more timid Miss Barton had fled, and fallen in with the handsome young Williams. With the enemies gone, Miss Baxter promptly rescued the remains of Calamity Anne's will from the burro's throat. Incidentally, "Hell hath no furies like a woman scorned," &c., for Miss Baxter, smarting under the snub, acquired a pistol and put the entire male element to route. Calamity Anne decided to accept a cheque from the handsome young Williams, and everything ended happily.

Released March 12th.

Approx. length 995 feet.

THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films to be Released during January, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn.	Length.	Date	Title.	Maker	Descriptn.	Length.	Date.
American Rhine.....	Kalem,	T	565	2	Burma, Rangoon, India.....	Edison, T		350	22
Afrikaner Girl, An.....	Clarendon, D		1005	5	Baby's Shoe, A.....	Edison, D		1,000	25
At the Rainbow End.....	Lubin, D		1029	16	Bringing Home the Pup.....	Edison, Co		650	25
Adventure of the Smelling Salts.....	Vitagraph, D		902	11	Boy Rangers.....	Edison, C		100	25
Armadillo, The.....	Urbanora, N		495	1	Bottling Factory at Vichy.....	Gaumont, I		300	16
After the Honeymoon.....	A. B., C		542	23	Badness of Burglar Bill.....	Hepworth, C		500	23
Absent-Minded Burglar.....	A. B., C		487	26	Bill's Banquet.....	Lux, C		520	18
Aunt Betty.....	Cines, Co		1020	4	Building a Harbour.....	Ambrosio, I		343	19
At the Masquerade Ball.....	Edison, D		1000	15	Bloomer's Mother-in-Law.....	Cines, C		380	25
At Home in the Water.....	Edison, T		400	18	Billy's First Courship.....	Gerrard Film Co., C		500	18
Andelle, The.....	Gaumont, T		260	12	Brothers, The.....	Gaumont, D		830	23
Adventures of Dick and Harry.....	Pathe, Co		757	11	Baby's Name.....	Gaumont, Co		730	23
Ancient Greece.....	Pathe, T		545	11	Boulle Institute, Cabinet-Making.....	Gaumont, I		520	26
Awakening, The.....	Selig, D		1045	12	Badger Digging.....	Heron, Sp		369	30
At Cross Purposes.....	Urbanora, D		960	8	Behind the Scenes.....	Nordisk, D		2434	19
Accidental Millionaire.....	Lubin, Co		668	12	Broken Butterfly.....	Elite, D		3062	23
Auto-Suggestion.....	A. & C., Co		700	29	Clubman and the Crook.....	A. B., Co		400	5
At Old Fort Dearborn.....	Bison, D		2050	18	Cockle Industry.....	Empire, I		420	5
Andegli.....	Cines, T		197	25	Cupid v. Cigarettes.....	Majestic, Co		1030	1
At the Risk of Her Life.....	Cosmopolitan, D		2800	26	Cousins.....	Thanhouser, Co		1000	4
Alkali Ike's Close Shave.....	Essanay, Co		990	26	Conductor 786.....	Thanhouser, D		1000	4
An Old Maid's Love.....	Nordisk, Co		1059	19	Caught in his own Net.....	Cricks & Martin, D		990	2
Amaradhapura.....	Eclair, T		360	9	Calino as Prison Governor.....	Gaumont, C		654	5
An Indian's Friendship.....	Essanay, D		985	23	Cambridge 'Varsity.....	H. & B., T		507	19
Aerial Removal.....	Pathe, C		396	18	Chief White Eagle.....	Lubin, D		1052	19
As Fate Would Have It.....	Vitagraph, D		1010	23	Country School Teacher.....	Lubin, D		1040	19
Austrian Mountain Artillery Manœuvres.....	Welt, E		415	30	Call of the Blood.....	Majestic, D		983	18
All on Account of a Widow.....	Powers, Co		985	25	Cooks and Mumps and Complications.....	Ammet, C		920	25
Animal Preservation.....	Svea, E		490	26	Coster's Honeymoon.....	Cosmopolitan, C		405	9
Angel of the Studio.....	Victor, D		1000	18	Caught.....	Cricks and Martin, C		430	11
Abbreviations.....	Pathé, C		508	29	Comic Film Journal (No. 2).....	Duskes,			12
Animal Studies.....	Gaumont, A		280	30	Constantinople Monument.....	Eclair, T		415	2
Brothers Under the Skin.....	Reliance, D		984	1	Convicts' Dream.....	Reliance, Co		460	22
Breach of Breeches.....	Clarendon, C		635	12	Castaway, The.....	Imp, D		980	2
Bringing Father Around.....	Essanay Co., D		976	9	Cowboy's Proposal.....	Melies, Co		420	4
Barcelona and Port.....	Gelebert, T		300	19	Capital of Sardinia.....	Ambrosio, T		325	16
Betrothed in a Well.....	Itala, Co		370	4	Central Italy.....	Cosmopolitan, T		345	19
Bachelor's Bride.....	Kalem, Co		477	19	Comic Film Journal (No. 3).....	Duskes,			19
Belligerent Benjamin.....	Majestic, C		295	15	Convict's Return, The.....	Gem, D		1000	8
Baby Hands.....	Thanhouser, D		1000	15	Carpenter's Fortune.....	Gerrard, C		390	11
Birth of the Lotus Blossom.....	Thanhouser, D		1000	15	Calino Tries to Get the Sack.....	Gaumont, C		375	19
Betty's Nightmare.....	Victor, C		992	4	Country Girl, A.....	Imp, D		986	23
Bachelor's Buttons.....	Vitagraph, Co		498	11	Caught in his own Trap.....	Nordisk, D		665	12
Beautiful Umbria.....	Cines, T		380	4	Cross Roads, The.....	Victor, D		1000	18
Bloomer, Detective.....	Cines, C		541	11	Calvinist Martyr, A.....	Pathe, D		2112	22
Bobby as a Guardian Angel.....	Gaumont, C		455	9	Catchpenny Seeks a Marriage of Convenience.....	Savoia, C		600	29
Biwa Canal.....	Selig, T		306	12	Comic Film Journal (No. 4).....	Duskes, C			26
Bunny all at Sea.....	Vitagraph, Co		987	16	Copper Mines at Bingham, Utah.....	Edison, I		400	29
Black Mask.....	American Film Releases, D		2950	11	Calumny.....	Eclair, D		920	23
Bonnie of the Hills.....	Brockliss, D		992	2	Chains.....	Essanay, D		990	26
Butterfly, The.....	Majestic, D		983	11	Circulation of the Blood.....	Itala, Sc		310	19
Bill Wilson's Gal.....	Vitagraph, D		902	2	Cruel Stepmother.....	Imp, D		995	30
Bobby's Father.....	Vitagraph, D		1013	4	Commodore's Daughter.....	Nordisk, D		2378	26
Baby's Adventure, A.....	Brockliss, C		960	22	Charlie's Marriage.....	Duskes, Co		785	30
Baby, the Boy and the Teddy Bear, The.....	B. and C., C		280	30	Commodore's Daughter.....	Nordisk, D		2378	26
Bloomer and Lea.....	Cines, Co		434	18	Cuttle Fish.....	Eclair, N		485	30
Barcelona.....	Cabot, T		446	30	Duke's Plan, The.....	A. B., D		985	2

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Down with the Men	Lubin, Co		590	2	Garrison Joke	Majestic, Co		680	18
Day in a Great Health Resort	Gaumont, I		400	2	Great Dock Fire	Pathe, Tp		250	4
Dolly, the Tomboy	Imp, Co		576	5	Greater Christian	Rex, Tp		1000	9
Day of '49	Kalem, D		994	19	Guy Mannering	Reliance, D		2000	15
Doctor's Close Call	Brockliss, D		959	15	Geisha Girls of Japan	Selig, T		590	5
Dutch Small Holding	Cosmopolitan, T		333	12	Getting in Wrong	Ammet, Co		433	22
Duty Conquers	Gaumont, D		1020	9	Gontram's Dancing Pumps	Eclair, C		700	2
Drummer, The	Lubin, C		425	23	Getting Atmosphere	Selig, C		400	16
Dupin's Guardian	Urbanora, C		360	8	Girls and the Chaperon, The	Nestor, Co		983	15
Dick Turpin, No. 4	B. & C., D		1198	12	Grassville Girls, The	Essanay, Co		989	2
Doggie's Debut	Thanouser, D		1000	11	Gold and Glitter	A.B., D		999	30
Diana's Legacy	Vitagraph, Co.		479	4	Good For Nothing, The	Lubin, D		1052	30
Dutch Windmills	Gerrard Film Co., T		285	25	Godmother, The	Vitagraph, Co		816	23
Danish Landscapes	No disk, T		453	26	Gulf of Spezia	Ambrosio, T		330	26
Double Life	Cosmopolitan D		900	19	Gontran's Unknown Neighbour	Eclair, Co		680	16
Deliverance, The	Flying A., D		1012	18	Getting Mary Married	Imp, Co		765	26
Diamond Cutting	Gerrard, I		550	4	Glory of Wiffles	Pathe, Co		708	29
Day in Shakespeare's Land	Hepworth, T		325	23	His Auto's Maiden Trip	A.B., C		599	4
Dick's Precipitament	Imp, Co		418	19	Hoist With his Own Petard	A.B., Co		406	16
Dancer's Dream, A	Urbanora, Co		355	18	Heredity	A.B., D		1015	19
Deauville	Pathe, T		495	21	Horse Thieves of Bar X Ranch	Brockliss, D		995	8
Dynamiters, The	Selig, D		983	30	Hydraulic Works of Adda	Brockliss, I		341	11
Danish Landscapes	Nordisk, T		453	26	How a Pair of Boots are Made	Gaumont, I		530	5
Dupin in Search of Quiet	Urbanora, C		550	29	Her Spoiled Boy	Vitagraph, D		961	11
Evil Turns to Good	American Standard, Co		725	5	Hercules Spa in Royal Hungary	Welt, T		360	16
Every Inch a Man	Vitagraph, D		928	16	Her Sister's Silence	Pathe, D		1287	4
Evening Parade at Fort Hamilton	Vitagraph, M		409	16	Heart of Stone	Cines, D		2186	4
End of the Feud	Essanay, D		990	2	Honour Before Wealth	Cines, D		1022	11
Extinguished Light	Ambrosio, D		1820	23	His Message	Cosmopolitan, D		815	9
Embarrassing Moment	Gaumont, C		630	16	Her Brother's Tutor	Cricks & Martin, D		930	9
Elusive Kiss, An	Urbanora, Co		990	22	Honeymoon Trip, A	Gaumont, Co		740	12
Express Cookery	Urbanora, Tk		255	22	Her Burglar	Imp, Co		559	12
Expensive Shine	Vitagraph, Co		646	30	His Most Difficult Part	Nordisk, D		1706	5
Evil Genius	Eclair, D		2970	30	Her First Love Affair	Nordisk, Co		1204	5
First Chronicles of Don Q. (Dark Brothers of the Civil Guard)	B. & C., D		1559	5	His First and Last Appearance	Powers, C		493	11
Forest Ranger	Lubin, D		1063	5	His Weakness	Powers, D		983	15
Felix at the Ball	Lubin, Co		376	5	Hope Deferred	Pathe, C		545	11
Final Settlement, The	A.B., D		981	16	Hour of Peril	Rex, D		1000	18
Four Friends	A. & C., D		982	11	How the Cat Came Back	Savoia, C		600	15
Fresh Air Romance	Edison, R		1000	8	Her Father's Hat	Vitagraph, Co		702	18
Foolshead, Sportsman	Itala, C		495	5	Hotel Honeymoon	A. & C., C		985	1
Fugitive from Justice	Lubin, D		1005	16	Heart of a Woman	Hepworth, D		610	2
Family Next Door	Lubin, Co		1048	16	Holiday Resorts of Italy	Brockliss, T		350	25
For Her Daughter's Sake	Savoia, D		1600	4	How Mr. Poliphar Married	Itala, C		560	19
Fisherman's Infatuation	B. & C., D		2012	26	Her Guardianship	Pathe, C		478	18
Fight for a Flirt	Barker, Co		420	12	His Burglar Brother	Pathe, D		939	18
For Baby's Sake	Barker, D		690	16	Heart in Rags	Selig, D		872	23
Fisherman's Luck	Essanay, R		990	12	His Wedding Eve	Selig, C		970	26
Flower Girl's Romance	Kalem, D		970	23	Her Bitter Lesson	Selig, D		1000	26
Feathered Comrade	Svea, A		382	12	Her Education	Selig, D		970	30
Father's Hot Toddy	Vitagraph, Co		702	18	Hamfat's Success	American Standard, C		665	26
Forbidden Love	Pathe, D		824	11	How Vandeyck Won his Wife	Barker, D		930	19
Fight in the Dark	A. & C., D		1020	4	His Brother's Crime	Cines, D		2248	29
Fraud at Hope Mine	Kalem, D		1085	9	House of Pride, The	Essanay, D		984	30
Fixing a Flirt	Lubin, Co		998	12	Hidden Treasure, The	Flying A, D		570	22
Funnicus's Circuit	Eclair, C		530	12	Her Own Country	Flying A, D		1005	25
Father	Itala, D		3485	19	Hindoo Curse	Vitagraph, D		892	1
Fires of Revenge	Pathe, D		1698	15	Hesitating Bachelor	Elite, Co		970	19
From the Wilds	Rex, D		882	23	Hotel Mermaid	Pathe, Co		460	29
Feathered Comrade	Svea, A		382	12	Hunting the Stag	Urbanora, A		450	29
Fisherboy's Faith	Selig, D		920	23	Irish Girl's Love	Lubin, D		1052	5
Four Days a Widow	Vitagraph, Co		967	25	In the Valley of the Haste	Welt, T		246	5
Feathered Favourites	Pathe, E		510	25	Intrusion at Lompac	Flying A., D		918	1
For Mother's Sake	Cines, D		987	25	Intrigue, The	Imp, D		978	9
For Professional Services	Edison, Co		625	29	I Saw him First	Kalem, Co		525	16
Funnicus, Boatbuilder	Eclair, C		465	16	Informant, The	A.B., D		1080	26
Field Spiders	Eclair, N		595	23	In the Abyss	Brockliss, D		1721	15
From S. Paul to Entrevaux	Gaumont, T		310	23	Iron Foundry in the Urals	Gaumont, I		295	9
Fighting Parson and the Moonshiners	Imp, D		1010	26	Isles of the Wild	A.B., D		999	9
Fastest Motor Ice-Boat in the World	Pathe, I		250	29	Iwan the Highwayman	Cossack, D		1313	12
Funnicus and his Son	Eclair, C		695	30	Interest Spots of South Germany	Welt, T		290	9
Gipsy Love	Cossack, D		804	2	In Search of a Title	American Standard, Co		795	16
Giants of the Valles	Gelebert, T		441	5	Indian Raiders, The	Bison, D		1018	11
Girl of the Golden Run	Bison, D		1000	4	In the Shadow of the Rope	Cosmopolitan, D		805	10
Gambler and the Girl	Cosmopolitan, D		970	2	Idyll of Hawaii	Flying A, D		990	18
Gentleman Different from Others	Itala, C		555	5	In the San Fernando Valley	Nestor, D		977	29
					Jim Mistaken for Foolshead	Pathe, C		572	4

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Joy that Kills	Urbanora,	D	855	1	Madrid.....	Cabot, T		361	12
Jim Bentley's Adventure	Flying A.,	D	970	11	Mary, Chauffeur.....	Majestic, Co		987	8
Jewel Thieves Outwitted.....	Hepworth, D		850	16	Motor Cycle Adventure.....	Selig, D		1010	2
Jim's Vindication	Selig, D		1035	12	May and December	A.B., Co.		364	30
Joan and Juanita	Lubin, D		1027	9	Modern Lotharios	Cines, Co		848	22
Jess	Thanhouser, D		3000	8	Much Ado About.....	Cricks & Martin, C		460	18
Jack's Word	Flying A, D		1000	22	Mona's Debt of Honour	Clarendon, D		1100	26
Knights of Rhodes	Ambrosio, D		2300	5	Mother Goose in a 16th Century Theatre ..	Edison, Co		350	22
Kitty at a Boarding School	Edison, Co		650	18	Moving Finger, The.....	Essanay, D		988	19
Knight of the Snows.....	Pathe, D		1320	8	Miss Simpkin's Summer Boarders	Essanay, Co		990	19
Kidnapped by Gipsies.....	Savoia, D		1750	22	Marriageable Widow	Gaumont, Co		500	16
Kings of the Forest.....	Selig, D		1800	19	Minute Atoms of the Main	Gaumont, E		410	19
Life in Morocco.....	Geem, T		284	5	Matrimonial Fever	Lux, Co		760	22
Lily of Letchworth Lock.....	B. & C., D		1115	19	Maud Muller.....	Nestor, D		1823	18
Like a Sister.....	Itala, D		2600	4	Modern Girl	Nordisk, D		2739	12
Love Test.....	Imp, D		978	5	Man's Lie, A	Pathe, D		939	15
Love will Find a Way.....	Powers, Co		983	8	Madcap Molly	Pathe, D		990	15
Love's Miracle	Thanhouser, D		1000	18	Maritime Industries, Cockles.....	Pathe, E		468	18
Like Knights of Old.....	Edison, D		650	11	Manufacturing Combs at Ayomaax, France..	Urbanora, I		335	15
Landscapes and Customs of Sardinia....	Ambrosio, T		315	5	Marcantoni Quartet	Pathé, P		545	29
Lieut. Rose in Chinese Seas.....	Clarendon, D		1215	19	Mountain Artillery at Practice	Gaumont, E		325	30
Letter, The	Essanay, D		988	16	Mystery of the Seven o'Clock Express	Urbanora, D		2190	29
Legend of King Cophetua.....	Hepworth, O		625	16	Nicholas Nickleby.....	Thanhouser, D		2000	1
Landlubber, The	Kalem, Co		555	23	New Use for a Bike	Lux, C		465	4
Little Music Teacher.....	Majestic, D		1004	22	New Microbe	Cines, C		413	8
Living Statue	Pathe, Co.		956	8	Naval Manœuvres at Lorient.....	Lux, N		640	15
Lesson, The.....	Melies, D		607	4	Newly Weds	A.B., Co		981	9
Lash of Fate	Rex, D		1039	2	Noodle Industry.....	Lubin, I		450	9
Lost Years.....	Rex, D		1034	4	Nursie and Knight.....	Thanhouser, D		1000	11
Loyalty of Sylvia.....	Vitagraph, D		944	2	Neighbours.....	Barker, D		700	22
Liege	Cines, T		313	18	New Member of the Life Saving Crew.....	Edison, D		1000	29
Land Beyond the Sunset, The.....	Edison, D		1000	22	Negro for Love.....	Itala, C		650	26
Lifeboat Rescue	Heron, T		450	16	Oxford University	H. & B., T		494	5
Love and Treachery.....	Lubin, D		1019	30	On the Spulga	Cosmopolitan, T		375	5
Lost Stud, The.....	Nordisk, Co		666	12	Orange Gathering in Valencia.....	Cabot, I		355	16
Life Saving Jim	Pathe, C		478	25	On the Road to Montserrat.....	Pathe, T		412	4
Losing His Head	Pathe, C		297	25	Opium Smugglers	Selig, D		1016	9
Liquid Air Experiments	Pathe, E		495	25	Outwitting the Professor	Edison, Co		1000	15
Love and Art	Cines, R		731	29	On the Border Line.....	Nestor, D		1000	11
Love's Labour Lost	Gaumont, C		490	23	On Account of a Handkerchief.....	Reliance, C		525	25
Lucky Lobster, A	Gaumont, Co		1030	26	One Night and Then	A.B., D		992	12
Legend of Montmartre	Gem, D		995	15	Odette	Geem, D		575	9
Lady Sheriff	Pathé, D		824	29	Old Gardener's Son	Savoia, D		1080	1
Loves Strategy.....	Cont'l, Co		1026	26	Old Heidelberg.....	Gaumont, T		400	19
Musketeers of Pig Alley.....	A.B., D		1001	5	Old Colonel's Gratitude.....	Pathe, D		1863	15
Marble Industry in France	Geem, I		355	19	Organ Grinder's Ward.....	Reliance, D		992	29
"Miss" Hitf, A	Gaumont, Co.,		950	2	On Board the S.S. "Dubuque"	Flying A, NC		405	25
Mountain Dew	Kalem, D		1010	19	Otter Hunting	Heron, Sp		466	19
Man, the Moustache, and the Maids	Pathe, C		595	1	Ostrich Farming Near Nice.....	Lux, I		420	29
Moneylender, The.....	Pathe, D		3500	11	Outwitted	Nordisk, Co		1059	26
Monte Cristo	Selig, D		3150	5	Only a Woman's Heart	Pathé, D		2490	29
My Wife's Bonnet.....	Selig, Co		1047	9	On the Mountain of St. Gothard	Gaumont, Tr		400	30
Mills of the Gods	Vitagraph, D		3079	9	Opal Stealers	Pathé, D		660	29
Miss Tweedledum	Ambrosio, C		555	9	Outwitted	Nordisk, Co.		1059	26
Monson	Cines, T		249	11	Power of a Hymn	Kalem, D		1025	2
Michael Dwyer	Cosmopolitan, I		850	12	Pat the Soothsayer	Kalem, Co		465	2
Montserrat	Cabot, T		420	20	Perils of the Cliffs	Kalem, D		1015	5
Mother of the Ranch	Essanay, D		986	16	Parson James.....	Lubin, D		1041	11
Man's Calling	Flying A, D		1012	11	Playing Tramps	A. & C., Co		956	8
Massage	Gaumont, S		265	12	Punished	Brockliss, D		1050	5
Mr. Timmid finds a Watch	Gaumont, C		630	12	Pimple Gets a Quid	Cosmopolitan, C		360	5
Musical Hath Charms.....	H. & B., E		420	26	Panther's Prey, The	Gaumont, D		1920	5
Millionaire Cop	Imp, Co		990	12	Pedlar's Find	Reliance, D		982	18
Milanos, The	Pathe, P		478	8	Pimple Wins a Bet.....	Cosmopolitan, C		350	12
Making Birch Brooms	Urbanora, I		310	8	Plot and Pash	Hepworth, Co		725	12
Mistake in Spelling	Vitagraph, Co		876	18	Pat and the Milliner	Lux, Co		600	11
My Baby	A.B., D		999	12	Pursued by a Lioness	Lux, D		890	11
M. Sans Gene	Brockliss, D		905	1	Port of Copenhagen	Nordisk, T		594	5
Merry Widow, The	Eclair, Co		2320	12	Polidor as an Apache	Pasquali, C		580	5
Money	Essanay, Co		988	26	Polidor, a Member of the Death Club	Pasquali, C		680	12
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Park and Chateau of Chenonceaux	Pathe, T		478	11
Man Within, The	Nestor, D		977	25	Poorluck, Detective	Hepworth, C		425	2
Mammoth Life Savers	Vitagraph, Co		292	23	Pony Express Girl	Kalem, D		460	9
Mrs. Lirripen's Lodgers	Vitagraph, D		951	25	Perjured Confession	Pathe, D		316	9
Max Linder's Appointment.....	Pathe, C		873	22	Pimple's Fire Brigade	Cosmopolitan, C		415	19
Midnight Visitor	Pathe, Co		660	25	Port of Havre	Gerrard, T		365	11
Manufacture of Stearine	Svea, C		487	23	Peasant's Loyalty, A	Gerrard, D		980	18

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Path of Destiny	Pathe,	D	2623	25	Spider, The	Eclair,	D	550	16
Polidor as a Lady's Maid	Pasquali,	C	570	19	Salambo	Gerrard Film Co.,	D	940	25
Pennorth of Tomatoes	Brockliss,	C	450	30	Simple Simon, Costumier	Gaumont,	C	600	26
Paul Sleuth Burglary Syndicate	Cricks & Martin,	D	1140	30	Spiffkins Eats Dynamite	Lux,	C	475	25
Petronilla's Monkey	Eclair,	C	550	23	Spirit of the Range	Vitagraph,	D	915	30
Pals	Flying A.,	D	1007	29	Strike, The	A. & C.,	D	972	22
Proof of the Pudding	Gaumont,	C	470	30	Star Fish, The	Eclair,	Q	520	9
"Quicker than Thought" Movements	Pathe,	Sc	510	4	Sweet Alice, Ben Bolt	Imp,	D	990	19
Queen of Sheba	Pathe,	D	1880	18	Silent Signal	Lubin,	D	1032	30
Russian Peasant Industry	Cossack,	I	327	16	Simple Life	Majestic,	D	1015	27
Ranchgirl's Trial, The	Essanay,	D	987	5	Squatter's Rights	Rex,	D	1000	25
Ramble Round Suchon	Gaumont,	T	380	5	Supreme Power, The	Savoia,	D	950	18
Rivals, The	Gaumont,	D	960	2	So-Jun-Wah and the Tribal Law	Selig,	D	1007	19
Rural Dorset	Urbanora,	T	330	1	Shooting the Rapids of Kalsuragawan, Japan	Selig,	T	296	23
Removing Sunken Vessels	Edison,	I	350	11	Scenes on the River Lee, Ireland	Vitagraph,	T	196	23
Ranchman's Awakening	Bison,	D	988	11	Scenes of Irish Life in Dublin	Vitagraph,	T	289	30
Rival Neighbours	Cines,	Co	592	15	Soldiers Exercising in Turkestan	Eclair,	E	450	30
Redwing and the Palefaces	Kalem,	D	1005	26	Thorns of Success	Majestic,	D	1005	4
Rinking Mad	Pathe,	C	495	8	Their Idols	A.B.,	Co	593	19
Rajah's Hatred	Vitagraph,	D	604	16	Torch of War	Cosmopolitan,	D	2350	5
Ride on the Rigi Railway	Welt,	T	374	23	Trials of a Merry Widow	Cricks & Martin,	Co	710	11
Royal Tunbridge Wells	H. & B.,	T	362	12	Thrifty Parson, The	Essanay,	C	990	5
Ring off	Savoia,	Co	525	1	Truth will Out	Gem,	D	2000	1
Red Barrier	Vitagraph,	D	1102	4	Tiny Tim Visits the Circus	Gaumont,	C	290	2
Rodolfi Outwitted	Ambrosio,	C	19		Taming their Parents	Lubin,	Co	624	19
Raven, The	American Standard,	D	950	9	Tananarivo	Pathe,	T	445	1
Robert's Lost Supper	Barker,	C	470	30	Troubadour's Triumph	Rex,	D	1000	11
Restitution	Eclair,	D	2320	16	Teddy's Unlucky Day	Urbanora,	C	465	1
Roman Catholic Mission in China	Eclair,	T	550	23	Thread of Destiny	A.B.,	D	977	23
Rendezvous Interrupted	Itala,	C	575	26	Telltale Umbrella	Barker,	C	615	5
Roscambole's Gloves	Itala,	Tk	945	26	Third Thief	Eclair,	Co	565	11
Redemption	Cines,	D	992	18	Ten Little Nigger Boys	Empire,	Tk	380	23
Ranchman's Anniversary	Essanay,	Co	980	19	Tomboy on Bar Z	Essanay,	D	986	12
Ransom of Happiness	Gaumont,	D	2460	19	Thief's Wife	Flying A.,	D	1000	8
Ruth Roland, the Kalem Girl	Kalem,	E	465	30	Tares of the Wheat	Imp,	D	974	15
Romance at Catalina	Melies,	D	1007	25	Telltale Message	Kalem,	D	1000	26
River Clyde	Pathe,	T	314	15	Tight Fit	Pathe,	C	387	8
Red Man's Conscience	Urbanora,	D	2080	15	Tempted by Necessity	Selig,	D	1005	16
Rhodes	Pathe,	T	280	22	Trail of Guilt	Ammet,	D	713	11
Raising Chickens	Urbanora,	E	375	22	Tweedledum Studies Mathematics	Ambrosio,	C	484	16
Ride on the Rigi Railway	Welt,	T	374	23	Tramp's Ingratitude	Gerrard,	D	790	11
Sevillan Keynotes	Cabot,	T	505	2	Travels in Japan	Gerrard,	T	610	18
Strange Story of Elsie Mason	Kalem,	D	1115	5	Trawling in Napier, New Zealand	Heron,	I	465	9
Substitute Heiress	Lubin,	D	1049	2	Touch of a Baby	Hepworth,	D	750	19
Shot that Failed	Bison,	D	998	1	Truth Above All	Itala,	C	500	19
Soldier's Duty, A	Edison,	D	1000	11	Town of Grasse, The	Lux,	T	320	18
Shotgun Ranchman, The	Essanay,	D	988	9	Those Lovesick Cowboys	Nestor,	Co	950	22
Starbucks, The	Flying A.,	D	1970	4	Timid Lovers, The	Pathe,	C	676	15
Slate Industry	Lubin,	I	363	19	True Fish Story	Pathe,	C	314	15
Story of a Wallet	Nestor,	D	954	4	That Quack Cure	Pathe,	C	595	18
Salad Washing	Pathe,	C	314	4	Tiger Hunting in the Province of Naini Dink (Tonkin)	Pathe,	E	436	18
Snapshot, The	Pathe,	D	873	4	Tannforsen, Sweden	Svea,	T	340	30
Subterfuge	Selig,	Co	437	5	Tweedledum Mistakes his Flat	Ambrosio,	C	400	23
She Cried	Vitagraph,	Co	793	9	Tweedledum as a Tenor	Ambrosio,	C	420	30
Smoker, The	A.B.,	Co	595	26	The Last Resort	Bi-on,	D	955	22
Story of the Equine Spy	A. & C.,	D	2060	18	Tattoo, The	Bison,	D	1000	29
Stout and Thynne, Conjurers	Cines,	C	656	4	Tootles Buys a Gun	Cricks & Martin,	C	435	25
Strength and Cunning	Cines,	D	2030	15	Through Greece	Eclair,	T	405	16
Sins of the Fathers	Eclair,	D	3,200	2	Two Little Waifs	Lux,	D	1130	25
Sunshine	Essanay,	D	980	12	Time Averages	Reliance,	D	982	11
Sculptor's Catch, The	Gaumont,	Co	980	9	Tricked by Smugglers	Selig,	D	1010	2
Society Witch, A	Gaumont,	D	1415	12	Tempting Providence	Cont'l,	D	2100	26
Strong Arm Nellie	Kalem,	Co	435	26	Tiny Tim's Money Box	Gaumont,	C	690	30
Samaritan of Coogan's Tenements	Lubin,	D	1055	23	Uncle Mun and the Minister	Edison,	C	1000	8
Satin and Gingham	Lubin,	D	1054	23	Uncle Bill	Nestor,	Co	1000	8
Stroke Oar, The	Lubin,	D	1051	23	Under False Colours	Edison,	D	1000	4
Surgeon, The	Lubin,	D	1057	26	Useless Sacrifice	Brockliss,	D	2631	23
Suits and Suit Cases	Lubin,	C	685	26	Unmasked	Cines,	D	2082	22
String of Beads	Melies,	D	1000	18	Unsuitable Suitor, The	Gaumont,	Co	700	16
Sister Love	Pathe,	D	1502	8	Unmerited Shame	Pathe,	D	972	25
Sad Devil	Selig,	C	1033	16	Usurper, The	Gaumont,	D	2780	20
Smuggler's Daughter	American Standard,	D	910	19	Ukko Till	Duskes,	D	1330	30
Stenographer Wanted	Kalem,	Co	594	9	Vicar of Daneville	Cosmopolitan,	D	800	5
Skinflint, The	Kalem,	D	1015	12	Views of Cannes	Lux,	T	860	4
Sheriff's Mistake	Lubin,	D	1065	5	Valley of Otta	Svea,	T	326	9
Stab of Disgrace	Barker,	D	940	26	Visit to Copenhagen	Urbanora,	T	360	8
Star Eyes' Strategy	Bison,	D	1000	25					

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
Views in Calcutta	Edison, T		1000	4	Which is Which?	Ambrosio, Co		835	12
Valley of Olta	Svea, T		326	9	What Might have Been	Brockliss, D		958	29
Vandal Leopard	Pathe, C		460	22	What Matter the Price	Cricks & Martin, D		645	23
Voice of Warning	Selig, D		948	26	Willie and the Pastry Cook	Eclair, C		715	23
Victims of a Petrol Famine	Gerrard Film Co., C		400	25	Woman in White	Gem, D		2050	22
Vagand, The	American Film Releases, D		2750	26	Worries of a Parkkeeper	Gerrard Film Co, C		260	14
Warning Hand, The	Essanay, D		990	5	Western Episode, A	Bison, D		1020	15
Wanderer, The	Flying A, D		1015	1	Workman's Honour, A	Cricks & Martin, D		990	16
When Uncle made his Will	Lux, C		550	8	When Wealth Torments	Essanay, Co		984	23
Will of Destiny	Melies, D		1056	11	Would-be Heir, The	Flying A, D		1000	15
What the Milk Did	Powers, Co		1000	4	Water Right War	Kalem, Co		990	30
Wrecker, The	Pathe, D		923	1	When Taro Received a Letter	Mikado, C		423	4
Wiffles Tries Cinema Acting	Pathe, C		660	1	When Mandy Came to Town	Thanhouser, C		1000	29
Washerwoman's Husband	Brockliss, C		490	16	When Justice Tempers Mercy	Thanhouser, D		1000	29
White Geranium	Cines, D		807	8	When California was Young	Vitagraph, D		1010	25
Willie and the Wicked Cook	Eclair, C		680	5	War Arrow, The	Pathe, D		692	22
Way of the Mountain	Lubin, D		1053	26	When Love Rules	Rex, D		1000	30
Winner and the Spoils	Majestic, D		985	25	When Persistence and Obstinacy Meet	Vitagraph, Co		948	30
Where the Shamrock Grows	Rex, D		995	16	Young Naturalist	Cosmopolitan, Q		420	16
Woman in White	Thanhouser, D		2000	22	Young Hearts and a Wise Head	Pathe, Co		939	22
Whom God hath Joined	Thanhouser, D		1000	25	Young Millionaire	Kalem, D		994	16
Water Rats, The	Lubin, D		1052	12	Young Terror, A	Pathe, C		379	1

Films to be Released during February, 1913.

All for Jim	Majestic, D	1016	1	Bob's Ill Luck	Cines, C	434	8
A Suffragette in Spite of Himself	Edison, C	600	2	Bloomer and Stout Seek a Wife	Cines, C	443	12
Animal Within, The	Flying A, D	967	1	Boss of Katy Mine	Essanay, D	939	13
Auntie is Transformed into a Pig	Lux, C	670	5	Bridal Room	Imp, D	938	13
Arab's Bride, The	Thanhouser, D	1000	15	Biter Bit, The	Pathe, C	698	5
An Elephant on their Hands	Vitagraph, Co	967	6	Basque Wedding, A	Pathe, T	481	8
As You Like It	Vitagraph, D	3115	8	Brother's Acquittal, A	Reliance, D	975	19
As the Bells Rang Out	A. B., D	457	23	Bedelina and the Newly Weds	Reliance, C	999	21
Adventuress Outwitted	Clarendon, D	715	9	Bob's Deception	Rex, D	1085	15
Adhesion	Cricks and Martin, C	410	7	Bunny at the Derby	Vitagraph, Co	577	13
At the Foot of the Scaffold	Hepworth, D	1975	9	Bay of Cattaro	Welt, T	311	23
At the Foot of the Ladder	Thanhouser, C	1000	19	Bob and the Apache	Cines, Co	604	15
Arabian Sports	Vitagraph, E	1010	15	Billy Boy	A. & C., C	484	19
Ascending Mt. Blanc	Gaumont, Sc	370	16	Beauty Spot, The	American Standard C	695	9
An Artist's Nightmare	Pathe, C	684	12	Breezy Blackpool	B. & C., T	385	27
Atala	Selig, D	1000	16	Burglar Burgled	Cosmopolitan, Co	660	13
A Glass of Goat's Milk	Clarendon, C	400	20	Bidoni as Orderly	Cines, C	817	15
Almost a Man	Essanay, Co	987	27	Bloomer Seeks a Smile	Cines, C	369	15
Alkali Ike's Motorcycle	Essanay, Co	989	27	Broncho Billy's Love Affair	Essanay, D	990	16
Alfonso and His Umbrella	Gerrard, C	340	16	Bronx Cocktail, A	Imp, C	310	16
Artist's Tragic Idyll	Gerrard, D	730	20	Beware Painting	Italia, C	450	2
Arabella and the Wizard	Lux, C	494	26	Busy Day in the Jungle	Kalem, C	670	27
Atonement	Nordisk, D	2184	9	Bravery of Dora	Lubin, D	1013	27
An Amateur Cowboy	Pathe, C	474	19	Bob's Cheque	Alter Ego, C	550	26
An Amateur Poisoner	Pathe, C	666	22	Bridge of Life	Comet, D	1950	26
Ailantho's Silkworm	Pathe, Sc	521	22	Bloomer, Wrestling Champion	Cines, C	469	22
Another Man's Wife	American Co D	992	26	Bidoni Absent Minded	Cines, C	670	26
Albion Docks at Port Louis	Pathe, T	333	26	Boomerang, The	Nestor, Co	977	26
Battle of Wits	Kalem, D	1005	2	Betrayed by a Kiss	Pathe, Co	665	19
Brutality	A. B., D	1009	9	Boy and the Burglars	Pathe, Co	664	19
Burglar at the Ball	Hepworth, D	575	2	Badger, The	Urbanora, N	370	19
Battle in the Virginia Hills	Kalem, D	970	9	Bobby, the Tamer	Cosmopolitan, C	595	20
Bettina's Substitute	Vitagraph, Co	557	1	Biella and the Antiquities	Cosmopolitan, T	350	23
Billy's Shoes	A and C, C	765	5	Better Part	Invicta, D	1000	26
Blood Stain, The	A and C, D	980	8	Birthday Gift	Nordisk, D	2273	23
Burglar's Dilemma	A. B., D	1007	16	Billy's Pipe Dream	Vitagraph, Co	668	27
Bloomer Out of Work	Cines, C	456	1	Converts, The	A. B., D	986	2
Broken Ideal	Cines, Co	774	5	Chichester and Arundel	H. and B., T	370	2
Bullfight	Cines, A	436	5	Cruel Deception	A. and C., D	2500	1
Bronco Billy's Heart	Essanay, D	988	2	California Snipe Hunt	Kalem, C	545	9
Billy McGrath's Art Career	Essanay, Co	987	5	Capt. Ben's Yarn	Majestic, D	999	5
Blind Musician	Imp, D	528	2	Carmen of the Isles	Selig, D	937	2
Bar. K. Foreman	Lubin, D	1064	13	Country Woman In Disguise	American, Ltd., Co	675	2
By the Sea	Lubin, D	1057	16	Corfu and the District	Brockliss, T	355	8
Between Love and War	Selig, D	1004	6	Comic Film Journal. No. 5	Duskes, C	—	16
Bludsoe's Dilemma	Flying A., D	1000	1	Chaperon Gets a Ducking	Kalem, C	525	13
Brand of Cain	Ammex, D	999	22	"Conway," the Kerry Dancer	Kalem, P	140	13
Bold Story, A	Clarendon, C	600	2	Cry for Help, A	A. B., D	1000	23

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiancé's Dilemma	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathe, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A.	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A.	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	22
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouse, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Dinner	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Gretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A	Lubin, C		165	20
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, D		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A.B., Co		397	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	2
Don't Pinch my Pup	Thanhouse, D		1000	5	His Father's Son	Thanhouse, D		1000	1
Dance at Silver Gulch, The	Essany, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A.B., C		502	16	His Partner's Snare	Melies, D		1038	1
Diplomatic Lover, A.	Pathe, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A.	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	9
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A.	Pathe, C		1063	5	Horse Thief's Daughter	Nestor, D		975	5
Dupin's Clarinet	Urbanora, C		305	5	Hereditary Taint	Pathé, D		1324	8
Day's Outing, A.	A.B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Tens Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essany, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A.	Gaumont Co		690	20	Horseshoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathe, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	20
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A.B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essany, D		975	9
Faithful	A.B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essany, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouse, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	20
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A.B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		465	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathe, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Coller's Escape	Selig, D		402	23
Falls of Cadyville	A. & C., T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnycuss Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15

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King the Detective and the Smugglers	Imp., D		939	3	Mother's Portrait	Ambrosio, D		914	27
Kullen	Nordisk, T		443	23	Mary of the Briarwood Dell	Barker, D		1179	16
Lieut. Daring and the Photographing Pigeon	B. & C., D		1245	2	Microscopic Animalcula	Eclair, Sc		410	20
Lucky Fall, A.	Lubin, D		1003	9	Model for St. John	Vitagraph, D		898	27
Locked Out	Lubin, C		397	9	New York Hat, The	A. B., D		998	11
Love and War	Majestic, D		985	5	New Zealand Flax Industry	Empire, I		461	6
Legend of Lost Arrow	Selig, D		505	2	New Zealand Ferns and Waterfalls	Special, T		215	6
Love of Lady Irma	A. B., D		988	13	Never Again	A. B., Co		590	16
Linked Together	Edison Co.		500	8	Non-commissioned Officer	Edison, D		1000	5
Lace Makers' Romance	Gaumont Co.		1320		"Nam Gioa," or Festival of Heaven	Pathe, T		445	1
Lie not unto your Wife	Imp. Co		570	6	Night Birds	Pathe, N		334	1
Leah the Forsaken	Imp. D		2421	6	Naples	Cines, T		251	8
Lamprey Fishing	New Agency, E		367	9	Nell of the Lampas	Flying A, D		1000	8
Lost Inheritance	Selig, D		988	2	Norwich	A. & B., T		410	23
Love and Craftiness	Brockliss, C		450	5	Nora the Cook	Lubin, C		689	23
Law of the West	Cosmopolitan, D		2500	6	Nick Winter and the Ace of Clubs	Pathe, D		1693	15
Law of God	Flying A., D		1012	11	Now the Sun Sets	Eclair, S		430	6
Lady Doctor, The	Gaumont Co.		670	5	Never Failing Remedy	Gerrard, C		370	9
Love Token, The	Lubin, D		1008	22	New York's Fire Fighters	Powers (1912), T		262	26
Love Laughs at Locksmiths	Pathé, C		533	2	Old Songs and Old Memories	Selig, D		872	9
Life for a Life	Cines, D		2322	15	On the Coast of the Adriatic	Welt, T		298	16
Latest Additions to U.S.A. Navy	Edison, E		600	22	On the Mountain of St. Gothard (Series II) ..	Gaumont, T		300	6
Love and a Burglar	Hepworth, C		650	20	Old Sweetheart, The	Imp, D		935	9
Luck's Out	Nordisk, C		771	16	Official Appointment	Vitagraph, D		787	13
Lodging for the Night	Pathé, Co		378	12	Out of the Shadows	Vitagraph, D		1010	15
Looking for a Job	Pathé C		552	15	Old Reporter, The	Edison, D		1000	22
Lessons in Courtship	Vitagraph, Co		462	22	On the Mountain of St. Gothard (Series III) ..	Gaumont, T		315	13
Life Regained	Brockliss, D		2925	26	Old Doll Maker	Invicta, D		1000	12
Legal Murder	Eclair, D		2355	9	Obsession, The	Melies, D		1020	22
Loneliness of Neglect	Flying A, D		1000	22	On the Steps of the Throne	Pasquali, D		3350	23
Lighting of Love's Way	Invicta, D		1010	22	On the Line of Peril	Vitagraph, D		1013	20
Lady Leone	Invicta, D		1470	22	Oh, My Aunt!	Cricks & Martin, C		720	22
Leopold, the Leopard	Lux, C		688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha, T		350	22	(Series IV.)	Gaumont, T		335	23
Lily's Day	Eclair, Co		510	20	One Hundred Franc Gold Piece	Itala, Co		435	16
Lord Browning and Cinderella	Vitagraph, Co		1017	27	Old Prospector	Nestor, D		977	22
Lost in the Sea	Eclair, D		2375	27	Orphan, The	Pathé, D		1966	22
Monastery of Piedra Aragon	Cabot, T		384	6	Old Organist	Rex, D		980	27
Mifanwy, a Tragedy	Hepworth, D		675	6	Pink Corset, The	Ambrosio, Co		790	2
Mayor from Ireland	Kalem, D		1015	9	Preparing the Den	A. B., C		496	13
Merchant of Venice	Thanhouser, D		2000	8	Pimple's Eggs-traordinary Story	Cosmopolitan, C		295	2
Mouth of the Adour	Gaumont, T		240	2	Prince Arthur	Cosmopolitan, D		910	2
Mountebank's Daughter	Lubin, D		1003	16	Polidor's Perfume	Pasquali, C		535	2
May and December	Pathe, D		1238	1	Pickles	Pathe Frères, C		303	1
Mickey's Pal	A. & C., D		1025	15	Penitent, The	Essanay, D		786	13
My Hero	A. B., D		1007	20	Pluque Pete and the Opera Troupe	Kalem, C		455	20
Marvellous Valley of Lerio	Cosmopolitan, T		350	6	Palmetto Hat Industry	Lubin, I		345	20
Mr. Hubby's Wife	Essanay, Co		980	9	Percy the Bandit	Nestor, Co		957	12
Mummy and the Cowpuncher	Kalem, C		560	23	Prospector and the Indian	Pathe, D		725	5
Mayor's Crusade	Kalem, D		985	23	Poverty's Thrall	Pathe, D		1948	8
Medicine of the Future	Lux, C		410	8	Pimple as Cinema Actor	Cosmopolitan, C		495	9
Mother's Strategy, A	Lubin, D		1014	20	Power of Love	Flying A, D		1000	15
Moth and the Flame	Melies, D		1020	15	Passing Cloud, A.	Gaumont, Co		800	13
Masquerader, The	Pathe, C		461	8	Problems of Aviation	Gaumont, Sc.		266	16
Maros, The	Pathe, P		502	8	Playtime in Old Japan	Pathe, E		353	15
Mike's Brainstorm	Selig, C		920	13	Plan that Failed, The	Powers, Co		775	15
Man Amongst Men	Selig, D		1000	13	Polidor as an Orderly Soldier	Pasquali, C		555	16
Mamma's Glove	Urbanora, D		765	5	Poet and Peasant	Vitagraph, D		1013	20
Modern Atlanta	Vitagraph, Co		1010	13	Pimple as a Ballet Dancer	Cosmopolitan, C		230	16
Merrypimple and the Statue	Ambrosio, C		433	20	Peninsula of Sorrento	Cines, T		273	22
Mother's Day Out	Clarendon, C		390	23	Pat Clancey's Adventure	Edison, D		1000	26
Mannequin, The	Elite, D		1859	9	Prodigal Son	Gerrard, D		2665	8
Miss Nelly's Marriage	Gaumont, Co		820	13	Pineapple Culture	Gaumont, I		350	20
Mother-in-Law must Marry	Itala, Co		590	2	Prodigal's Return	Hepworth, D		875	27
Mountain Tragedy	Kalem, D		1000	27	Pass It On	Hepworth, Co		550	27
Matrimonial Breeze	Pathé, C		349	15	Piccaninnies and the Water Melons	Imp, C		931	27
Michael McShan	Vitagraph, Co		695	20	Polidor, A Ladies' Protector	Pasquali, C		505	27
Mystery of the Astorian Crown					Price of a Misdeed	Urbanora, D		2080	26
Prince	Cricks & Martin, D		765	20	Queen for a Day	Edison, D		1000	8
Merry Widows	Elite, Co		893	13	Question of the Hair	Selig, Co		604	23
Mathilde	Eclair, D		3250	13	Redeemed Reputation	Amme, D		1012	8
Mystery Man and His Box	Gerrard, Tk		475	13	Romance of the Rails	Edison, D		1000	1
Mind Reading Extraordinary	Gerrard, C		330	23	Real Thing, The	Hepworth, Co		550	2
Magic Goldfish	Pathé, Tk		800	19	Rescue, Care and Education of Blind Babies ..	Edison, T		1000	5
Market in Kabilia	Pathé, T		319	19	Race with Time	Kalem, D		825	16
Mantle of Red Evans	Selig, D		1005	23	Ranch Mates	Lubin, D		1060	13
Miss Aubry's Love Affair	Selig, D		1002	27	Rangers Girls	Melies, D		1033	8

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Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	6
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	■	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A	A. B., C		999	6	Twisted Trial, The	A. B., D		998	27
She is a Pippin	A. B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A. B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1020	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathé, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathé, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathé, C		472	22
Saving the Innocents	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathé, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathé, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alore, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	■	When we were in Our Teens	A. B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nester, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	6
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wel's	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathé, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wiffles at the Front	Pathé, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochín China	Pathé, E		337	15
Toymaker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathé, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		809	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
Trails of Faith	Reliance, D		909	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
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Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
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"WHERE DESTINY GUIDES." (*American Co.*)

Cast:

Virgie Winfield Lillian Christy
 Dick Connors E. Coxen
 The Mexican Chet. Withey
 Ranchman Lee Charles Norten

during which she received a blow on the head, the shock of which brought back her reason. The timely interference of Lee saved Dick and caused the banishment of the Mexican. Dick and Virgie then took up life where a seemingly unkind fate broke the thread

Released March 19th.

Length 976 feet.



Virgie's father was brought home from the mine mortally wounded. Before dying he asked that, for protection's sake, Dick Connors should marry his daughter. The marriage was consummated in a daze, neither having known the other. When it was all over, Virgie, overcome with grief, leaped upon her horse and galloped away into the mountains. She was picked up by Ranchman Lee and his wife, in a semi-conscious condition, her memory gone. They adopted her, and she grew up with them. A Mexican foreman working for Lee made violent love to her. Virgie resented it, and he followed her often, pleading his lost cause. Then Dick called at the ranch, and learned for the first time what had become of his wife and of her sad plight. She did not recognise her husband until after a violent encounter of Dick with the Mexican,

"STRANGE LIFE IN EARTH AND WATER." (*American Co.*)

In introducing their natural history series, this firm have every confidence that the films published will appeal universally by their exceedingly interesting nature, and, from an educational standpoint, will be of the highest value. In this first subject the opening views illustrate some common English freshwater fish—minnows, stickleback, and young carp—seeking their food, which consists of various small insects, worms, &c. The dark markings on the sides of the minnow and the jerky movements of the stickleback are very well shown. A favourite article of diet of these fish is next seen. This is the blood-worm, so called from its brilliant red colour. These worms inhabit the mud and debris at the bottom of ponds, and are the larval condition of the small flies known as midges. They must not be confused with true worms, which form a class by themselves, and do not undergo changes of form after birth. The large worm-like creatures next shown are also the larval form of an insect, this time of a beetle destructive in granaries. They are, however, of commercial value, and, under the name of meal-worms, are sold in large quantities as food for various fish, reptiles, and cage-birds. They possess a hardened integument and six small legs close to the head. The next views introduce us to an animal often confused with the lizard, but in reality quite distinct. This is the newt, which is common in and about ponds, spending the winter in a dormant state in the mud or under stones, &c. The newt is closely related to the frog and toad, and, like them, goes through a tadpole stage before arriving at maturity. Pictures of a true lizard are next shown. All lizards have a hard scaly skin and claw-like toes when limbs are present. This species happens to be one of the exceptions to the latter rule, as there are no limbs

whatever. It is known popularly as the blind-worm or slow-worm, and feeds on slugs, larvae, &c. Note the constantly-protruded forked tongue, an organ very noticeable in most lizards and snakes, but, contrary to popular opinion, quite harmless, being used as a feeler, and never as a sting. Young slow-worms are produced alive and active, although most reptiles lay eggs. In the final views a large Dalmation lizard is seen making a meal of a young slow-worm.

Released March 19th.

Length 400 feet.

"THE SILVER-PLATED GUN." (American Co.)

Featuring Jack Richardson and Warren Kerrigan.

Avenged, the outlaw made his way into the mountains. The sheriff followed. Hour after hour the hunt went on, from hill to valley, from the open to the woods. Both struggled against exhaustion, leaned frequently against some boulder to regain their breath and wits. Slipping from one rock to



the other, the bandit ever eluded search, and ever the sheriff followed. When human strength could stand no longer the bandit sank down, his silver-plated gun glistening in the sun. And then the miracle happened. The reflection of the sun on the silver-plated revolver shone straight into the tired eyes of the sheriff. He looked up, followed the glistening light, and, with gun in hand, bagged his exhausted fugitive. With gun before him the sheriff followed the bandit into town.

Released March 22nd.

Length 976 feet.

"A ROSE OF MEXICO." (American Co.)

Cast:

Paquita.....Lillian Christy
Pedro.....Chet. Withey
Paul Hapgood.....Ed. Coxen
Paquita's Father.....Wallace Reid

Pedro wanted Paquita, and her father seconded his suit. But Paquita was in love with Paul Hapgood, an American, and would not hear of it. She wrote to Paul and told him to take her away. He came, and Paquita's father renounced her as his daughter for ever. Grabbing a gun, he bade them leave his estate. In replacing his pistol it dropped, wounding him fatally. With his last strength he wrote the truth on a slip of paper and placed it in the Bible. The Mexicans, headed by Pedro, caught the pair and accused them. To save her lover Paquita made the grand sacrifice, and confessed to the killing. Then Paul stepped forward, and, pushing his sweetheart aside, took blame himself. They took him out to lynch him, and Paquita fell on her knees to pray. Then she found her father's note, which completely vindicated the lovers, and put to shame the spiteful Pedro.

Released March 22nd.

Length 990 feet.

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"A LITTLE CHILD SHALL LEAD THEM." (Barker.)

Cast:

Louis Russell, a banker Mr. Roy Travers
 Frank Russell, his son Mr. Fred Paul
 Doris, Frank's wife Miss Blanche Forsythe
 Cecil, their son Pippin

The scenes are laid in London.

Frank Russell is on the verge of bankruptcy, and is served with a writ. His position is serious, his home is in danger, together with the welfare of his wife Doris, and their only son Cecil, a boy of six years. Frank writes to his father as a last resource. Louis Russell is a very wealthy banker, but has not seen or spoken to his only son for seven years—Frank having married contrary to his father's wishes. Louis Russell has never seen his son's wife or his grandson. The old man receives Frank's letter, and without knowing his son's reasons for wishing to see him, and break the silence, invites him to call and bring the lad, but on no account will he see Doris. Frank, with a little persuasion, induces his wife to allow Cecil to accompany him, while she remains at home. In the drawing-room of Louis Russell's house, Frank is warmly welcomed by his parent, who takes an immediate fancy to Cecil. Frank tells his father of his financial troubles. Louis Russell is anything but pleased. He is a wealthy but hard man, and loves a bargain. He promises to let Frank have £1,000 there and then, on the condition that Cecil remains with him, Frank and Doris never to see the child without permission. Old Russell hopes by this arrangement to cause Frank to quarrel with Doris and so separate them. Frank succumbs to the temptation to abolish all his debts by the arrangement, and without giving his wife a thought signs the document, pockets the cheque, and leaves the boy in the care of the grandfather. On Frank's arrival home, he finds his wife is naturally furious at the arrangement. The boy is everything she holds dear. Louis Russell's plan succeeds even sooner than he expects. Doris is determined to leave her husband forthwith. She refuses to live with him again until her boy is safe at home. Doris leaves home, and does not even say farewell, except in a note which Frank finds in the hall. Doris, now in a cheap apartment, considering the best way to obtain her boy, sees an advertisement for a governess required by Louis Russell, to take care of Cecil. She cleverly disguises herself, and gets the situation. Cecil does not recognise his mother, but she is happy now to be with her boy, and waits for an opportunity to get away with him. Louis Russell takes a very great fancy to the prim little governess. She becomes his confidant, he little knowing that she is his daughter-in-law whom he refuses ever to see. A few weeks pass. Frank has good luck, and makes money, but he is a sad and lonely man, no wife, and bound by a hard bargain never to see his son unless invited to do so. On the eve of Cecil's birthday, Frank, however, more depressed than ever, cannot endure the absence of his dear ones any longer. He writes to his father, asking to be let off the bargain, and be allowed to see his son on the boy's birthday. Louis Russell receives Frank's letter, but will not alter the arrangements, and in a fit of anger throws the letter in the fireplace, and goes out of the drawing-room to write a reply. Doris, who is in the room with Cecil, picks up the note, reads it, and places the crumpled letter in her dress. Later in Cecil's bedroom she reads the letter again just before putting her son to bed. Hearing the boy crying, she turns, asking him what is the matter. He says, "I want my Mumma." This settles everything. Doris removes her disguise and reveals herself to the delighted Cecil. She immediately prepares for a hasty departure, and leaves the wig, spectacles, and note on Cecil's cot. Shortly afterwards she is well on her way home with Cecil. Frank, in the meantime, has received the reply to his letter from Russell, and is determined to see the boy that night. He leaves home before Doris and Cecil arrive, and entering his father's mansion by a back window, is discovered by Louis Russell in Cecil's now vacant bedroom. Both men, when they have recovered from their surprise, find the wig, spectacles, and note on which Doris has scrawled:—"I have taken your grandson home to his father." The two men, never suspecting that Doris is anyone else than the governess, hurry off to Frank's house. On entering Cecil's bedroom at home,

Louis Russell and Frank find Doris happy with her boy, whom she is putting to bed. Frank, Doris, and Cecil are re-united, but the old man, after kissing his grandson, leaves the family without a word. Cecil slips out of the room unobserved by his parents, and intercepts his grandfather in the hall, and pulls the old man upstairs into the bedroom. Louis Russell thereupon relents, and the happy family gather round the old man, brought together by the love they bear for a little child.

Released March 9th.

Length 2,085 feet.

"THE PRICE OF DECEPTION." (Barker.)

Featuring:

Lord Neston Mr. Fred Paul
 Lady Neston Miss Blanche Forsythe
 A Receiver of Stolen Goods ... Mr. Tom Coventry
 A Thief Mr. Roy Travers

Lord Neston, being very hard up, unknown to his wife, pledges her diamond tiara and replaces it with a paste copy. Neston gets further into debt. His wife finding it out, offers, as she thinks, her valuable tiara to help him out of his difficulties. He, of course, very embarrassed, has to refuse her offer. Next day, Lady Neston determined to get money for her husband, goes out to pawn the tiara, and has it stolen from her by a thief. The thief visits a receiver, Aron, who soon discovers the tiara is paste, but he finds Lady Neston's address on a card in the case, so plans to visit her ladyship, and perhaps get something on the worthless ornament. In the meantime Neston has unexpectedly made some money on his shares. He is called to the telephone, and hears his wife tell him of the robbery. He tells her not to worry as he has made money, and will buy her another tiara. He proceeds to redeem the original and starts home. Aron calls on Lady Neston in the guise of a detective. She is delighted with the apparently benevolent old man, who hands her the stolen tiara. Her ladyship gives him a banknote for his trouble. Then Neston enters the room, carrying the case containing the real ornament. This he puts on a table, not wishing his wife to see it just then. While Lady Neston is showing her husband the paste tiara, which she still thinks is the genuine one, Aron picks up the real tiara and quietly creeps out of the room. The husband and wife suddenly discover they are alone, the paste tiara in their hands, the real one, together with Aron, vanished in the air. Lord Neston now has to confess to his wife. She is furious when she hears of the deception he has practised on her, and throws the worthless ornament out of the window. She leaves him and goes straight out of the house.

Released March 2nd.

Length 1,070 feet.

"ALFRED HARDING'S WOOING." (Barker.)

Featuring:

Alfred Harding Mr. Peter Gale
 Rosie Miss Aithna Gover

Alfred Harding, in the comfortable surroundings of his bachelor's quarters, reads the matrimonial news. His eye catches sight of an advertisement, and for fun he answers it. Rosie, who has inserted the advertisement, next morning receives a large number of replies. She selects one which happens to be Alfred Harding's, and the letter reads:—"... Meet me at the Cosy Tea Rooms at 3, and wear white roses." Alfred arrives at the tea rooms, and espies a lady wearing the specified blossoms. He approaches and introduces himself, when, low and behold, a man appears—the lady's husband—and gives Alfred a bad two minutes. Alfred has made a mistake, and for a while he stands trying to collect himself. Rosie appears wearing roses. She looks at Alfred and, astonished at his battered appearance, takes to her heels. Harding is struck by Rosie's beauty, and hurries after her, and follows her home. She now selects another letter and photo, and makes another appointment. Alfred cleverly steals this answer and the photo, disguises himself as the man in the photograph, and calls on Rosie. She, however, discovers his disguise, but forgives Alfred for his deception. We leave them evidently pleased in every way with each other after all.

Released March 6th.

Length 740 feet.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"A JAPANESE IDYLL." (Rex.)**

Hiti was a little Japanese maid, with big black eyes, soft olive hands, and a stubborn will. The day came when Hiti listened to the beating of her heart, and heard it tap out quite softly the most wonderful word of four letters in the whole alphabet, l-o-v-e, only it was much longer in Japanese, quite a breathful. He was a little Jap, but a fine, sturdy fellow, one of the breed that made the world gasp when the reports

came in from Port Arthur. And the more Hiti's parents objected to her marriage to the man she loved the more determined she became that she would have no other. Then a wealthy Japanese merchant came a-wooing Hiti. Hiti's parents were, of course, filled with joy, but she didn't share in their raptures. There was a little American girl in Hiti's town. She was the daughter of the Consul, and she and Hiti were fast friends. The little Jap maiden poured out her

sorrow into the ears of the Western girl, and together they laid a deep plot. The American was fair, but her beauty was not Oriental, so when the two girls changed clothes and the imitation Jap took an early opportunity of introducing herself to the would-be amorous merchant his face was a sight to behold, and he fled in terror. In the end Hiti's parents found that love will have its way, and wisely gave their consent to her marriage to her very best young man, to the delight of the lovers and their true American friend.

Released March 6th.

Length 898 feet.

"THE TWO SHIPOWNERS." (*Milano.*)

For many years a bitter feeling of enmity had existed between the two shipowners, Alvise and Balderi, and although their friends had made frequent attempts to effect a reconciliation, these efforts had been fruitless. But as with the Montagues and Capulets of the Middle Ages, love breaks down the would-be barriers erected by stern parents, for Matilda, the

having George as a son-in-law. Matilda is overcome with grief when she learns that her lover is about to leave her, and, carried away by her affection, decides at the last moment to share his fortunes in the New World. She rushes down to the harbour and springs on board just as the ship is leaving. Scarcely has the boat got on to the high seas than she commences to leak. The crew mutiny, and, in spite of the threats of the captain, refuse to proceed westwards. At home Matilda's absence is soon noted, and shortly afterwards a letter is found from her, in which she declares that she has thrown in her lot with her lover on board her father's vessel. On receipt of this information the shipowner goes nearly mad at the horror of the situation. There is only one possible way to save his child. Mons. Balderi is the owner of a very fast steamer. The grief-stricken father flies to his old enemy, confesses his guilt, and implores him to come to the aid of their children. The two fathers in their mutual sorrow are reconciled, and set out at full speed to the water-logged ship. They arrive not a



daughter of Mons. Alvise, surrenders her heart into the keeping of George, the only son of Mons. Balderi. For some while this condition of affairs remains a secret, till one day Mons. Alvise interrupts the lovers in a tête-à-tête. The old man is furious, and loads his daughter with reproaches, telling her plainly that he would rather see her in her coffin than married to the son of his enemy. Although not wholly unprepared for opposition, George is so broken down at this decision that he determines to seek his fortunes abroad, and for this purpose takes a berth in a vessel belonging to his sweetheart's father, which is soon to sail for Brazil. The boat is old and so unseaworthy that its owner is about to have her docked for repairs, but when he learns that the son of his rival intends sailing in her he alters his mind. The vessel is heavily insured, so that if she goes to the bottom he will make no loss, and at the same time he will be free from all prospects of

moment too soon, for the gunwhales are already down to the water's edge. Their children and the crew are got off safely, and in a touching scene we witness the closing of an old and bitter feud, and the opening of a bright and happy future for the young lovers.

Released March 5th.

Length 1,834 feet.

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18, CHARING CROSS ROAD.

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Releasing:—CINES and CELIO Films.**"A TEAR NOT SHED IN VAIN." (Cines Co.)**

Julius and his sister, Antoinette, live together with their mother. Antoinette is a teacher in the house of a city magnate, whilst Julius, although possessed of good clerical ability, is unable to secure employment. They are in despair, and Julius is almost driven to desperation at the thought of his inability to help his sister. Antoinette cheers him, and spurs him to increased efforts, but at the same time she has many sorrowful moments on Julius's account, and sheds many a bitter tear when alone. Amongst her pupils is one charming girl, not more than twelve or fourteen, who dearly loves her teacher, and one day she discovers her crying over a copy book that she is revising. When the teacher leaves the little girl lifts up the copy book and discovers marks of a tear dropped upon its open page. She determines to know the cause of her teacher's trouble, and asks her to confide in her. Antoinette is reluctant to tell her pupil, but ultimately discloses her troubles. Her mother is an invalid, her brother out of work, and it is all that she can do to provide them with food. If her brother could only procure a situation, Antoinette said they would be perfectly happy. Quickly the child's mind begins to work, and she asks her papa what a person has to do to procure a situation. He laughs at her, and suggests advertising. That, however, she finds requires money, and when her money-box is opened she finds she has not sufficient money for her purpose. Once more she goes to her papa, and tells him the whole pitiful story, begging him to assist her to procure Julius a situation. Struck by the child's earnestness, her father sees Julius, is impressed with him, and engages him as his secretary, impressing upon Julius to keep the matter secret. At the end of the month Antoinette is told to see the secretary and receive her salary. When she sees Julius she is overjoyed at his changed appearance and full of gratitude to her little pupil, whose kind heart had prompted her to such a kind action through a tear that was not shed in vain.

Released March 8th.

Length 664 feet.

"BLOOMER HURRIES UP." (Cines Co.)

Bloomer at last, after his many flirtations, has made up his mind to be married. The wedding day is fixed, and all preparations are made. Upon the appointed day Bloomer unfortunately oversleeps himself, with the result that he is at home when he should be in church. He hurries into his clothes, and dashes into the street, where he meets with one mishap after another, all most ludicrous and further delaying the impatient Bloomer, who thoroughly realises the old adage of "More haste, less speed," and arrives at the church to secure his bride. Her father, impatient at the delay, and determined that his daughter shall be married, persuades her to console herself with one of the guests, and the knot has just been tied when Bloomer arrives on the scene.

Released March 8th.

Length 542 feet.

"BLOW FOR BLOW." (Cines Co.)

Nina is a charming little shepherdess, who is beloved by Toto, a ranchman, who is both good looking and brave, and guards his sweetheart like a faithful dog. Early in the subject he courageously prevents two highwaymen from carrying out a robbery, and incurs their bitter hatred. Nina and Toto meet frequently, and while the man gets deeper in love Nina merely tolerates him for the presents he brings her. The girl's employer is a man addicted to a fast life, spending most of his time at his town house in drinking and gambling. He witnesses a brave action of Toto's which saves Nina's life, and at

the same time he falls in love with the pretty shepherdess. Nina and Toto plight their troth at the foot of the ill-fated rock, the village land-mark of ill-omen. Nina is accidentally shot by her employer, who, in his despair, is anxious to do all in his power to make up for his carelessness. He has her taken to town, where her injuries are attended to, and two months after, when she has fully recovered, he takes Nina to his town house, where she is impressed with the grandeur and luxury, and when her employer proposes to marry her she forgets poor Toto and consents, and is quickly transformed from a poor shepherdess into a society lady. Meanwhile, Toto, in his native village, is distressed at not receiving any letter from Nina, and goes to town to look after her. He arrives at Nina's town house, where he makes enquiries and is horrified to find his sweetheart has been false to him. He has a violent quarrel with Nina's husband and swears vengeance upon the pair. He returns to his native village, loses his situation, and once more falls in with the two highwaymen, whose plans he had previously thwarted. He makes for a cottage to avoid them, and manages to effect his escape. The highwaymen set fire to the cottage and destroy everything, under the impression that Toto is inside. The next morning Toto is arrested on suspicion of firing the cottage, and is condemned to two years' imprisonment. When set at liberty he still yearns for revenge upon Nina and her husband. He inveigles the man to the ill-fated rock, where he overpowers him and ties him securely. He then writes a note to Nina which her husband's dog carries, which causes her to hurry to his side, and there she faces Toto, who clasps her in his arms and then leaps with her over the ill-fated rock to certain death in the valley below.

Released March 12th.

Length 2,400 feet.

"BIDONI OBSTINATE." (Cines Co.)

Bidoni is in love, and, the lady being willing, he waits upon the father with the full expectation that his demand for the daughter will be acceded to. His assurance, however, receives a decided blow, for he is informed that his heart's desire is promised to another, an American millionaire, who is expected to arrive in a few days. "I will marry Mary in spite of you," declares Biboni, and then proceeds to carry out his plans. Mary's father threatens to dismiss all his servants if they allow Bidoni to enter the house, but in spite of all precautions Bidoni enters in all kinds of ways and in various disguises, one of his efforts being to pretend that he has committed suicide on the doorstep. He is carried inside, and the girl's father is so distressed that he promises everything, but when he finds how he has been taken in he withdraws his consent once more. Ultimately, after a perfect whirlwind of incidents, Bidoni wears out the old gentleman's opposition and secures his bride.

Released March 12th.

Length 1,184 feet.

"SHE NEVER KNEW." (Cines Co.)

Amy is the daughter of a marquis who died practically penniless. The mother is an invalid, and the slightest shock is likely to have a prejudicial effect upon her life. By the aid of Gaspard, an old servant, Amy, by a number of subterfuges, manages to keep her mother in ignorance of the true state of affairs. Even when an eligible suitor appears, Amy refuses him to keep up appearances with her mother. In the course of the subject many touching scenes occur, illustrating the nobleness of Amy, who, for her mother's sake, successfully sacrifices love and every pleasure in life.

Released March 12th.

Length 1,066 feet.

THE CLARENDON FILM CO.,

12, CHARING CROSS ROAD, W.C.

'Phone : Central 7320.

"BUSINESS AS USUAL." (Clarendon.)

The scene is laid in a restaurant. At first everything is most orderly. A letter arrives from which the Chief learns that the builders will arrive on the following day to commence alterations. A week later. The alterations are proceeding. The unfortunate guests are pursued by every possible form of inconvenience imaginable. Water squirts from the wall upon an old gentleman just as he is indulging in a comfortable



yawn. A young couple secretly embracing behind a screen are suddenly extinguished by the arrival of the contents of a tub of mortar, &c., &c. The picture concludes with a boisterous tumult as the irate guests endeavour to oust the clumsy workmen.

Released March 16th.

Length 455 feet.

"LOVE VERSUS PRIDE." (Clarendon.)

Featuring:
Miss Dorothy Bellew.

On her birthday John gives Nettie a new hat. They are lower-class shop people, and are quite poor. Later on, whilst sitting round the tea-table, she receives a solicitor's letter informing her that she has benefited to the extent of £60,000 under a recent will. From this moment an estrangement grows up between the young people. John cannot get away from the idea that since she is so rich she is above him. He will not take advantage of her offer, and personally participate in the spending of her money. Time passes, and the girl realises that unless she does something desperate they will drift apart. With her brother she concocts an artful plan. John, who has now settled in the country, receives a letter from Nettie's brother stating that she is ill in bed; will he consent to come and see her? Would he be willing to marry her if it were her dying wish? He hastens to the Smiths' house, and he is ushered into the bedroom where she is lying, apparently only half-conscious, and tears of sympathy start to his eyes. A clergyman is present, and the marriage ceremony is performed. The clergyman departs. In a burst of grief John turns from his dying bride when, of a sudden, she springs out of bed wreathed in smiles, and stands before him in her wedding dress. After the first shock of surprise it does not take long to convince John since he is now married to her; it is his duty to share her love.

Released March 23rd.

Length 88½ feet.

"LOVE AND THE VARSITY." (Clarendon.)

This really humorous and diverting comedy commences with the attentions of a couple of undergraduates for two of the prettiest pupils at Miss Spinster's Academy for Young Ladies. The fellows prevail upon the girls to agree to elope with them, and they form a daring plan to enter the school and carry off their respective brides. Disguised as "Flappers," they persuade a friend to impersonate the father, and to leave them as boarders at Miss Spinster's. This is successfully accomplished, and now the fun becomes fast and furious. When "put amongst the girls," they become unusually affectionate and, later, instruct them in a dance which, though certainly forceful, can hardly be described as "ladylike" or "genteel." Night time arrives, and to their horror beds in the school dormitory are consigned to them. In vain they entreat, cajole, and threaten. Miss Spinster seems determined that there and there only shall they sleep. However, she eventually gives way, and leads them to another department. But her suspicions are aroused, and through the keyhole she sees them without their wigs, and runs off to alarm the house and obtain assistance. In the meantime the fellows escape with their sweethearts from the verandah by the aid of sheets and blankets. Some exciting chases follow, and the lovers arrive at the Registrar's, where their friend has made arrangements for them to be married. Miss Spinster rushes in only to be greeted by the words, "Just in time to congratulate us."

Released March 30th.

Length 660 feet.

"A STRONG MAN'S LOVE." (Clarendon.)

John Woodman, K.C., is engaged to the vicar's daughter, Elizabeth. He is very much in love with her, but it is clear that she is not fascinated by him. In the second scene we discover the reason of her coolness—she receives a letter thrown through her window, and we learn that another lover waits her in the garden below. The letter begs her to go with him to town, where he is playing the leading part at the Lyric Theatre. Elizabeth hesitates, but finally decides to go. We



see her climb through the window, and she is assisted without by her lover. We see their flight, and a moment later John Woodman, accompanied by the vicar, comes through the front door on his way home. The eloping couple are not 50 yards in front of him, and he presently sees them cross the lawn in the moonlight. He hastily returns, and in great excitement inquires of the old vicar if he was aware of his daughter's

departure. The vicar refuses to believe that she has gone, and the two men go upstairs into her room. There is no mistake, the room is in great disorder, and the window is wide open. Woodman suggests pursuit, and by taking a short cut through the fields he succeeds in arriving at the station very soon after Elizabeth and her lover—indeed, the train is only just leaving the platform at the moment of his arrival. There is no other train, and no means presents itself of pursuing the couple. Not till the following night does Woodman succeed in discovering Elizabeth's whereabouts. He then learns that she is in company with Phillip Raynor, an actor, and he traces them to Romani's Restaurant, where he arrives late at night, and endeavours to persuade Elizabeth to return to her home, but she flies to Phillip for protection from Woodman's anger, and Woodman then realises that his quest is hopeless, and with an action of despair leaves the girl. On the following morning, to John's astonishment, Elizabeth calls at his office. She brings with her a paper, and in this he reads that at 3 a.m. the manager of Romani's was killed, and that Phillip Raynor is accused of the murder. Elizabeth implores John Woodman to act as counsel for Phillip, who at length agrees to do so on condition that she agrees never to see Raynor again. At the trial of Phillip Raynor John Woodman's eloquent appeal in his favour is successful, and Phillip is ultimately released. He approaches Woodman offering his hand, but the latter merely regards him with a stare. Elizabeth returns to the



rectory in accordance with her promise, and after two months she receives two letters by the same post, one is from Woodman and the other from Phillip. Woodman's letter asks her if he may come down to see her; she reads it, and a look of discontent steals over her face. Then she notices Phillip's letter, and with an expression of delight she springs from her chair and hastily opens the envelope. Phillip asks her to leave England with him. He states that he is only waiting her reply to immediately depart. On the following morning Elizabeth's reply is delivered to John Woodman. It reads:—"Dear John,—I am not good enough for you. You must forget me. I am going right away out of your life.—Elizabeth." Woodman is completely overcome, and sinks in despair under the blow. Two years elapse. Elizabeth is deserted by Phillip and in desperate poverty, when on looking through her garret window she sees him in the street below, and decides to make a last appeal to him. Phillip Raynor, who is smartly dressed and evidently well-to-do, refuses to listen to her appeal, and sends her off. Presently he is joined by a friend, with whom he is apparently off to the theatre. Elizabeth follows some distance behind. Her step is uncertain, and at last she can go no farther, and stands gazing at the street corner after Phillip's receding figure. Suddenly a motor-car comes round the corner, and Elizabeth is run over. The car is the property of John Woodman, and a moment later he arrives and stands over the injured woman. To his astonishment he recognises Elizabeth. John places Elizabeth gently into the car, and she is driven to her old home. Many days after we see her recovered and happy once more. There is a look of real friendship in her eyes when Woodman comes to see her.

Released March 30th.

Length 2,095 feet.

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TRADE MARK
Thomas A Edison

old folk conceal themselves in an adjoining room in order to surprise their son. They see Cyrus and his chums enter and throw off their overcoats, disclosing their stage costumes. One young man represents a gay young thing in a harem skirt and another a ballet dancer with a short gauze skirt. They resume their game of cards, the old people watching from their

hiding-place. When, however, they see the "ladies" smoking cigarettes, they are filled with indignation at their son's down fall, and burst into the room upbraiding him and his brazen associates. Explanations follow and wigs are removed to the satisfaction of the old people, who decide that college life is too deep for them.

Released March 12th.

Length 700 feet.

"HIS MOTHER'S HOPE" (Edison.)

Cast:

Jack, the boy	Martin Fuller
Jack, the man	Barry O'Moore
His Mother	Gertrude McCoy
His Father	George Lessey
The Governess	Louise Sydmet
The Cashier	Bessie Learn
Jack's Child	William Porter

This story is entwined about the hopes of a mother and the loss of her child, a hearty little lad of twelve. Wandering in his childish gambols from the unwatchful eyes of his governess, he mysteriously disappears. Then follows the anguish of parental devotion. Tears, heart throbs, prayers, and wealth are of no avail, memory is but a poor recompense, and her strength begins to wane. Time goes on, lonesome days and weary nights come and go, the mother's anxious, outstretched arms day by day fall closer to her side, until at last the days of



hoping for his return, like morning stars, one by one grow dim. Whispering hope into her husband's ear, she expires, leaving behind sweetness and light. There is a row in a gipsy camp. A scrawny youth still in his twenties is defending a wretched hag from the brutalities of her husband, "just because she's a woman." For his white act he is turned from the camp, the only home he knows, where he wandered some years before. The hand of fate again marks his course, and eventually he becomes the father of a happy home. Happiness and small prosperity are but momentary, for in the wayward flight of time reverses befall him, and the merciless fangs of starvation have already begun to gnaw. In desperation he enters the home of a wealthy gentleman, who in the early hours of the morn is seated by the fireside, thinking, perhaps, of the hope of yesterday. Hearing a strange noise, he turns, and crouching on the floor in abject fear is the despicable form of a thief. In a climatic situation, the apparition of his wife appears, the hand of justice is replaced by that of clemency, and the intruder is allowed to go free. A strong resemblance in his face, however, causes him to follow. As he does the dawn of hope begins to brighten, and in a strong heart scene the story terminates with the gratification of "His Mother's Hope."

Released March 12th.

Length 1,000 feet

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"ZIGOMAR." (*Eclair*.)

Cast.

Zigomar M. Liabel.
 Paulin Broquet M. R. Arquilliere.
 La Rosario.....Mlle. Josette Andriot.

The public learn with some relief through the Press that the infamous "Zigomar" has taken poison while awaiting his trial at the Court of Justice. In the opening scenes we see his body lying on one of the halls at the hospital awaiting burial. Paulin Broquet, on hearing of the death of his old enemy, expresses a wish to have the skin of his right arm to bind a pocket-book with—a somewhat gruesome souvenir—and a surgeon promises to carry out his wishes. Meanwhile at the hospital, by the aid of a powerful stimulant administered by La Rosario, his beautiful accomplice, Zigomar regains consciousness. When the surgeon is heard approaching La Rosario hides in the empty coffin lying near, and Zigomar once more assumes the appear-

out their plans. Under La Rosario's influence the elephant becomes an accomplice in the robbery. With wonderful sagacity the intelligent animal opens the door at the back of the manager's van, and brings out the heavy safe which contains the money. At La Rosario's bidding he rolls it along the field to a manhole, where it is to be hidden. With some difficulty the box is lowered into the sewer, but the weight of the box on the soft mud causes it to be submerged, and in spite of their frantic efforts it sinks deeper and deeper, until it is lost to sight, and it is with difficulty they succeed in regaining the surface. The next morning the loss is discovered, and Paulin Broquet arrives on the scene, and, disguised as a servant, proceeds to watch events. Later in the day, when the circus procession is riding through the town, the detective hurls himself on Zigomar, who is riding an elephant. He and La Rosario, however, make their escape while the detective is pinned to the ground by the elephant's trunk. The fugitives enter a gipsy tent, and, covered by Zigomar's revolver, the



ance of a corpse. The surgeon has hardly uncovered the body when he is seized and overpowered by the two miscreants, and, flying to the window, they make their escape with the help of their confederates in the street below, just as the astonished hospital authorities arrive on the scene. Paulin Broquet learns, in a sardonic message from Zigomar, that he "cannot have his souvenir just yet, as he (Zigomar) will be requiring his arm!" But Broquet only redoubles his efforts to capture the elusive bandit, and sets his spies on Zigomar's track. Zigomar, meanwhile, sets a trap for the detective, and succeeds in making him a prisoner. While in captivity Broquet is offered a sum of £50,000 by Zigomar on condition that he will leave him alone. This offer is indignantly refused, and Broquet is put into an iron cage for a week "to think it over." But one of his lieutenants comes to his aid, and the two make their escape. The gang are soon in pursuit, and an exciting chase ensues. The scene ends with the baffled "Z's" being kept at bay by the relentless revolvers of the detective and his companion. Through an omnipotent Press the public learns that the manager of the Grand African Circus, having won £50,000 in a lottery, means to carry it with him in his van. This is an opportunity not to be lost, and the "Z's" determine to secure this money. Zigomar and La Rosario join the circus troupe as artists, and the latter rehearses with an elephant. When the performance is over that night, the two proceed to carry

gipsy is compelled to give them the disguise they seek. The disguise is so successful that, later, when they meet Paulin Broquet and a party of gendarmes on the country road, searching for the bandit, they are allowed to pass unsuspected. Paulin Broquet learns that the "Z's" have left for Italy in order to rob a rich banker, and thither he follows them. Soon after his arrival he is recognised by La Rosario, when a diabolical scheme is laid to wreck a train by which Broquet will travel. One of the detective's lieutenants becomes aware of the plot, and forwards a message of warning to his chief, who is advised to join the writer at the landing stage, where a steam launch will await him, and they will make the journey by water. His change of plans becomes known to Zigomar, and the threatened wrecking of the train is narrowly averted. Zigomar and his accomplice induce an aviator to take them for a trip in his aeroplane, and, with swift, graceful movements, they skim over the waters in the track of the steam launch. The detective sees his enemy approach, and feels there is no escape from his malignity. When the aeroplane is just overhead Zigomar drops deadly explosives, which quickly rend the small craft. The detective and his companion are left struggling in the waves, and the aeroplane flies rapidly away. But fortune favours Broquet, for the castaways are seen by a passing vessel, and, almost exhausted, are taken on board amidst the excitement of the passengers. When barely con-

valescent the detective seeks the banker and acquaints him with his danger; also that the "Z's" have planned their coup for the evening when the banker is giving a party. On the eventful night Zigomar and La Rosario, disguised, mingle with the guests, and later the detective points out to the banker the shrouded, sinister forms of the "Z's" stealthily entering his garden. The banker seems undismayed; and, through an ingenious contrivance in his study, the detective is enabled to see into the strong room below. Zigomar brings all his in-



genuity and skill to bear on the steel doors of the safe; his confederates and La Rosario stand by. The doors yield, but at the same moment the banker opens a huge valve, causing the doors of the vault to close and tons of water to come down in a torrent upon the criminals. A fearful fight for life follows as the rising water engulfs them. Zigomar and La Rosario are rescued and handed over to justice, and on being sentenced Zigomar looks scornfully at Paulin Broquet, and taunts him that they will meet again.

Released March 23rd.

Length 3,265 feet.

"THE HARDEST WAY." (*Eclair*.)

On her arrival at New York, whither she has come to seek work, Dolly discovers that all her scanty savings have been stolen. Her distress on realising her loss arouses the sympathy of a young journalist, named Harry, who happens to be near, and he strongly suspects that the money has been stolen by a sharper named Dawson and his accomplice, who were the girl's fellow-travellers. Dolly, a little later, repairs to the house of Colonel Anderson, and seeks a position as maid, but in vain. On hearing of her sad plight, however, the Colonel and his wife offer her monetary assistance, but this Dolly proudly refuses. She resumes her weary search for work, but without success, until eventually she obtains it in the office of a somewhat unscrupulous sheriff's officer, named Barney. Barney's manner is both terrifying and repugnant to the lonely girl, but her poverty compels her to accept his offer of work, and incidentally his unwelcome attentions. Their chief's behaviour to the new clerk arouses the antagonism and jealousy of her colleagues in the office, and poor Dolly has a somewhat unpleasant time. One day she is ordered into Barney's private office, and very reluctantly she obeys. Here, in spite of her desperate resistance, her employer seeks to embrace her, until, overcome with fright and her struggles, she swoons. Somewhat embarrassed by this incident, Barney hurriedly leaves the office, leaving the girl lying unconscious in a chair. A little later she revives, and receives a telephone message intended for Barney. This message startles her into sudden action, for it reveals to her a plot to ruin financially Colonel Anderson, whose kindness she recalled. In spite of the other clerks' protest, Dolly leaves the office, and just outside meets the young journalist, Harry. She quickly acquaints him with her discovery, and the two hurriedly seek the Colonel. They arrive in time to prevent him selling his stock, and to discomfit the plotters. In his gratitude the Colonel takes Dolly into his home, and, from various indications, it would seem Dolly has found love as well as happiness by "the hardest way."

Released March 23rd.

Length 960 feet.

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"A HERO OF THE MOUNTAINS." (Elite.)

The leader of a concert party, while taking a holiday in the mountains, is much taken with the dancing and singing of Rudolph and Mirzel. He wishes them to leave their mountain home and join his concert party. The lovers at first refuse, but ultimately decide to accept. At their first concert the beauty of Mirzel attracts Fred Hagen, a gentleman in the audience, who writes a note to her. Rudolph intercepts the message, and a serious quarrel takes place between the lovers,

gerous part of the climb, the rope by which the daring party are held suddenly breaks, and the unfortunate Hagen is dashed hundreds of feet down the face of the cliff. The alarm is given at the village, and, accompanied by the desperate wife, a rescue party sets out to recover the injured man. Rudolph, unaware of the identity of the unfortunate tourist, joins the rescuers. On reaching the point from where a brave man by the aid of a rope can reach the wounded climber, a volunteer is called for. Rudolph is about to accept the task when he comes face to face with Mirzel. The identity of the unfortunate



which ends in the girl breaking off her engagement with the young mountaineer. In the heat of his passion and jealousy, Rudolph assaults Fred one day in the street, for which attack he has to serve a year's term of imprisonment. On his return to liberty, he finds Mirzel married to Fred, and returns broken-hearted to his native village. In a few years' time Mirzel comes back to her mountain home for her holiday. Fred, who is keen on mountaineering, arranges with guides to make the ascent of a difficult peak in the neighbourhood. The party sets out on the ascent. After successfully negotiating some very difficult climbing, they eventually reach an almost inaccessible point in the ascent, where the rock rises sheer above them one thousand feet. In endeavouring to surmount this most dan-

climber is thus revealed to him, and for a moment he refuses his aid. Desperate, the young wife volunteers in his place, but, conquered by the power of love, Rudolph will not hear of her thus throwing her life away, and he himself makes the perilous descent. He reaches his man. After an almost superhuman struggle, carrying the unconscious man upon his back, the gallant mountaineer at last brings Hagen to safety. Alas! the effort has been too much for the rescuer's strength, and, in spite of all efforts to bring him round, he succumbs to heart failure at the moment his heroic deed is accomplished, thus sacrificing his life for the happiness of his old sweetheart who had so cruelly jilted him.

Released March 13th.

Length 2,930 feet.

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"BRONCHO BILLY'S PROMISE." (*Essanay.*)

Featuring:
Mr. G. M. Anderson.

A pretty Western girl rejects a cow-puncher admirer for Broncho Billy. Snake, the rejected suitor, swears revenge, and immediately proceeds to the village bar-room to load up with ammunition, both for the gun and the stomach. Broncho strolls into the saloon, and finding Snake in a pleasant humour for "taking lives," decides to leave him alone. A quarrel is prevented by a Good Samaritan, and Broncho returns to his bunk house. On reaching his home he finds a note written to

"GUISEPPE'S GOOD FORTUNE." (*Essanay.*)

Cast:

Guiseppe Baldi	E. H. Calvert
Marie Baldi	Ruth Stonehouse
Mrs. Baldi	Eleanor Blanchard
Elvira Cassinelli	Dolores Cassinelli
Her father	Augustus Carney
The Barber	Bryant Washburn
Mrs. Rosen	Mary Hight
Isaac Rosen	John Stepping

An Italian street musician sees a barber making love to his sweetheart, and wants to know the reason for it. The girl



him by his fiancée, saying that he must not shoot Snake if he values her love, her father having been shot in just such a manner. He goes to her home and promises her that he will not kill Snake. The following day Broncho sees Snake force his attentions on his sweetheart by kissing her. He wants to kill him on the spot, but, remembering his promise, puts up his gun. That evening at the town saloon Snake pulls a gun on Broncho and threatens to shoot him. Broncho, reaching back to steady himself on the bar, pulls his own gun, and makes Snake drop his. Broncho then shows Snake that the revolver is unloaded. This completely cows Snake, who leaves the town disgraced. Broncho and his pretty sweetheart are left alone to plan their future happiness.

Released March 2nd.

Length 989 feet.

promptly tells him she cannot marry him, because he is too poor, hasn't any new clothes, and that she must have a good home. The Italian immediately takes his savings, and, going to the nearest clothing store, buys a whole new outfit. Returning to his home, where a number of his friends have gathered, he joins them in a sociable drink. Feeling something queer in the shoulder of his coat, he discovers a roll of bills amounting to \$5,000. A newspaper reporter, who happens to be passing, hears the commotion inside, learns the truth, and publishes the story. The next day the proprietor of the clothing store rushes madly to Guiseppe's home with the intention of getting the money. He is thrown into the street by Guiseppe and his friends. Returning to his store he finds his place crowded and doing a great business as the result of the "free publicity."

He invites Guiseppe and his friends to a banquet. At the banquet that night, the clothing man is notified that his establishment is on fire. "Bring on more vine! I should worry. It's insured!" says Rosen, and hilarity reigns supreme.

Released March 6th.

Length 995 feet.

"THE VIRTUE OF RAGS." (*Essanay.*)

Cast:

Old Grouch Francis X. Bushman
Widow Helen Dunbar
Child Margaret Stepling
Clubmen Harry Cashman and Frank Dayton
Collector Bryant Washburn

A collector, calling on a poor family in a tenement dwelling, and finding them facing starvation, decides that a little money given to them would be better than pressing them for the rent. He returns to his employer, Grouch, a crabbed old gentleman, who discharges him for not getting the rent money. Grouch

"HIS BIRTHDAY JACKET." (*Essanay.*)

Cast:

Father Harry Cashman
Mother Helen Dunbar
Daughter Ruth Stonehouse
Brother Whitney Raymond
Butler Wm. Walters
Negro Valet Fred Wulf

A charming young daughter decides to make her father a smoking jacket for his birthday. Being in doubt as to the size, she bribes the butler to take his back measurements, the maid to take the chest measurements, the brother the sleeve and cuff measurements. These were to be taken at opportune times when the father would not be suspicious of what they were trying to do. After much trouble to all concerned the measurements are secured and given to the daughter, who makes the smoking jacket. On her father's birthday morn he is showered with presents, among them a pretty smoking jacket. He opens



calls at the tenement and has the widow put out. After doing this "kind" act, Grouch makes a visit to his club, where one of the members, being informed of his selfish and inhuman act, asks him to join the rest of the boys in a drink that has been "fixed" with a sleeping powder. Grouch drinks, and falls into a heavy slumber. The boys then dress him up in old clothes, and taking him in an automobile to the park, leave him on a bench. A park policeman passing notices the supposed tramp, wakes him up, and orders him to "move on." He is later refused admittance to his home, and is finally thrown into a station cell, where his friends find him asleep. They redress him, and take him back to the club, where, on awakening, he believes it to have been a dream. Regenerated through the virtue of rags, he restores the widow to her rooms, installs new furniture, and leaves with the satisfaction of knowing he has made reparation for long years of misery.

Released March 6th.

Length 994 feet.

up the package and puts on the coat. Lo and behold the coat is about three sizes too small. Servants laugh, daughter cries, father embraces daughter, and she swears "Never again."

Released March 2nd.

Length 996 feet.

*When you have read this copy
of "The Cinema" hand it to
your friend.*

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"BACK FROM THE DEAD." (Gaumont.)

In a low lodging-house of Mexico City, a favourite haunt of the many international adventurers who find their way to that place, one of life's wastrels sleeps a sleep from which his companions fail to awake him. Jean Danglede, a Frenchman wanted by the American authorities, utilises the opportunity to change his identity, and replaces the dead man's pocket-book by his own, henceforth going under the latter's name of José Ferrer. The scene now moves to Paris, where Madame Danglede, whose husband had deserted her some 20 years ago, lives with her daughter Jane. Years of hard work and sacrifice have gained her the position of partner in the firm of Renaud and Cie., a costumier's business of considerable standing. On receiving news from the French Consul at Mexico of Jean Danglede's death, she sees no further bar to the acceptance of the proposal of marriage made to her by her partner, Mr. Renaud. A short time after her marriage, when her daughter's engagement is about to be celebrated by a reception and ball to be held at her establishment, she goes out on the verandah of her house, and sees a man motioning to her from the other

wife, and draw her attention to a newspaper article. It deals with the mysterious murder of a man named José Ferrer in a hooligan-haunted part of Paris. A few minutes later two detectives call to see Madame Renaud, and she is arrested, a note bearing her signature and one of her visiting cards having been found on the victim. Parallel with these events, we have now to observe the incidents in a "ball" held in a decidedly less select district. Into a dancing hall patronised by the denizens of the underworld, the two ruffians who garrotted Danglede, and the woman who was with them, are observed to enter. One of these men commences to pay attention to another woman present, and flaunting the gold bag stolen from Madame Renaud, presents it to her. His jealous companion intervenes, and presently another exhibition of hooliganism takes place which is interrupted by the police. The two ruffians and the woman are taken to the police station, but refusing to say how the various articles of jewellery and notes come to be in their possession, they are remanded. Madame Renaud's appearance at the station coincides with that of the hooligans, and recognising the articles on the table as her own,



side of the street. She recognises the evil features of her first husband. A few minutes later the servant brings in a note wherein Danglede urgently requires her to keep an appointment with him. Dreading lest her painful secret should be disclosed, she agrees, but makes it a condition that the interview will be final. She goes the following night to an obscure alley in a low part of the city. Danglede's newly found associates leave the room when they hear Madame Renaud's knock, and Danglede bids her enter. She meets the adventurer with composure, and the latter, on being asked what he requires, proceeds to enlarge on the difficulties of his position. Appealing to him to go away for the sake of her daughter's future, she gives him a large sum in notes, but, not content with this, Danglede takes all her jewellery—gold handbag, neck chain and so forth. When she has gone Danglede's associates come into the room and demand a share of what he has. He ignores the request, and they immediately set upon him with violence. Meanwhile Mr. Renaud, under pressure of business, has been kept until very late in his study, and knocking at his wife's door on his way to bed, is surprised to receive no answer. He subsequently discovers Jean Danglede's note, and awaits his wife's return in an indescribable frame of mind. Seeing that her secret is known, the poor woman tells him where she has been. With heavy hearts Mr. and Madame Renaud prepare themselves for the next evening's reception—the occasion of Miss Jane Danglede's engagement. Whilst this in progress Mr. Renaud is seen to whisper to his

she sees how she can clear herself. The woman accomplice then turns State evidence, and confesses that Danglede was murdered by the men. Madame Renaud is thus cleared of the charge, and she returns to her daughter's ball. No one save her husband is aware of the harrowing time through which she has passed, and the dance goes on as if the shock had never come.

Released March 9th.

Length 2,380 feet.

"THE CABBIE'S NIGHTMARE." (Gaumont.)

Jeremiah Bloggs, otherwise known as "Swallow," was, in comparison with some cabbies, not a bad sort of fellow. But for a cabby he was singularly inconsiderate towards his faithful servant, Pretty Polly, a noble steed that was fast degenerating into potential sausage under his thoughtless treatment. But there is an end to all things, even to such woes as Pretty Polly's, and it is not long before that fact is brought home to Bloggs. One night, after too numerous calls in various bars, he returns home in that delightful state of irresponsibility which is invariably followed by a splitting headache. He climbs into bed, but his sleep is soon disturbed by the appearance of a quadruped, which bears a strong resemblance to his horse. Bloggs is seized by the collar, and lashed into the shafts of his growler, the animal mounting the seat. Bloggs' career as a cabhorse is brief but harrowing, and the numerous indignities to which he is subjected soon convince him that a nag's life can be worse than a dog's. When a fall from the



bed restores him to wakefulness he resolves that Polly shall be treated with greater kindness.

Released March 9th.

Length 495 feet.

"FOR TWO PINS—!" (Gaumont.)

Leonce, learning that a new bye-law has just come into force, which prohibits the wearing of unprotected hatpins, hastens to

feigned an injury from his wife's hatpin in order to get her to wear the protectors. The doctor is vastly amused. Suzanne, however, begs to differ on the point, and vows vengeance. She overturns a few chairs, and rubbing her ankle, begins to call for help. The doctor and Leonce rush in to her assistance to find that she has sprained her ankle. A hint from Suzanne sends Leonce from the room, and she tells the doctor that she,



procure a pair of protectors as a present for his dear little Suzanne. In common with many other wives, Suzanne, however, does not see the usefulness of adopting such a practical suggestion, and flatly declines to guard her hatpins when preparing to go out with Leonce. In the ensuing argument Suzanne's hat flaunts somewhat closely to Leonce's face, and he suddenly claps a handkerchief to his eye. He does not seem to be sure which eye has been injured, but the penitent Suzanne at once rushes for medical assistance. Leonce whispers something to the doctor, and Suzanne is politely requested to wait in the next room. Hearing some suspicious chuckles, she listens at the keyhole and hears the base Leonce relate how he

too, has a supposed injury, and that she expects him to keep up the pretence in her case. The physician finds the situation very diverting, and adds to its complications by writing a prescription for Suzanne's ankle, which might have done for Leonce's eye and vice versa. Subsequently, when the two invalids are left to comfort each other, Suzanne jumps up briskly and demands an instant apology from the comforting Leonce. Taken completely off his guard, he flounders about, but finally asks her pardon, and when the servant arrives with lotions and bandages she perceives through the keyhole that they are unnecessary.

Released March 9th.

Length 925 feet.

GERRARD FILM CO.,

12, GERRARD STREET, W.

'Phone:

"THE BROKEN DOLL." (*Gallia*.)

Nelly is the village beauty and is secretly engaged to Dr. Donville. Morgan, a well-known scientist, has been ordered rest in the country, as his brain is likely to give way under the strain of his studies. He comes to live in the district, and Dr. Donville is asked by his colleague to visit and keep an eye on the scientist. Watching Morgan in his study, we see the first symptoms of a brain diseased. Following the doctor's advice, he goes for long country walks. During one of these he meets Nelly—an extremely pretty incident and setting—and is given refreshment by her father. A short time later Donville formally asks Nelly's father for her hand, but is refused on the score of poverty. Morgan has fallen violently in love with Nelly, and, proposing for her hand, is at once accepted by her father because of his wealth. Donville writes a warning letter to Nelly's father concerning the mental condition of Morgan, but no notice is taken of it. Six years have passed away, and the scientist is still in a doubtful mental condition. He is only happy and restful when with his little girl. Nelly and the child out walking meet another little girl, who carries them off to be introduced to her papa, no less than Dr. Donville, now a widower. Thus the old-time lovers are brought together again. Morgan's little girl Germaine is taken suddenly ill during the night, and her father, coming for a last look before he retires, is alarmed at her condition. Dr. Donville is hastily summoned, decides upon an instant operation, and succeeds in saving the child. As a result he is frequently invited to Morgan's house, and the two little girls become fast friends. In his laboratory Morgan completes the discovery of a new and powerful explosive. Delighted with his success, he hurries off to tell his wife the good news, and seeking her in the garden discovers her in the embrace of Donville. Before he reaches them they wander off into the grounds. He follows them stealthily, and they come to where the children have been playing but have quarrelled. Germaine has broken the other child's doll. Whilst Nelly and the doctor are soothing the child Morgan advances, and picking up the doll handles it for a moment, and then one sees he is struck with an idea for a fiendish revenge. He indicates that he will repair the damage. Procuring a new doll, he decides to fill it with the explosive, so that when it has opened and shut its eyes twice the explosive will go off and kill Donville's child. With a madman's cunning he intends that his wife shall take the doll. He has just completed filling the doll when Germaine enters the laboratory, and, attracted by the beautiful plaything, wishes to take it away. Her father refuses her, and sends her out. He leaves the laboratory, and Germaine, determined not to be balked, steals quietly in and runs off with the doll. On her way out she passes her mother, who is entering the house. Morgan discovers the loss of the doll, and learns from his wife that Germaine has it. Frantic with anxiety, he runs out into the garden and follows in the steps of the child, who is going to take the doll to her little companion. They are rejoicing over the treasure, and it has actually opened its eyes once, when Morgan rushes up, catches the doll from their arms, and runs off leaving them petrified with astonishment. Donville, who happens to be near, follows. In the flight an explosion takes place, and Morgan is mortally wounded. It falls to Donville's lot to explain the sad circumstances to Nelly, but one can guess that in the future Nelly and the doctor will enter on their long-deferred happiness.

Released March 9th.

Length 2,200 feet.

"A WOMAN'S HONOUR." (*Dansk-Kino*.)

Mary, the parson's daughter, makes a pretty picture framed in the branches of an apple tree as she helps to pluck the fruit in the orchard. Captain Trenton, a friend of the family, visits the parsonage. Later he and Mary meet again as they are out duck-shooting on the marshes. The fruit of the acquaintance is a marriage, which seems in every way a happy one. Five years later Trenton and his wife are visited by a friend of his, Lieutenant Hudson. He visits their home, and they also meet him at the military club, where a ball is held. Hudson takes Mrs. Trenton to the refreshment room, and while

they are alone attempts to embrace her. She repulses his advances, and her husband entering she leaves the room on his arm. Hudson is apparently repentant, and some time later again visits Mrs. Trenton. He asks her to play to him, which she does. Under the influence of her music and singing his passion again masters him, with the result that he is ordered from the house. Trenton has not been witness of either of these episodes, and is in ignorance of Hudson's feelings. He receives a command to attend upon the Prince of Siam, and his wife and child see him off at the station. He returns sooner than he had anticipated. His wife, not expecting his return, has written him an affectionate letter expressing a longing for his coming back. That same night, in response to an urgent request from Hudson, she grants him an interview. Again he loses control of himself, and when Trenton unexpectedly enters the room he sees his wife and Hudson apparently embracing each other. In a mad rage he orders his friend from the house, and will not listen to any explanation from his wife. He flings her roughly from him, and she, in despair, leaves the house to seek her way alone in the world. She applies for, and obtains, an engagement at a theatre. Some little time after Trenton sees an announcement in the newspaper that his wife is to appear at a music-hall. The letter she had written him is returned to him, and he learns how she had been longing for him to come back. He determines to visit the music-hall. A fashionable throng is assembled in the dress circle, amongst whom is Hudson. Trenton enters, and is the subject of remark. In the dressing-room the captain's wife receives a card from Hudson telling her that he will wait for her at the stage door. She determines to put an end to this persecution. Picking up a revolver she passes out of her room behind the scenes. Trenton has made his way from his box on to the stage with the object of preventing his wife's appearance. He enters her dressing-room, and finds the card sent by Hudson. The dresser finds him there, and requests him to leave the room. He does so, and goes in search of his wife. She, through a peep-hole in the curtain, has surveyed the body of the theatre and caught sight of her persecutor. She takes steady aim with the revolver and shoots Hudson as he lounges in the circle. Then dropping the weapon she goes back half stupefied to her dressing-room. Immediately after Trenton comes on the scene, discovers the weapon, and through the peep-hole sees the confusion in the theatre. He grasps the situation and determines to take the blame on himself. He is discovered by the company in an incriminating position and is arrested. In leading him away his captors pass his wife's dressing-room. She observes them approaching, stops them, and confesses what she has done. The police are puzzled, and the upshot is that both husband and wife are put on trial. They are acquitted. The incident has served to bring them together again, and Trenton learns how grievously he has wronged his wife. Needless to say a reconciliation forms a pleasing ending to this strongly emotional drama.

Released March 15th.

Length 2,400 feet.

"THE OLD DUTCHMAN'S QUARREL." (*Radia*.)

Pierre and Jean are two old cronies who enjoy their drinks and smokes, and find pleasure in the love idyll of their son and daughter. Jean's son receives a letter from a town-bred friend, William, who is coming to pay him a visit. William arrives, and his flirtation with Pierre's daughter results in a quarrel. The old men take sides, and become bitter enemies. They are both perfectly miserable in the absence of their old comradeship. One day Jean's son catches William with Pierre's daughter in the woods. He goes for the intruder, and succeeds in driving him from the place. Then the lovers contrive secret meetings. Pierre goes to complain to Jean of these secret meetings, and after a stormy opening the interview results in the old fellows agreeing to wink at the lovers' innocent deception, and in plotting a stratagem for bring about a final reconciliation. They succeed in surprising the lovers as they walk through the woods, and after a pretence of anger the quarrel is patched up, and all ends happily.

Released March 16th.

Length 900 feet.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Releasing :—HEPWORTH AND FITZ.

'Phone: Gerrard 2451.



"THE BOOK." (*Hepworth.*)

Featuring :

Mrs. Marie de Solla and Mr. Alec. Worcester.

Jack Arkwright leaves his home to take up a post of assistant cashier to a London firm, and before taking his departure his mother presents him with a Bible, which she begs him never to omit to read, nor fail to remember the lessons contained in it. Jack promises his mother that he will not fail to do so, and sets out in high spirits for his new life. On arrival in London everything goes well for a time, but after a while he begins to fall into bad company, and gets into a gambling set, who quickly cause him to lose more money at cards than he can afford. One night Jack sits down to a long evening's gamble, and at the end

and, failing in this, buys a revolver, determined to seek this only way out of the disgrace that he cannot face. With his nerves strung up to this last sad act, he is on the point of putting an end to all his troubles, when the servant knocks at the door and brings him a letter from his mother, in which, amongst other things, she says she hopes that he is keeping his promise to read daily the Bible that she gave him. The wretched boy, throwing the revolver on one side, picks up the Bible, and is listlessly turning over the pages, when, to his utter amazement, he discovers in the book two £5 notes which his mother has secretly placed there with kindly forethought, feeling sure that they will come in useful one day. Realising that this timely discovery means his salvation, he falls upon his knees, and, burying his head in his hands, offers his thanks



of it has not only lost all his ready money, but a further amount of £10 which has been lent to him by one of the players, and which he has not any means of repaying. Jack goes home to his rooms in a most miserable and dejected state, realising what an utter fool he has made of himself; but matters are still worse the next day, for when Jack goes to the office he finds the man who has lent him the £10 is waiting on the doorstep, and he threatens that if the amount is not paid that evening he will complain to the manager of the business. Realising that this must be prevented at all costs, Jack promises that the money will be paid that evening, though, as a matter of fact, he has no idea where it is to come from, and, finally succumbing to temptation, he takes £10 out of the firm's money that is in his care, and alters the totals in his books, hoping that the deficiency will not be noticed. Jack goes home and spends a miserable night, his conscience tormenting him over what he has done; and on the following morning is thunderstruck to receive an unexpected order that all books are to be balanced at 10 o'clock the following day. Realising that if the money is not replaced, there is nothing but exposure and ruin staring him in the face, Jack spends the day wandering about trying to raise a loan of £10,

to heaven for being prevented from committing the rash and wicked act that he had anticipated. The next day he is just in time to put the money into his cash and to get his books right before he is called into the manager's office; and after the books have been examined and found correct, he is shown a letter from the proprietor of the business, which states that, owing to the fact that he is an old friend of Jack's mother, he is willing to offer him the post of head cashier. Jack gratefully accepts this offer, feeling, at the same time, that he is really not worthy of the promotion which has been given to him. The following day Jack is surprised to receive an unexpected visit from his mother, who has come up to see how he is getting on, and to her he confesses the unhappy history of the whole affair, telling her that had it not been for the money in the Bible that by this time he would have been in his grave. Although she is horrified to think that her only son could have fallen so low, she realises that it has been a bitter lesson to him for the rest of his life, and soon the forgiving mother and penitent son are folded in each other's arms again.

Released March 6th.

Length 1,200 feet.

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4818.



Releasing:—BISON 101, GEM and VICTOR Films.

"THE TOLL OF THE SEA." (*Gem.*)

The supervisor of a small fishing village offers a money prize for the biggest catch of fish on a certain expedition. The young wife of John is anxious that her husband will win the prize, for there is shortly expected an addition to the family, and the money is badly needed. The vixen of the village is in love with John, but he repels her advances, for he loves his wife too much. On the morning of the expedition the weather is very stormy, and the old fishermen feel that to go out will be dangerous; but John, urged by his wife, goes even against the protests of the vixen. The big storm that follows breaks up the fishing expedition, and many are drowned. Many bodies are washed up on the shore, but John never returns. The vixen taunts the young wife with having urged her husband to go on the voyage against the better advice of the others, and eventually makes her believe that she alone is responsible for her husband's death. This drives the wife insane, and she wanders the beach day by day looking for the lost one. At last, with the idea of still searching for her lost husband, she walks into the sea and drowns. The vixen sees her, and tries to prevent it, but it is too late, and then realising, follows the unfortunate to a watery grave.

Released March 12th.

Length 1,000 feet.

"THE FOOLISHNESS OF OLIVER." (*Victor.*)

Oliver Benton, a gay young man, of religious parents, who try to get him to marry the daughter of a minister friend, is unceremoniously ejected from his father's home for indulgence in prodigality. He comes into the society of De Lacy, an artist, and Reggie Smythe, a spendthrift. The three men visit a theatre, at which Sybil Caldwell is playing. Oliver falls in love with her. At a party given in De Lacy's studio he (De Lacy) tries to get Sybil to drink a glass of wine, which she strenuously refuses to do. Oliver interposes on behalf of Sybil, and after a quarrel with De Lacy he escorts Sybil home. Oliver eventually marries Sybil, and owing to unfortunate circumstances they are obliged to start married life in a poor tenement house. A month later they find themselves on a bread and water diet, and are reminded by the landlady that they are two weeks behind in the rent. Oliver cannot obtain employment, but the landlady, a kind-hearted person, whose husband is a waiter in a fashionable hotel, secures a job as a waiter in the same hotel for Oliver. It is at this place that Oliver's former friends, De Lacy and Reggie, come; and Oliver is assigned to wait upon them. They tease Oliver over his inferiority, and when Oliver returns to the kitchen, old Mr. Benton, who has witnessed the insults heaped upon his son by the two young men, reprimands them for their conduct. When Oliver returns, his father tries to get him to come home, but Oliver refuses. Mr. Benton, seeing that there is no use in arguing with him, gets his address from the manager, where he repairs at once. After his father leaves, Oliver gets into an argument with De Lacy. For this he is discharged. He goes home, where he finds his father is trying to make Sybil take a sum of money in order that she may leave him. Oliver intercepts, and orders his father from the house. Outside, the old man repents, and returning, begs Sybil's pardon, and asks Oliver to return home with his wife.

Released March 15th.

Length 1,010 feet.

"AN INDIAN OUTCAST." (*Bison.*)

Black Wolf, a brave, wants Whispering Water to be his squaw. Whispering Water is afraid of this taciturn Indian, and refuses. He tries to carry her off, but is stopped by another Indian, Brave Heart, and there is a savage fight, in

which Black Wolf is worsted. He appeals to the chief to banish Brave Heart. The young brave has his arms bound, is blindfolded, and cast out. He wanders about, and falls into a deep hole. Wally is visiting his sweetheart Milly. He rides away, and hearing the Indian's cries, goes to him, releases him, attends to his wounds, and putting him on his horse takes him back to camp. Some time later Wally and Milly's father go hunting, and Black Pete calls at the cabin. He is a lawless man without respect for anyone or anything. He kisses Milly, and would pay her further unwilling attention, when Brave Heart, fishing near at hand, comes upon the scene and worsts the bad man. Black Pete, all his blood in rebellion, goes to the Indians, presents the chief with a rifle, and interests him in his revengeful project. He heads a band of Indians to the cabin, seizes Milly, and has Brave Heart thrown over a cliff. The Indians then set fire to the cabin and dance around it. Brave Heart's fall is broken by some outjutting bushes. He climbs up the cliff, and, unseen, runs off to the trapper's camp, where he finds Milly's father and Wally. The whole outfit mounts and rides to the rescue. They reach the charred cabin, find the trail of the fleeting marauders, and pursue them. They come up with them at nightfall, surround the camp, ambush the Indians, and kill a number of them. Brave Heart hunts for Black Pete, and in a hand-to-hand fight kills him, and takes Milly in triumph to Wally, who folds her in his arms.

Released March 15th.

Length 1,010 feet.

"TRAPPED BY FIRE." (*Bison.*)

The mother is dying. She commends the care of her younger son, Bill, to his eldest brother, Jack, who accepts the trust. Jack is steady and trustworthy, and has his hands full with his well-meaning but harum-scarum brothers. The boys go West and obtain employment on Circle C. Ranch, where both fall in love with Milly, the ranchman's daughter. Jack proposes to Milly, but it is made clear that she is interested in Billy. As soon as Jack sees this, he accepts the situation sorrowfully. The cowboys go off to the round-up, leaving Jack and Bill in charge. Bill and Jack go riding; they see the Indians drinking and scent trouble. It becomes necessary for one of the boys to defend the pass in order to let the other carry a warning to the cowboys. They draw, and Jack so arranges it that Billy may get away. The Indians give chase and divide up, one lot going to the ranch and the other chasing the boy. Billy warns the cowboys, and they get to the ranch just in time to rescue Milly and her father from the burning cellar in which they had taken refuge. The Indians are repulsed, and Jack's body is found, and all recognise how faithfully poor Jack has kept his trust.

Released March 19th.

Length 1,000 feet.

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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
H. AND B., EMPIRE, KALEM, LUBIN, and WELT.



"THREE FRIENDS." (A.B.)

Three bachelors swear never to marry, but the youngest of the trio soon breaks his oath. This parts the friends, and later the married man is dismissed from his employment by one of the bachelors, who has become foreman. Unable to provide for his



wife and baby, the Benedict is about to commit suicide, when his one-time friends come to the rescue.

Released March 9th.

Length 1,010 feet.

"THE BEST MAN WINS." (A.B.)

Augustus and Willard, two friends, are rivals for the hand of Angelina. Augustus wins her love, and Willard agrees to act as best man at the wedding. On his wedding day Augustus



gets landed with a kidnapped baby which a tramp plumps in his arms. He carries the baby to church with him, and Angelina, misunderstanding, marries the best man.

Released March 9th.

Length 456 feet.

"IT MIGHT HAVE BEEN." (Lubin.)

Mulvey, disinherited by his uncle, dreams that he murders him, finding afterwards that he is the reinstated heir. A servant is accused and convicted of the murder. In the meantime Mulvey proposes to his old sweetheart, and is accepted.



At the wedding his better feelings prompt him to acknowledge the crime. On awakening Mulvey rushes to his uncle and is forgiven.

Released February 27th.

Length 1,022 feet.

"A TREACHEROUS SHOT." (Kalem.)

Delphine's father wishes her to marry John Chester, but the girl, fascinated by a Spaniard named D'Aville, runs away from home disguised as a negress. D'Aville meeting her, believes she is a mulatto, and insults her. Chester comes to her rescue,



and a duel is arranged, at which D'Aville treacherously wounds his rival. Chester recovers, and Delphine, cured of her infatuation, marries him.

Released March 6th.

Length 1,005 feet.

"THE GIRL AND THE GAMBLER." (Lubin.)

Jack Oakley, a gambler, cheats Tom Darrick to cure him of his gambling fever, but afterwards returns the money he has won. Jack is arrested for cheating, but upon his explanation



he is liberated. Jack loves Marion Darrick, whom he has saved from desperadoes, but her father refuses consent, until he is, in turn, saved by Jack from the same outlaws.

Released March 6th.

Length 1,015 feet.

"THE SHAUGHRAUN." (Kalem.)

Robert and Claire Ffolliott are placed under the guardianship of Corry Kinchela, who pays Harvey Duff to accuse Robert of being a Fenian. Robert is arrested, and Kinchela, by telling him that his lands will be forfeited, persuades him to make them over to his guardian. Robert does so, and is sentenced to penal settlement in Australia. Several years later



he escapes and returns. During his absence his sister, Claire, and sweetheart, Arte, are protected by Conn, the Shaughraun. Robert voluntarily surrenders himself, but Kinchela arranges that he shall be shot. Conn warns Robert of the plot and he escapes, whilst Conn pretends to be killed. Kinchela kidnaps Claire and Arte, but Conn once again comes to the rescue and Kinchela is killed.

Released March 16th.

Length 3,075 feet.

"THE BLIND CATTLE KING." (Lubin.)

Romeo, a blind cattle king, whilst posing as a peon, is befriended by Mary Barnes. Later he saves Mary from drowning, and a love springs up between them. Still thinking him a peon, she consents to elope with him, and they are married. After the wedding he takes her to his huge estate, and discloses his true identity.

Released March 9th.

Length 1,050 feet.

**"THE PEACE OFFERING."** (Kalem.)

Jones, sending a peace-offering to his wife, gets the parcel mixed with one Brown has bought for his girl. Mrs. Jones reads the note. "Will see you to-night if I can get away from



my wife," and when Jones arrives home he finds the offering has made war. Then Brown turns up to explain, and peace is declared.

Released March 6th.

Length 535 feet.

"THE TELEPHONE GIRL AND THE LADY." (A.B.)

The lady sends a present to the girl, and whilst she is 'phoning her thanks the lady is attacked by a burglar. Her cry for



help comes over the wires, and the girl and her policeman lover hurry to the rescue. The lady's reward to the girl causes her father to remove his ban to her marriage with the policeman.

Released March 6th.

Length 1,010 feet.

NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

'Phone: Gerrard 6331.

Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"A PRISONER OF WAR." (*Ambrosio.*)

A Bulgarian girl, captured during one of the oppressive wars waged by the Turks upon their weaker neighbours of the Balkans, has been compelled to share the life of the women in the palace of Mohammed Pasha, a high officer of the Turkish army. Maritza detests her nominal master, and treats his advances with coldness. An attaché from the Bulgarian Em-



bassy calls upon the Pasha with papers which practically constitute an ultimatum from Bulgaria to Turkey. The captive attempts to get into communication with her countryman, throws down a flower from the window, and later sends a slave with a similar flower, appointing a secret rendezvous, where she reveals her nationality, and implores the attaché, Lieutenant Jotcheff, to rescue her. The Bulgarian Ambassador announces to his staff that Turkey has rejected the final proposals of the Balkan States, and that war has been declared, and all join in a shout of joy at the prospect of a struggle with the hated enemy. Maritza, going secretly to meet Jotcheff, receives a letter from him announcing the outbreak of war, and promising to resume his attempts at rescue whenever opportunity offers. War is in progress, and in a snow-clad countryside the armies of the Allies are locked with those of the Infidel in close combat. Vivid scenes show the deadly nature of the artillery duel between the forces. Maritza becomes a nurse in one of the Turkish field hospitals, and gains the approval of the Pasha by her devotion to the wounded soldiers, among whom are many of her own countrymen. Lieut. Jotcheff and other Bulgarian officers are captured and led before Mohammed Pasha, who attempts to force them to reveal the plans of their leaders. On refusal Jotcheff, as the chief, is condemned to be shot in two hours. The faithful slave informs Maritza of her lover's peril, and the resourceful girl obtains an order from the Pasha authorising her to take his motor-car—nominally for the transport of hospital stores. Tak-

ing advantage of her knowledge of the Palace, Maritza enters the strong room and takes a large sum of money from one of the coffers, which she uses to bribe the sergeant of the firing party. The soldier secretly conveys a note to Jotcheff, informing him that the firing party's weapons will be loaded with blank cartridge, and instructing him to feign death after the volley. The Bulgarian officer is placed before the firing party, order is given to fire, and he falls forward as if killed. Maritza and her assistant come to his side immediately the soldiers are marched away, and with them he enters the Pasha's motor-



car, which is driven at a furious speed towards the lines of the Allies. The escape is discovered, and a body of soldiers sent in pursuit. Maritza and Jotcheff leave the car and begin to run towards their friends' trenches. The officer is wounded, but Maritza takes the rifle from his hand and holds the Turks at bay, until, with a ringing cheer, a company of Bulgarian infantry sweep to the rescue, turning the advance of the enemy into a disorderly retreat—Maritza and her lover are once more safe and under the protection of their native flag.

Released March 20th.

Length 1,850 feet.

"POLIDOR'S HIGH HAT." (*Pasquali.*)

It is Polidor's wedding day, and, as usual, the little man is unpunctual. At last the irate best man gets on the telephone and tells him to hurry up. In his anxiety Polidor sits on the tall hat which is to put the finishing touch to his costume. Not a hat in the house is suitable for the occasion, and Polidor hurriedly rings the best man again and tells him of his plight. Straightway all the gentlemen guests are sent out in search of a hat. Meanwhile Polidor himself, on the way to the house, jealously observes every tall hat he sees, and in turn attempts to steal those belonging to a coachman and others, while, when he at last discovers a hatter's, he in his anxiety wrecks the whole place in his efforts to obtain a suitable tile. Polidor is kicked out, and the shopman telephones for the police, the latter, led by a commissioner in his sash of office and wearing a resplendent tile, encountering Polidor. The

latter takes to a lamp-post for refuge, and even takes the commissioner's hat as he passes. A hot chase is set up, but Polidor eludes the officers, and although he loses the commissioner's hat, he triumphantly purchases in its place the miniature hat which a blind beggar's dog wears, clad in which he at last appears at the bride's house. Soon, however, the guests appear with piles of hats of all shapes and sizes, and Polidor is persuaded to relinquish his miniature headgear in favour of one made for a man three times his size.

Released March 6th.

Length 515 feet.

"THE STORY OF AN OVERCOAT." (*Ambrosio*.)

This film may claim to possess that rarity among comics of the present day, a plot which has, not even in a remotely



similar shape, previously formed the subject of a film. At a restaurant, a diner finding, on completing his meal, that someone has taken his overcoat has, perforce, to take that the other man has left behind, although it is much too small for him. He finds a note in one of the pockets from a lady, making an appointment which he keeps in the hope of thereby establishing the identity of the coat's owner, but without success, for the latter also keeping the appointment, is turned away by the maid when he cannot produce her mistress's letter. Both return to the restaurant and, meeting outside, exchange coats, with mutual apologies, but in doing so repeat the original mistake, as the maid at the flat had previously, quite by mistake, given each his own coat. The next step is that one, finding the other's card in his pocket, calls at his house to effect another exchange. But in this case the servant, placing the coat on the hall stand while she flirts with the porter, in her discomfiture, when her master calls impatiently, picks up the coat she put down. Once again, returning to make an exchange, the now somewhat angry gentleman collides with his fellow victim. This time, each holding a coat in one hand, they exchange over—at last with a satisfactory result.

Released March 9th.

Length 660 feet.

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NORDISK FILMS CO.,

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'Phone : City 172.

"A COURT INTRIGUE." (*Nordisk.*)

Cast :

Prince Oswald II. Crown Prince
 Prince Baldwin His heir
 Countess Lentelsbach
 Leonie Her daughter
 Baron Medgard Her brother
 Smith Optician
 Elena His adopted daughter

"A Court intrigue" deals, as the title implies, with the schemes and machinations of the baser members of the royal household. It has been produced in the best manner, and, what is more, in the way the public like. In the opening scenes we are shown how Baldwin, a prince of royal blood, forms an attachment to Elena, the adopted daughter of a humble optician, courting her under the name of Dr. Baldwin. The scene changes. Prince Oswald II. is dying. Baldwin, his heir, is hastily summoned to his bedside, and learns from the

fully. Baldwin is led to believe that Elena is unfaithful to him, and after a while resigns himself to the inevitable and prepares himself for the coming marriage. A number of dramatic incidents culminate in the escape of Elena, who making straight for the palace is closely followed by her infuriated captors. Under the mask of friendship the countess persuades Elena to follow her into one of the lower rooms of the palace. Here the unhappy girl finds herself a prisoner once more. Her threats and entreaties are alike of no avail; the baron is adamant. On the all-important morning when Baldwin is to be married to Leonie, Elena makes her second escape. Flinging aside the restraining arm of the baron, she makes her way through a maze of corridors. Alas! the baron soon overtakes her. A desperate struggle ensues. Suddenly the flooring gives way, and pursuer and pursued are precipitated into an evil-smelling dungeon. A few moments later Elena recovers consciousness, to find that Medgard is dead. With fear clutching at her heart and the dread of the unknown weighing upon her soul, she feebly drags her body through a small tunnel, the only means of exit. Passing through vault after vault, she at last reaches a door, which happily yields to her touch. The door is the exit to the royal family vault situated at the back of the altar in the palace chapel, and to her astonishment she finds herself confronted with the wedding party. A few almost incoherent sentences explain the situation. The shock of the encounter proves too much for the scheming countess, who, having told the assembly of Elena's true identity, falls back dead. The scene closes with the prince and Elena happily united, clasped in a passionate embrace.

Released March 9th.

Length 2,834 feet.



lips of the dying man of the existence of Elena, a niece of the Countess Lentelsbach, and his dying command is to seek her out and wed her. The Countess Lentelsbach, a thoroughly unscrupulous woman, overhears Prince Baldwin's promise, and determines to substitute her daughter, Leonie, for her niece. Leonie agrees to act the part, being already in love with Baldwin. Oswald expires, and the lying-in-state ensues. Leonie is presented to Baldwin, as Elena, and in accordance with his promise he makes her a formal offer of marriage. The countess becomes suspicious of Baldwin's movements, and forthwith has him shadowed, and in this manner his affair with Elena is discovered. Realising that something must be done immediately, the countess enlists the services of her brother, Baron Medgard, a fiend as base as herself. The baron agrees to kidnap Elena, and carries out his promise success-



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Releasing.—S.C.A.G.L., AMERICAN KINEMA, THANHOUSER, BRITANNIA, COMICA, THALIE,
IMPERIUM, and PATHE Films.

"THE EMPEROR'S KISS." (*Belge Cinema Film.*)

The eve of the Battle of Waterloo. Napoleon, who has established his headquarters at the farm of La Belle Alliance, is in the low-beamed kitchen running over the last details of his plan of campaign with his staff officers. Then, the last orders for the morning given, he is left alone. He stares into the embers of the wood fire, oblivious to the smoking supper set on the table for him, the timid comings and goings of the daughter of the house, Suzanne Deconyne, and the souging of wind in the trees outside. He is aroused from his reverie by Suzanne, who touches him gently on the arm, and timidly calls his attention to the food on the table. Napoleon, turning from the fire with a slight start, smiles as he realises the meaning of the touch, chats a little to the girl, and presently bestows a paternal kiss upon her forehead. The kiss, so lightly given, fills the peasant girl's head with a strange

pass, and then, her heart submerged in pity and her dreams blighted, the poor little peasant maid goes to cast herself under the sails of the mill near by, seeking the balm of oblivion to cure her ill.

Released March 5th.

Length 1,072 feet.

"A ROSE AMONG THORNS." (*Pathé.*)

This film play of Russian life, with its many homely touches and its faithful portraiture of the peasant, sullen and garrulous by turns, is an excellent thing. It is worth twenty books on Russian life. There is surely no one who would find it a dull play. It opens with the first great event in Natacha Ziernova's life, her appointment as Government teacher in the school at Dubroie, a little town in the province of Minski. Natacha is an enthusiast, regarding the teaching as the



medley of thoughts. Joy, ambition, and pride struggle for first place, and that night she dreams that the world of the great has become hers. Alas! for ambitious thoughts. On the morrow Napoleon, preoccupied and full of the business of the coming battle, has forgotten her. Suzanne's poor little peasant heart cannot bear its disappointment, and she falls to weeping bitterly. The Emperor notices her almost at the moment of his departing for his last battle, and asks the reason of her tears. He smiles again when he learns it, and, giving the girl a little portrait of himself, he presses another kiss upon her forehead. So Suzanne returns to her dreaming, and Napoleon rides forth to review his troops and to launch them into death and destruction. At dawn he is returning, with sunken head, amidst the scattered remnants of the great army that rode out to battle so gloriously. Suzanne, her lips blanched and her eyes seeking anxiously for her hero, hears only curses in reply to her faltering questions as the first of those in flight come down the road. She sees the vanquished Emperor

noblest of professions. The official letter advising her of her appointment fills her with joy, and although she sorrows a little at leaving her parents and her younger brother and sister behind her, her enthusiasm makes the good-byes less hard to bear. The last preparations at an end, and the baggage ready, she commences her journey. A long train journey, through miles of snow-covered country, brings her to the nearest station to Dubroie. Then she has a short length to travel by drosky to the school-house, where she is to be resident. Whilst accomplishing the last stage of her long journey, a short stop at a cross-road leads to Natacha making the acquaintance of Boris Bobroff, the son of the Director of the University, who is Inspector of Schools in the district. He is expecting the arrival of the new schoolmistress, and makes her a hearty welcome on the road. Arrived at the school, Natacha finds it to be a poor place, and her own accommodation to be of the scantiest. Her ardour is, however, not damped by her depressing surroundings, and she sets to work to make herself as



comfortable as circumstances and her few possessions will permit. She is soon well known and a favourite in the village. One poor peasant, an invalid, is grateful to her for adopting his child, whom he is unable to keep. Others are equally grateful for a series of evening readings which Natacha institutes for their benefit. Her only enemies are one or two scandal-mongering gossips and the innkeeper and his wife. The former is superintendent of her school, and shortly after Natacha's arrival was guilty of taking advantage of his position. The girl's rebuff then arousing his anger, he retaliated by giving an unfavourable report upon her methods of teaching. His wife dislikes Natacha, principally because she is of an acid nature, and to some extent because of her husband's evident appreciation of Natacha. Natacha, whilst sitting one evening reading to her gathering of rough peasants, is delighted by an unexpected visit from Boris Bobroff. He takes a great interest in the innovation and also in the child whom Natacha has adopted. The youngster amuses him, and when the peasants have departed and Natacha has offered him a cup of tea in her own quarters, he takes the child on his knee to kiss and fondle it. Natacha, observing him with warm-hearted approval, fails to notice that the servant, an old woman with a venomous tongue, is slyly taking stock of every incident. She soon learns, however, that an unprotected girl has more chance of condemnation than approval from a harsh world. The breath of scandal touches her, and soon the gossips of the village of both sexes are venting their mockery openly, whilst in the tavern Natacha's doings become the chief subject of jest amongst the vodka-drinkers. The brave girl sticks to her post, however, and continues the weary, grinding task of teaching until another incident causes her to break down in despair. This is due to Serge Kaloapieff, the innkeeper and superintendent, who one night comes to the school-house under the influence of drink. He is supplied with brandy and a number of eatables, and forces his way into Natacha's little sitting-room, where the child is sleeping. Here he falls to drinking, and to inviting Natacha to do likewise. In her terror the girl slips out into the school-yard, and Kaloapieff, left to himself, soon falls into a drunken stupor. His entrance, however, has been observed by the vindictive old servant. She hurries to warn his wife, and the two women returning together to the school-house, find Kaloapieff alone in his drunken sleep. The wife, her hatred and jealousy of Natacha now thoroughly aroused, resolves to profit by the circumstance, and feeling in her husband's pocket, she obtains his notebook filled with notes. These she hides in the room, some under the mattress, upon which the child already awakened is feigning sleep. On the morrow it is easy

to accuse Natacha of theft and to have a search made in her rooms. The notes are found, and despite Natacha's trembling protestations of innocence, an inquiry is arranged to be held. Boris is appointed to hold the inquiry, and the weight of evidence against the girl almost breaks her heart. But there is a surprise in store for everyone. The child appears as witness, and tells of the events of the unforgettable night, and the cunning of the two women in concealing the notes. Natacha is dramatically cleared of all suspicion, and Boris, who has loved her from the first, gains permission the same day to become her legal protector.

Released March 5th.

Length 1,948 feet.

"THE QUALITY OF NOBILITY." (S.C.A.G.L.)

Cast :

George, Duke of St. Elme.....M. Paul Capellani
Henri, Count d'Espars (his brother-
in-law).....M. Houry
Joseph Faroust (a banker).....M. Marquet
Ellen Valberg.
Madame Robinne, of the Comédie Française
The Duchess of St. Elme.....Madame Tessandier
The Countess d'Espars Madame Praince

The Countess d'Espars, sister of George, Duke of St. Elme, finds herself in a serious dilemma through the accumulation of a number of unpaid bills. She is able, at length, to summon up courage to put them before her husband, who exclaims rather bitterly that she is ruining him by her extravagance. D'Espars is, however, thoroughly fond of his wife, and his momentary display of temper is soon over. The bills, however, remain unpaid, because it is scarcely possible to settle them. Although aware of the troubles that cloud the serenity of his sister's married life, George is contemplating matrimony. He has fallen in love with Ellen Valberg, a beautiful singer, and has proposed marriage, notwithstanding the fact that he anticipates opposition from his family. The St. Elme family are imbued through and through with the pride of race, and anyone not of noble birth is to them taboo. George, therefore, has every reason to fear that his mother, who is particularly proud of her lineage, will resent very deeply his request for her consent to his marriage. He is not mistaken. The Duchess of St. Elme bitterly reproaches him, and George's declarations that Ellen is as noble in soul as any, serve only to accentuate her anger. Neither has George any support from his sister, who is as disdainful as her mother of lower birth than her own. So there is a breach between son and mother, and brother and sister. George adheres to his intentions, and one soft summer's morning he and Ellen are quietly married.



The young couple instal themselves in a charming house in a delightful spot, and their honeymoon loses none of its sweetness as the summer wanes. On the other hand, Odette d'Espars is sinking deeper and deeper into the mire of her difficulties. Her husband finds his banking account exhausted, and is obliged to borrow from George, with whom he has remained friendly, in spite of the variance at which the other members of the family are. The Countess does not, therefore, dare to disclose her own embarrassments to her husband. Needless to say, she is not happy, and in her state of distraction she is tempted to listen to a banker named Faroust, who has long pursued her with his attentions. He begs for a clandestine appointment at a villa at Auteuil, and she promises to keep it. The secret of this appointment is disclosed to the Count d'Espars by an anonymous letter from a dismissed servant. D'Espars confides in his brother-in-law, their conversation being heard by Ellen. The two men then hurry alone to the villa, the one to save his wife, the other his sister. At the villa a scene takes place, Faroust quietly facing the infuriated husband, after concealing the presence of the Countess. D'Espars, however, is not to be put off, and makes a rush for an inner room, to be met on the threshold by—Ellen! The brave girl has generously thought of sacrificing her own honour for the sake of her sister-in-law, and hurrying to the villa has been able to reach and enter it shortly after the two men. George is dumbfounded, and his wife giving him no explanation, he believes in her guilt. He separates from her and returns to his mother's house. The weeks drag by, and then Odette makes a confession to her mother. George, too, is told the truth, and hurries to his wife. He is only just in time, for Ellen, wishing to die, has attempted suicide by slow asphyxiation. She is revived, and with her husband's arms about her, learns that she has been righted, and that her nobility of character has brought the proud Duchess to ask humbly for her love.

Released March 15th.

Length 2,639 feet.

"A JEALOUS WIFE." (A.K.)

John Howell, an American artist, is commissioned to paint the portrait of Count Genosky's wife, a tempting fee being offered to him. Howell accepts the commission with delight, and arranges for sittings. The Countess is a very beautiful and fascinating woman, and Howell's wife is not blind to the fact. She, unfortunately, is a jealous woman, and in spite of her husband's advice, she insists upon being present at the first sitting, hidden behind a screen. During the sitting the Countess, who is not averse to a little mild flirtation, brings her head in rather close proximity to that of the artist, and so causes the sudden apparition of Mrs. Howell from behind the

curtain, filled with an uncontrollable rage. The scene is cut short by Howell's tact, and Mrs. Howell, leaving the Countess in the throes of a hearty laugh, departs alone. At home, she broods over her fancied wrongs, and the issue of her moody meditations is that she sends an anonymous letter to Count Genosky, advising him to call at the studio when his wife is posing, if he be a man to care for his honour. Her letter in its effect is almost terrible. The Count flies to the studio, bribes the porter to let him enter unannounced, and believes his suspicions are confirmed by seeing his wife and the artist



standing close to each other, whilst gazing at the portrait. In a few seconds he has seized and destroyed the picture, and has challenged the artist to fight. Howell, however, when he has time to think the matter over, expresses his determination not to fight, since he has nothing with which to reproach himself. A blow from the Count alters his decision, however, and arrangements for the duel to take place in the studio are made. Fortunately, Mrs. Howell finds, on the same day, the challenging letter, crumpled up in her husband's room. Her jealousy changed into dread, she hurries to the studio and stops the duel, confessing at the same time her part in the affair. The Count apologises to Howell, whose wife is, happily for herself, able to obtain her husband's forgiveness.

Released March 5th.

Length 947 feet.

R. PRIEUR AND CO., LTD.,

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'Phone: Gerrard 9115.

Releasing: -LUX, NESTOR, POWERS and SAVOIA Films.**"HEARTS AND SKIRTS." (Nestor.)****Cast :**

Mabel Russell, an Heiress Louise Glaum
 Billy Jones, a Ranchman Donald Macdonald
 Chaperon to Mabel Sylvia Ashton
 Joe Dobbs, a Cowboy Eddie Lyons
 Lawyer Russell Bassett

Mary, the Maid Dolly Larkin
 First Cowboy Lee Moran
 Second Cowboy William Carroll
 Butler Harris L. Forbes

Mabel Russell, on her return from Europe, is informed by James Leonard, administrator of the Russell estate, that it was her father's dying wish that she should marry Billy Jones, the son of William Jones, her father's schoolmate and lifelong friend. Mabel, however, has ideas of her own, and rather resents being disposed of like a parcel of goods, so when Billy calls upon her she takes advantage of the fact that he has not seen her since she was a child, and induces her maid (a young woman who has a good figure and passable manners, but is extremely homely), to impersonate her, while she dresses up as the maid. Billy comes ready and willing to fulfil his part of the programme, but at first sight of the maid, whom he supposes to be Mabel, he retreats hastily. Some months later Billy receives word that Mabel will stop at his ranch *en route* for California, and, remembering the lady with the homely features, whom he met when he called, and hoping to head her off, he sends word to his attorney (who is Mabel's legal adviser) that he was married a month before. Mabel is notified, and she decides to offer her congratulations in person, and see what a real ranch is like at the same time. She notifies Billy, who is panic stricken, for he realises he will have to find a wife on short notice, and there is not a woman within twenty miles of the ranch. The cowboys come to his rescue, and Joe is finally selected, much to his disgust, to act the part of the bride. When Mabel arrives with the maid and a chaperon, Billy is made aware of the joke which has been played upon him when he called to see her in New York. He is tempted to explain matters, as he finds himself getting really attached to the girl, but he holds off. The cowboys invite every one for miles round to attend the ball to be given "to meet the new Mrs. Jones." During the ball, Joe, dressed as the wife, gets into an argument with a cowboy owing to the latter having stepped on his train, and acts in a most unladylike manner, knocking his tormentor down. A short fight is stopped by Billy, but Joe has lost his wig as well as his dignity. Explanations follow, and Mabel and Billy are ready and willing to carry out the wishes of their parents.

Released March 5th.

Length 975 feet.

"THE TURKISH SPY." (*Skandinavia.*)

General Bogdanewitch, a celebrated Servian leader, places a costly medallion around the neck of his little son Boris, and his nurse takes him for a walk in the park. Whilst the nurse is flirting with a guardsman, the eyes of a passing thief alight



upon the costly medallion. There is not time to undo the chain upon which it hangs, so the thief picks the child up and carries him away. Once he has obtained the coveted bauble the thief is at a loss what to do with little Boris, but he finally takes him and lays him upon the doorstep of the house of a priest in a town some miles distant. The priest takes compassion upon the abandoned child, and rears him as his own son. Twenty years elapse, and Boris has reached man's estate. Thanks to

the influence of his devoted foster-parent, he obtains a commission in the army, and at the outbreak of the Balkan war finds himself attached to the staff of the famous General Bogdanewitch, who takes up his headquarters close to a Turkish town, which is captured after a terrible battle. Whilst the army is resting after its labours, Boris has much time to spare, and his thoughts stray to a little peasant girl, who wins his love. On the eve of his advance, the General carefully discusses the situation with his staff, and, at the end of the consultation, carefully locks up his plans. Boris returns to the General's study a little later, and is horrified to find that his own sweetheart has entered the study, and is attempting to steal them. Love triumphs over honour, and so he allows her to escape. As he is placing the papers back in their proper place the General enters. Thinking that Boris is spying upon him, the General orders his immediate arrest. At the court-martial which follows Boris is unable to clear himself without betraying his sweetheart. He therefore maintains silence, and receives the sentence of death without flinching. At his request, the priest, his foster-father, is wired for. The telegram reaches the priest just after he has witnessed the death of a thief in the local prison. Upon his death-bed the thief confesses his sins, and thereby discloses the identity of Boris. 'Tis morn of the execution, and Boris is led out, and after a long and weary journey the priest arrives, and informs the General that the man he has condemned to death is the son whose loss has caused him so much sorrow. Together they hasten to the scene of the execution. Just as the soldiers are about to fire, the General, who has raced to the spot in his motor-car, rushes on, and commands them to stay the execution. The officer in command will not obey his instructions, and insists in carrying out his duty. The General is therefore obliged to step aside, and the firing squad lines up. From the window of her house Marga, the little peasant girl, sees this exciting scene enacted. Realising that her sweetheart will perish to save her life, she rushes out, determined to save him at any cost. She arrives in time, confesses her guilt, and saves her lover's life. Boris is released, and she is arrested in his stead. When the war is over, the General uses his influence to obtain her pardon, and restores her to the arms of her devoted Boris, who is quite willing to overlook the fact that she was "A Turkish Spy."

Released March 8th.

Length 2,495 feet.

"THE SEALED ENVELOPE." (*Powers.*)

Mr. Harmon and Nell, his wife, a wealthy couple, decide to adopt a child, after the death of their own. They visit an orphan asylum, and there see Arline, a beautiful child about five years of age. Mrs. Harmon falls in love with the youngster, and, in spite of a little mystery that surrounds her parentage, decides that she wants her at any cost. With the child the matron hands Mr. Harmon a sealed envelope, on one side of which is written: "This must not be opened until the day Arline becomes of age. Should she die before that time, destroy the envelope unopened." Years pass. Arline grows into a beautiful girl, the pride of her foster-parents. She becomes engaged to a wealthy young man, but will not marry until she is of age and ascertains the contents of the sealed envelope. Mrs. Harmon gives a grand ball to celebrate her coming of age, at which time her engagement is announced, and in the excitement of the occasion the sealed envelope has been forgotten until the affair is well under way. Arline happens to think of the envelope, and insists on it being read to the entire assemblage. They learn that Arline has negro blood in her, being the lawful daughter of a white man and an octoroon. The guests all draw back, shocked, and in the excitement she rushes from the room and goes to the negro settlement in the neighbourhood, where she falls in a swoon and dies of a broken heart.

Released March 12th.

Length 940 feet.

SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 5156.



"THE LITTLE ORGAN PLAYER OF SAN JUAN." (Selig.)

Cast:—

Father Gregory..... Thomas Santschi.
 Don Phillippi, a Spanish Gentleman
 Wheeler Oakman.
 Don Cerbio..... Eddie James.
 Papinta, the Little Organist..... Bessie Eyton.
 Mother Maris, the Padre's Housekeeper

Camille Astor.

Padre Augustine, of the Capistrano mission, himself an accomplished musician, rescues a lovely little Spanish girl from a brutal father, and adopts her as the child of the church. She becomes an accomplished organist, but elopes with a good-looking, good-for-nothing Phillippi. She pays the penalty for her folly, and



eventually leaves her abuser and returns to "Sanctuary." Here she gains solace by her music, atones and makes her wasted life rich and full for others, and finally saves the mission and the pious Padre through the same ministry.

Released March 16th.

Length 1,030 feet.

"THE LAST OF HER TRIBE." (Selig.)

A striking story and picturesque study of the old mission days, when the Indians had the sturdy virtues, engendered by the simple life, under the guidance of the good Father Serra and his Padres, before the meaner man came to poison and corrupt. Neepah, an Indian mother, and her child are marooned in a lone island where she picks up a meagre existence on the sea-shore, where she was accidentally left by an exploring party that had been driven off by a storm. Her child dies, she grows old before her time, and lives in a savage and lonely way. Leah, the luscious beauty of the mission, is so harried and affronted by the brutal soldiers, that she inspires a revolt, planning to burn the mission and kill the soldiers. This uprising is quelled, but, despite all the pleading and upbraiding of Father Serra, Leah hardens her face and defies him, demanding the death of the guilty soldiers. He dooms her to banishment, but when they land her on the island, the tears and entreaties of the wild old recluse, together with the tale of her lonely years, so mars the pity of the stern Serra, that he takes her and Leah back to the mission. Eventually, the soldiers are punished, and Leah grows to be as faithful for good as she was once antagonistic to its mission.

Released March 20th

Length 1,015 feet.

"HARBOR ISLAND." Selig)

General Arieno, the last grandee of an old Spanish regime, refuses to sell a certain seagirt tract in California to a big corporation for harbour purposes because it will dispossess his poor fisher folk. The railway discovering that his grant has a defect of title, take forcible possession, trusting luck to fight out its claims in court. Their harbour engineer, who has been called for this

project, has fallen in love with a fair Californian at the closing of a mission school. She makes her home at the house of her uncle, General Arieno, and when she returns there and finds her lover



directing the invasion against their ancient estate, she gives him the hardest fight of his life; but love finds a way, and it ends well for all concerned.

Released March 20th.

Length 1,008 feet.

"HOW THE DUKE OF LEISURE REACHED HIS WINTER HOME." (Selig)

Percival, a master-mind in the army of the deliberately unemployed, visits a fashionable restaurant and piles up a large meal by



impertinent orders but, before he gets a chance to eat, he is detected and thrown out. He breaks a store window and so loudly proclaims his guilt that the police do not believe him. He

tries to get arrested for "mashing," but the police again laugh at his futile efforts. He starts begging and the police levy on his cash contribution. Finally he picks up a well filled wallet, and is then arrested as a thief. So he spends six months where it is warm, and water is used externally and internally.

Released March 20th.

Length 503 feet.

"RODERICK'S RIDE." (Selig.)

Cast:—

Roderick McKenzie, a Ranch Lad of Thirteen
Roderick McKenzie.
Ruby McKenzie, Rod.'s Little Sister
Ruby Messmann.
Mrs. McKenzie, Mother of the Two Children
Myrtle Stedman.
Doctor Lane, a Country Physician .. Rex de Rosselli
Mrs. Randall, a Ranch Woman Florence Dye.
Mrs. Blossom, another Ranch Woman
Laura Messmann.

A doctor, summoned to a lonely mountain ranch, finds the little girl of the household dangerously ill, but asserts her life can be saved if a certain medicine can be procured within two hours and a-half. Roderick, the 13-year-old brother of the little girl, volunteers to make the ride—some twenty miles, and return in the

time nominated. On his way to the drug store, he arranges for "relays," and comes back with the medicine in time to save the



ailing child's life. This ride is full of thrills, and is absolutely correct as to time and place of accomplishment.

Released March 16th.

Length 1,003 feet.

HOW MONTE CRISTO WAS BOOMED.



ABOVE we reproduce an illustration of the Park Picture Palace, Warrington, of which Mr. Bibby is the manager, as it appeared whilst Selig's great film "Monte Cristo" was showing. When we reviewed this picture we prophesied that wherever it was shown money would be turned away. That we did not speak without our book is proved when we state that whilst it was shown at the Park Picture Palace, notwithstanding the fact that it could be seen at three other halls in the same town, Mr. Bibby did bigger business than he had ever previously accomplished.

TYLER FILM CO.,

12, GERRARD STREET, W.

'Phone : Gerrard 9997.

Releasing :—ECLAIR, ITALA, TYLER, and AMERICAN STANDARD Films.

"A SON'S INGRATITUDE." (*American Standard.*)

John Gray is a rich speculator, and on the occasion of the marriage of his son he draws up a deed giving half he possesses to his boy Edward, including the house in which they live. The family solicitor has doubts as to the wisdom of this proceeding, which doubts are justified shortly after the marriage when Edward turns his father out of the house. Shortly after there is a panic on the Stock Exchange, as a result of which John Gray is brought to the verge of ruin. He seeks his son, and begs for financial assistance to tide him over the crisis. But Edward declines to help him, and disaster overtakes his father. News of the occurrence gets into the papers, where Edward sees it. He locks the newspaper away in his drawer to prevent his wife seeing the news. Some time after, as Edward and his wife are returning from a social function, they find on the steps of their dwelling the body of John Gray who has fallen swooning as he went to make a last appeal to his son. The sight touches Edward with remorse. He has his father carried into the house, and the doctor sent for. Happily, the old man recovers, and there is a reconciliation, in which Edward offers to return his father the gifts he had so generously made to his son. But the old man will not hear of this, and is quite content if he may remain as a welcome guest in Edward's household.

Released February 27th. Length 645 feet.

"LOST IN THE SEA." (*Eclair.*)

At the ship-owner's office Yvonne learns that her lover Pierre is expected home almost any time. She and her sister go down to the harbour and watch eagerly for the ship which in due time arrives. Before she sails for another voyage the owner makes a careful inspection, and gets an expert to report. The conclusion is that, old, the ship will stand another voyage. One of the sailors entering chances to overhear what he takes to be the condemnation of the vessel. Pierre is at home with his sweetheart, when the old sailor advises him not to go on the next voyage, as the ship has been condemned. He laughs at the fears of the company, and, in spite of Yvonne's agonised entreaties, he sets sail once more. We see him on board the ship and climbing the rigging. The vessel meets with bad weather, becomes a total wreck, and Pierre, with a few others, escape in a small boat, and take refuge upon a deserted rock. The little band do their best to make themselves comfortable, but their provisions become quickly exhausted, and shortly after we see only Pierre and one companion left to mourn over the graves of their departed comrades. Day after day they scan the waters, but see no ships. Finally, Pierre's one companion is stricken, and, in a very touching episode, we see Pierre bereft of his solitary friend. A little while after a boat is visible on the horizon. The ship-wrecked sailor frantically waves his tattered signal of distress, and falls prone on the rocks. Meanwhile, news of the disaster has reached the ship-owner, who is stunned by the tragedy. The news passes like wildfire through the inns; Yvonne hears it, visits the ship-owner, and upon receiving confirmation, charges him with being responsible for Pierre's loss. The good man does his best to alleviate her trouble, and in this he is assisted by his son, Lucien, who is attracted by Yvonne. The tragedy has completely crushed Yvonne; she is dangerously ill for some time. When she is convalescent Lucien visits the house frequently,

and in due time asks her to marry him. She promises that if in six months' time no news is heard of Pierre she will marry Lucien. Time slips away, it is winter, and snow is falling as Lucien and his father, loaded with good things, tramp through the snow to Yvonne's cottage, to celebrate the marriage feast. The festivities are interrupted by a knock at the door, which is opened to admit a tattered, poverty-stricken figure, a tramp, asking for shelter. He goes eagerly to the fire and refuses food and drink, so anxious is he to get warmth. He has an old hooded cloak over his head, and Yvonne, desirous of helping the poor wanderer, turns it back so that he may get the full benefit of the warmth. The face revealed is that of Pierre, bearded, haggard, and lacking intelligence. His sufferings have transformed him, and he does not recognise Yvonne when she calls eagerly to him. The discovery of Pierre puts an end to the festivities, a doctor is summoned, and after a while the long-lost sailor is restored to his right mind. Great is the joy of Yvonne and of the shipowner; but Lucien is naturally downcast. However, there is nothing for it but for him to take his disappointment like a man, and the curtain rings down with the old ship-owner doing his best to cheer up his son.

Released February 27th.

Length 2,375 feet.



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Releasing :—ECLIPSE-RADIOS Films.



"BARCELONA." (Urbanora.)

Scenes of great interest in the chief port of Spain. Panorama of the harbour and quays seen from Montjuich hills. The Montjuich hills crowned by the important fortifications. Busy scenes on the quays. The monument to Christopher Columbus. The Muralla Quay and the Mundial Palace. The beautiful park of Güell. Varied scenes of the lovely gardens and nooks. A curious fountain.

Released March 12th.

Length 430 feet.

"A HUSBAND'S INJUSTICE." (Urbanora.)

M. de Lauvigny, with his wife, Marie, and their little daughter, is spending the summer a few miles from town, at his country house. Lauvigny is of an exceedingly jealous nature and suspect his wife of receiving attentions from their neighbour, Paul de Bressac. One evening, Lauvigny sees his imagined rival enter the house and go straight to his wife's boudoir. Convinced of his wife's infidelity, Lauvigny refuses to listen to explanations, but orders her to leave his house for ever. . . . Fifteen years have passed. Lauvigny has aged very much. His daughter, little Marie, has now grown a very beautiful girl, the image of her mother. A letter arrives from America—it comes from the wife he has put away from him—at the point of death she writes once more to protest her innocence—de Bressac used to come to her for advice and bring her the letters written to him by Jane Lauvigny, who has since died. M. de Lauvigny, however, is not convinced, and the terrible doubts still torture him. A few days later he discovers that his daughter and Phillip de Bressac, the son of his hated neighbour, are much attached to each other. The young man asks permission to marry Marie, but Lauvigny refuses to listen and forbids him the house. The young fellow appeals to his father for help, and Paul determines to clear up the misunderstanding. He takes the letters which prove the innocence of Lauvigny's wife, and at length the doubts are destroyed.

Lauvigny consents to the young people's marriage. Marie, to surprise her father, dresses in one of the gowns her mother used to wear, and goes down to the half-darkened library. Lauvigny seated alone, thinking bitterly of his injustice, sees what he believes to be a vision of the departed. Throwing out his arms with a cry of joy, he falls forward on the floor—he has atoned.

Released March 12th.

Length 985 feet.

"DICK AND THE HUSTLE LOTION." (Urbanora.)

Dick's father owns a racing stable and has discovered a wonderful lotion which, when added to the food given to the racehorses, causes them to run with greater speed and vigour. Little Dick finds the bottle which the groom has left on the kitchen table, and pours the contents into another bottle, labelled "Best Brandy," and hides behind the door to watch events. Cook soon returns, and instantly sees the bottle. A seraphic smile appears on her fat and amiable face, and she takes a glass of liquid—a dose—to the grocer's boy. The effect is rapid, and Cookie and the errand boy are soon galloping round the kitchen, to Dick's delight. The little imp seizes the bottle, and runs off to try further experiments—always with the same surprising result. Meantime, however, Dick's father finds the empty bottle, which has been full of his precious lotion, and meeting his son doubled up with laughter and with the brandy bottle, guesses what has occurred. He surprises a confession from Dick, who receives a well-deserved punishment or his latest prank.

Released March 16th.

Length 370 feet.

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"NATOOSA." (*Vitagraph.*)

Cast.

Natoosa Miss Mary Charleson.
 Red Hawk, her father.....Mr. Robert Thornby
 Jack Bangs, the Cowboy Mr. Robert Burns.

Stuitering through the Three X Ranch, Red Hawk and his daughter Natoosa are accosted by some of the cowboys, who try to take liberties with the young Indian girl. Jack Bangs comes to her rescue, and drives off her tormentors. He earns the

urging them to escape, which they do with all possible speed. When Red Hawk accidentally learns that his daughter has freed them, he determines that she shall be put to death for the deed. Natoosa wanders to the transparent pool which she was wont to frequent, and sadly viewing the reflection of her face in its mirrorlike depths, she despondently drives a dagger into her breast, and drops lifeless. Her father, who is searching for her, reaches the pool, and finds his daughter has carried out the execution of his own intentions.

Released March 29th.

Length 994 feet.



thanks of Red Hawk, and Natoosa falls deeply in love with him. Upon their return to the Indian encampment, Natoosa confides to her father that she is in love with Bangs. Red Hawk, filled with the pride and traditions of his race, goes back to the Ranch, tells Bangs he would do him honour by giving his daughter to him in marriage. Bangs frankly tells the chief that he is engaged to another. Red Hawk, disappointed and angry, suddenly departs. He tells his braves that they must capture Jack and his sweetheart Lilian and bring them to the Indian encampment. Obeying their chief's commands, they await a favourable opportunity, and lay in wait for Jack and Lilian, whom they seize and carry away. They tie them to stakes with the decree that on the morrow they must both die. Leaving them for the night, the Indians return to their village. Natoosa overhears them arranging for the execution of the prisoners. In spite of her rejection, her love is too sincere for Jack to see him die or to wish him any unhappiness. In the darkness of the night she goes in search of Jack and Lilian. When she finds them she releases them,

"ADAM AND EVE." (*Vitagraph.*)

Cast.

Adam Mr. Harry Morey.
 Eve Miss Leah Baird.
 Peddler.....Mr. Frank Currier.
 Aged Father of Adam Mr. Wm. Shea.
 Aged Mother of Adam Mrs. Mary Maurice.

God's ways are not man's ways, and there seems to be a natural variance between them. It was so with the first man and the first woman, and so it will ever be. The man, Adam, not content to be alone, unto him was given a woman, Eve. They dwell in happiness and peace, surrounded by all the beauty of nature, and having all that is good for them. They are happy and content, until one day there comes to their home a tempter, a peddler. They take him in, feed and house him overnight, and during his stay he shows them many trinkets, laces, and other finery which appeal to the woman's vanity,

and she begs her husband to buy them for her. His scant earnings as a gardener, although sufficient for themselves, cannot cater to the indulgence of luxuries, and he refuses. She pleads with him, and when the peddler retires for the night Eve persuades Adam to steal from the peddler's pack

ment is the penalty of their crime. Their tempter finds great satisfaction in the restoration of the property, and rejoices in the punishment and misery of the victims of his temptations. Driven from their once happy home, with all their joys and bright hopes vanished, they become wanderers, seeking peace,



that she may possess that which she craves. Adam succumbs to her enticement, the seeds of sin are sown, and their happiness and peace of mind depart from them from that time henceforth. In the morning, when the peddler leaves them, they would believe that their unhappiness had gone with him, but not so; they must reap that which they have sown, and the disquieting spirit of evil hath taken possession of their hearts and homes. When the peddler discovers that he has been robbed he is fired with the spirit of revenge, and immediately reports his loss to the town authorities, who hasten to apprehend the culprits. On their way the news spreads among the townspeople, who pretend to be inspired with righteous indignation, but in reality they secretly rejoice in the downfall of their weak and foolish neighbours. Brought face to face with the peddler, Adam and Eve confess their guilt, and the discovery of the stolen property at once convicts them. Banish-

and finding none, trying to forget and always remembering the past. East, West, North, and South, whithersoever they flee, the consciousness of their sin is ever with them.

Released March 29.

Length 948 feet.

"ALL FOR A GIRL." (Vitagraph.)

Cast.

Claire Taylor.....	Miss Dorothy Kelly
Billy Joy, her lover	Mr. Fox
J. C. Moss, city editor.....	Mr. Harry T. Morey
Mrs. Gardner, woman in divorce case	

Miss Leah Baird

Bridget Malloy, Irish cook

Mrs. Kate Price

A fellow will 'do almost anything for the girl he loves. Billy Joy, a young reporter, is told by his chief if he will secure



certain letters connected with a divorce scandal he will raise his wages. This increase will make Billy rich enough to marry Claire. He learns that Mrs. Gardner, who is seeking the divorce, is in possession of these letters. Billy disguises himself as a milkman and makes love to Mrs. Gardner's cook to induce her to help him get a look at the letters. While holding the cook on his lap in the kitchen, Claire Taylor, his sweetheart, calls on Mrs. Gardner. Mrs. Gardner shows Claire the letter, and explains to her their connection in the divorce case. Wishing some refreshments, Mrs. Gardner rings for the cook, who does not respond. She hurries to the kitchen, accompanied by Claire, who still has Mrs. Gardner's letters in her hand, and is so astonished at seeing her fiancé that she drops the letters and will not listen to Billy's explanations. Billy snatches the

The doctor proposes to Amy, and finding him so different from the men among the wealthy set, with whom she is acquainted, she readily accepts him. They are secretly married. Amy continues her labours among the poor, and it is not until some time after they are married that the doctor learns by accident of Amy's wealth and social prominence. She tells him that she appreciates his ambition, but he can rest assured that her money will contribute very greatly to their comfort while he is rising to a higher position in his profession. He is encouraged by her willingness to assist, but convinces her that he will value her love and sweetness of character in the future, as he has in the past, above the wealth of all the world.

Released March 27.

Length 954 feet.



letters and makes for the editorial rooms. His chief, delighted with Billy's work, gives him the promised rise of salary, and straightens matters between him and Claire.

Released March 29th.

Length 567 feet.

"THE SONG OF THE SEA SHELL." (*Vitagraph*.)

Cast:

Amy.....Miss Anna Stewart
Alice, her friend.....Miss Rose Tapley
Mrs. M., a poor woman.....Miss Julia S. Gordon
Bess M., her child.....Dolores Costello
Dr. Ferguson.....Mr. Earle Williams

Suffering with ennui, bored by society, Amy, a wealthy girl, is anxious to make her time more profitable by doing something worth while. Alice Godfrey, a nurse on the Floating Hospital of the local guild, pays Amy a visit, and suggests to her that she interest herself in settlement work among the poor and accompany her on a tour through the tenement districts. Amy consents, and she soon finds herself so interested in the work that she makes application for an appointment as a visiting nurse. She is accepted and joins in the work of attending the sick children on the floating hospital. Her tenderness and efficiency is noticed by Dr. Ferguson, the physician in charge, and he compliments her on her work. This courtesy leads to a friendship between her and the doctor, which ripens into love. They are obliged, by the rules of the hospital, to do their courting in secret, while on shipboard.

"DOCTOR BRIDGET." (*Vitagraph*.)

Cast:

Bridget.....Mr. John Bunny
Freddie.....Mr. Harry T. Morey
His father.....Mr. Charles Eldridge
His mother.....Miss Flora Finch
First doctor.....Mr. Charles Edwards
Second doctor.....Mr. Hal Wilson

Suffering with too little to do and too many to help him to do it, Freddie, the son of wealthy and indulgent parents, develops into a regular mollycoddle. He is by no means sickly; he resembles an overgrown policeman. The only thing he is troubled with is too much health and laziness. His parents engage the services of all the specialists in town, but their dear Freddie grows more peevish and threatens to go into a decline, although he constantly insists upon smoking cigarettes and reading trashy literature throughout his illness. His solicitous parents are suddenly obliged to leave town, and leave him under the care of a doctor and nurse. Bridget, the cook, has diagnosed Freddie's case, and concludes that she will take him in hand and administer a little physical culture to him. She throws all the physics to the dogs, hurling each and every bottle of it through the window. Taking Freddie by the back of the neck, she sets him to work about the kitchen, scrubbing the floor, washing the dishes, and cleaning the stove. With her mental and physical dominion, this treatment gives Freddie an enormous appetite, and speedily he recovers from

his sickness. The impeached doctor notifies Freddie's parents of Briget's attitude, and they return home post-haste only to find their dear boy entirely recovered. Thanks to "Dr. Bridget," and her common-sense cure.

Released March 27.

Length 859 feet.

herself helpless with a sprained ankle. In danger of falling to her death below, and unable to make her way back, she cries for help without avail. Remembering George's returned match-box, which she carries in his memory, she tears a piece of cloth from her skirt and writes for help with a burnt match.



"THE SIGNAL OF DISTRESS." (Vilagraph.)

Cast :

Dolly Dillard.....	Miss Florence Turner
George Gordon.....	Mr. Tom Powers
May, George's sister.....	Miss Edith Halleren
The stranger.....	Mr. James Morrison

Where love is concerned, jealousy is invariably whispering promptings of discord. That is why Dolly Dillard jumps at the conclusion that George Gordon is playing her false, as he

She ties it around her shoe and throws it over the cliff to her collie dog, Jean, who carries the missive to George, who at once, after summoning aid, goes to her rescue, accompanied by his sister. After a dangerous descent by the aid of a rope, he succeeds in bringing her safely out of her peril. It is then, and not until then, she learns that the innocent cause of all her unhappy suspicion is George's sister. Joyously, she asks George's forgiveness, and soon they forget the unhappiness of the past in the ecstasy of the present.

Released March 27.

Length 1,020 feet.



affectionately greets his pretty sister at the train when she comes to pay him a visit. Dolly is not acquainted with his sister, nor will her injured feelings permit her to learn her identity. Immediately she sends back her engagement ring, and George returns her letters and the match-box she presented to him. Sad and disconsolate, she saunters to the cliffs overlooking the seashore, trying to forget her imagined wrong. As she is climbing down the side of the rocky prominence her foot slips, and she falls on to a narrow ledge. She finds

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Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"THE BROTHER OF THE 'BAT'." (*Reliance*.)

Marbray Lewis is a young millionaire clubman who has led a very selfish life. He falls in love with Alice Graham, but she refuses to marry him until he has done something for somebody. She suggests joining the "Big Brother" movement and become brother to the "Bat," a small boy who that day was arrested for trying to steal her purse. Marbray agrees, and the "Bat" is paroled in his care. The boy has no use for his new guardian until he sees him box. Becoming interested he suggests a new training. The "Bat" very much in earnest, is permitted to act as Marbray's trainer. Under his instructions the young millionaire, is not permitted to eat anything he likes, he is deprived of his cigarettes and made to take cold baths and run for miles. He

Satisfied that Marbray is at last the man she would have him, she accepts him.

Released March 15.

Length 900 feet.

"A LOVE OF LONG AGO." (*Thanhouser*.)

He was only a humble soldier, stationed at a fort, and he loved a maiden who lived in a village near by. The girl liked him, flirted with him, and perhaps some day might have married him, had not the "other man" appeared.

The other was a stranger. He quickly won the maiden's love, and they were planning to get married, when he was arrested. It happened that Pedro was the one who took him into custody, and he then learned for the first time that the girl's heart belonged to the other man.



gets no sympathy from Alice, who approves of the training. Just when the "Bat" is becoming fond of his new brother his real brother, a Bowery prize-fighter, known as the "Slugger," finds him and takes him back to the old life. The "Slugger" and his pals decide to have the "Bat" admit them into Marbray's home, so that they may rob it. The boy warns Marbray, who is giving a dinner party. The "Bat" pleads for his brother, and the young millionaire tells him to go, but the "Slugger" announces he will take the "Bat" with him. Marbray suggests that they fight for the boy. The "Slugger" laughs at the idea, but agrees, and soon finds that he has a foeman worthy of his steel. Despite his best efforts, Marbray gets the best of him, and, true to his promise, the "Slugger" leaves the boy with Marbray. When Alice rushes in with the other guests, alarmed at the noise, she finds him with a black eye, and learns the whole story.

At the fort the stranger was questioned, the belief being that he was a spy, but as no documents were found in his possession the commander of the garrison simply ordered him to be detained, and did not lock him in a cell, never dreaming that he could escape, when every exit was closely guarded.

The stranger's case was desperate, however, for he really was what he was suspected of being, a spy. The girl determined to rescue him, and after informing him of her plan shot an arrow over the ramparts at night. A light cord was attached to the arrow, and to this in turn was tied a heavy rope, by means of which the prisoner could escape.

The plan worked successfully, until the stranger was just starting on his perilous journey. Then Pedro discovered what was happening, and with a cry of alarm ran forward with drawn sword. He raised his blade to cut the rope, but glancing down saw the girl he

loved, her arms raised appealingly to him. He realised that his rival's life was in his hands, and started to strike. Then like a flash, he saw that upon him depended the girl's happiness, and he could not. On the contrary, he held back the other soldiers who would have killed the stranger, was denounced as a traitor, and finally, fighting to the last gasp, fell, supposedly dead, into the sea.

Years later, in a religious retreat, an aged monk, loved and venerated by all who knew him, died. Then the story, long a secret, was told to the world. Pedro was not killed, but narrowly escaped. He was found unconscious, washed up on the beach, by a monk, who nursed him back to health and strength. Later, he joined the order, and became one of its devout members.

"And Brother Pedro was not unhappy," said the monk who told the story. "Once on a pilgrimage he saw the woman he had loved. She was happy with the husband of her choice, and

glad light in their eyes. It was only stubbornness that had kept them apart all these years. The job was to bring them together, and I did it."

Released March 5th.

Length 1,000 feet.

"THE RING OF A SPANISH GRANDEE." (Thanhouser.)

When a man knows that there is nothing about himself of which he can be proud, he sometimes tries to gain a reputation by boasting of his ancestors. Usually it is a perfectly safe game, for ancestors are like defeated pugilists, they cannot come back. Were it possible for them to reappear, and tell what really happened in those days of long ago, many family idols would be shattered.

A romantic young girl, visiting St. Augustine, finds that she must make the choice which means happiness or misery for life.



their child. He found, by cautious inquiry, that they loved and revered his memory, and that the first prayer their child was taught was a petition for 'brave Pedro, who died for papa and mamma.' No, he never revealed himself to them, and he never regretted what he had done for them."

Pedro is buried in the simple graveyard of the monks. You cannot find his resting-place, but his name is not forgotten, and never will be, by those who know the story of his sacrifice and devotion.

Released March 15th.

Length 1,000 feet.

"IN A GARDEN." (Thanhouser.)

This is the story of a gardener whose whole lifetime had been spent in the one place. He loved the flowers, petted them, and gave them the details of the only romance he had ever witnessed.

"You see, little pansy," he said, "when I came here, many years ago, Miss May was a little girl. There was a nice little boy who lived right over there, and they were great chums. They played together, day after day, and they were childhood sweethearts. Well, they grew up, and one afternoon I saw them talking earnestly over on the old bench there. She nodded her head, then he kissed her, and taking a ring put it on her finger.

"For a time they were happy, then they quarrelled. It was a silly dispute, and, in my opinion, both were to blame. I hoped they would make up, but they didn't. He went to the city, she remained here. Other suitors came, but she would not have them. Her heart was with the man she had loved when they were children.

"You know, little pansy, how Miss May has thrown her garden open to the poor children. Well, to-day I was standing out under the big sign that says all children are welcome, when an auto came up. I looked at the man in it, and recognised the chap Miss May loved. I called a greeting, he stopped, and we shook hands.

"It had been many years since the boy had played about here, and I had to be careful. If he had known Miss May was here, I doubt if he would have come in. So I talked about the children, and he stepped in to see them. Then, before he realised it, I had led him to the old bench.

"It must have called back recollections, for it was there as a boy he had wooed his tiny sweetheart; it was there as a man he had won her promise to be his bride. Better than all, she was sitting there now, all alone and forlorn. I just led him up to the bench and left him. I knew that my work was successful when I saw the

She has two suitors, one an everyday young American who has made his way in the world and is proud of it. He has money, will have more, and in every way would seem desirable.

But the other man had ancestors!

True, he didn't apparently have much else except a fondness for cigarettes, but he could talk for hours of the knightly days and dazed knights, he had a wonderful ring which had been given to his great, great, and a few more greats, grandfather, who, as governor of St. Augustine, had saved the fort and been rewarded with a ring from the fair hand of the Queen of Spain. He offered her the ring and asked her to marry him. She said Yes and took the ring. It was so romantic.

And then some power transported her to "those good old days," and she learned the true story of the ring. It ended her infatuation, and she decided to stop being romantic, and wed a good American who could supply her with affection, also new gowns, opera tickets, and a steam-heated home with all modern improvements, things they did not have in the time when the ring of the Spanish grandee was simply a jewel, and not a family heirloom with an absolutely incorrect history tacked on.

Released March 12th.

Length 1,000 feet.

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SUBURB, S.W.—Going Concern, seating 400. Situate in a main road. Tip-up seating, and nicely decorated. Taking £23 per week. Rent £110 per annum. Lease 17 years. Price £450. A fine opportunity for a beginner. Fo. 110.

A GREAT BARGAIN £350.

LONDON, near—Large Riverside Town. Fully equipped Theatre. No opposition. The net profits under poor management, and open only three days a week, are £250 per annum. Rent only £35. A rare chance for a beginner. Fo. 120.

S.W.—A newly-built Theatre, costing over £5,000. Capacity nearly 600. Takings last month £250. £2,000 cash and balance on mortgage includes going concern and everything of the best. Long Lease. Ground Rent £250 per annum.—Fo. 102.

WEST-END.—One of the highest class small Theatres, in one of the best main streets in the West-End of London. Holding about 200. Price for the whole place, as a going concern, £1,500. A bargain.—Apply, Harris and Gillow, as above.—Fo. 123.

S.W.—Theatre, seating 350. Main road. Takings average £48 per week. Licensed for Music, Dancing, and Cinema. Rent £200 p.a. Price £1,000, or the Freehold would be sold.—Box No. 119, **THE CINEMA**.

W.—Well-established Cinema Theatre, in excellent position, for Sale, showing a net profit of £500 p.a. under management. Rent only £200. Lease 21 years. Price £1,100, which includes everything. Ample room for extension.—Box No. 107, **THE CINEMA**.

E.—Going Concern, seating 224. Property available for extension. Taking £200 per week. Rent £2 10s. per week, including rates and taxes. Price £500. Owner taking larger hall.—Box No. 104, **THE CINEMA**.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £500 p.a. Part of the Premises at present produce £130 p.a.—Box No. 109, **THE CINEMA**.

S.E.—Going Concern, fine position, seating over 300. Net profits about £420 p.a. Ample room for extension included. Rent £105 p.a. Small premium.—Box No. 112, **THE CINEMA**.

E.—Main road, comprising large Hall, seating 500. Shops and Premises producing a Rental of over £800 p.a., and a Suite of Rooms, producing £500 p.a. Takings for last year were over £3,750. Lease 80 years. Ground Rent £206 p.a. Price £14,500.—Box No. 118, **THE CINEMA**.

WEST SUBURB.—Exceedingly well-built Cinema Theatre, in fine position, seating capacity 700. Cost £4,000. Fully licensed. Will be let at £300 p.a., subject to a premium of £1,500.—Box No. 121, **THE CINEMA**.

N.—Theatre, having a seating capacity of 200, with standing room for 50. Could be enlarged to hold another 100. Established 3 years. Music and Dancing licenses. Rent £90 per annum. Small premium.—Box 100, **THE CINEMA**.

S.W.—Fully-licensed Cinema Theatre, seating 500. Rent £265 p.a. Lease 9 years. Situate in very busy street. Premium £300. A very remunerative investment.—Box No. 106, **THE CINEMA**.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, **THE CINEMA**.

S.E.—Rare chance for a beginner. Holding 300. Net profits £200 p.a. Price £150. Low Rent.—Box 115, **THE CINEMA**.

N.W.—Going Concern, seating 400. Taking £25-£30 per week. Rent £260 p.a. Price £750. £500 cash. A bargain.—Box 114, **THE CINEMA**.

E.—Theatre, in a good main position, having a seating capacity of 1,500. Price £2,500. Rent £1,500.—Box No. 116, **THE CINEMA**.

E.C.—Fine position, main road. Going concern. Holding 600. Net profits average over £600 p.a. No opposition. Rent £260 p.a. Price £750.—Further particulars of Harris and Gillow, Cinema Property Agents, 451A, Oxford Street, W. Fo. 280.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent on long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 108, **THE CINEMA**.

LONDON, S.W.—Rent £120 p.a. Lease 7, 14, 21 years. Price £150. Seats 200. Established 2 years.—Box No. 301, **THE CINEMA**.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, **THE CINEMA**.

BUILDING SITES. LONDON AND SUBURBS.

VALUABLE Site for Disposal, West of London. Situated in one of the best thoroughfares. Frontage 80 ft., depth 68 ft. To be sold at a very low price to close a trust estate.—Box 154, **THE CINEMA**.

BUILDING SITES. LONDON AND SUBURBS.—Continued.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £30 per annum; or price, Freehold, £900.—Further particulars of the Sole Agents, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 128.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £27,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a. Apply, Box 162, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Fo. 157.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 32 ft., depth 123 ft. On Lease at £235 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining S. Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Apply, Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 179.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

E.—Site, 50 yards from station, 35 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Apply, Harris and Gillow, 451a, Oxford Street, W. Fo. 167.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 30 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Apply, Harris and Gillow, 451a, Oxford Street, W. Fo. 169.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 156, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 2s. per foot frontage.—Box 309, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 152, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451a, Oxford Street,
have the following
FOR SALE.

BOW ROAD.—In best position. Excellent site, with a frontage of nearly 50 ft. and depth of 80 ft. Especially suitable, owing to its excellent position in the middle of a very busy trading spot, for a Cinema Theatre. The price for the Freehold, including two Shops let off and bringing in £160 per annum, is only £3,000. The site for a theatre would probably be let.—Fo. 129.

MAIN Road in Streatham. Splendid position. Frontage 162 ft., and a return frontage of 232 ft. Ground Rent £450 p.a., or Freehold would be Sold. A grand opportunity to build a handsome Theatre in a populous neighbourhood.—Fo. 134.

A VALUABLE SITE to Let, near Holborn, in a main street. Frontage 110 ft., and area about 5,000 sq. ft. Lease 98 years. Price £165 13s. 4d. p.a.—Fo. 140.

S.W.—Premises suitable for converting in one of the finest positions. Buses stop almost outside the doors. Thousands pass daily. Frontage 70 ft.; depth 115 ft. On Building Lease at a Ground Rent of £400 per annum, and a premium of £10,000.—Fo. 142.

E. SUBURB.—Site, situate in the high road, and next to library and town hall. Frontage 200 ft., depth 110 ft. Nearest opposition would be two miles distant. Price £12 per ft. Freehold, or would Let on Building Lease at a Ground Rent of £130.—Fo. 124.

S.W.—An excellent corner Site, in a good position, 60 ft. by 56 ft. Price, Freehold, £2,000, or on Building Lease.—Apply, Harris and Gillow, as above.—Fo. 143.

NEAR Piccadilly Circus.—Main thoroughfare, in midst of theatreland. A Cinema Theatre capable of seating about 2,000 can be built, together with Shop Property, Offices, &c. A net profit of £12,000 per annum should easily be obtained. Ground Rent £5,000 p.a. Estimated cost of building £45,000.—Apply, J. L., 34, Southwold Mans., Maida Vale, W. Fo. 147.

W.—A fine Site, in a beautiful position. Would accommodate 11 Shops, which would bring in a yearly rent of, say, £2,100 p.a., and would still leave an area of about 5,040 sq. ft. to build an imposing Theatre. An exceptional opportunity.—R. W., 138, Lillington Street, S.W.

W.C.—Premises specially adapted for a Cinema Theatre, and easily converted. Frontage 100 ft., depth 100 ft. Rent £850 p.a. Lease 23 years. Premium £2,500.—Box 138, THE CINEMA.

PLANS have been prepared to erect a high-class Picture Theatre in Acton. The Site is in the main street, and 42 ft. by 100 ft. Will be Let at a Ground Rent of £350 p.a. Freehold would be Sold. A bargain.—Box 144, THE CINEMA.

E.C.—Two Sites for Sale as a whole. Total area of 1,463 sq. ft. Ground Rent £19. Price £3,200, or might be Sold separately.—J. E., 887, Fulham Road, S.W. Fo. 125.

SUBURB, S.W.—A fine corner Site, in a good position. Area 3,250 square ft. Price, Freehold, £1,250, or would Let on a Building Lease at £60 per annum.—Apply, Harris and Gillow, Cinema Property Agents, 451a, Oxford Street, W. Fo. 133.

BUSY shopping thoroughfare in Stratford.—Splendid position. Excellent opportunity to acquire a fine Site, 40 ft. by 121 ft. Ground Rent £70 p.a. Small premium.—Box 130, THE CINEMA.

SUBURB, N.—Site, in a good position. Trams pass the front. Frontage 65 ft.; depth 100 ft. Price, Freehold, £6,500.—Helliwell, 110, Nibthwaite Road, Harrow. Fo. 176.

IN one of the best positions near Tottenham Court Road.—Buses, tube station, and busy junction. 52 ft. by 175 ft. High-class Cinema Theatre badly needed in the district. £750 p.a. on a 99 years' Lease.—Further particulars of Harris and Gillow, Cinema Property Experts, 451a, Oxford Street, W. Fo. 131.

SUBURB, S.E.—Site, frontage 52 ft.; depth 220 ft. Price, Freehold, £1,800, or on Lease at £90 per annum.—Box 137, THE CINEMA.

HARROW ROAD.—Premises with an area of 26,433 ft. Price £5,000. Ground Rent £232, or would be Let at £750 per annum. Lease 46 years.—Box 127, THE CINEMA.

EXCELLENT SITE, situate in Goswell Road.—Producing a Rental of £100 p.a. Possession can be had, and Cottage at the rear can also be acquired.—Apply, Box 145, THE CINEMA.

W.C.—Fine Site, in one of best positions in London, having two frontages of 215 ft. and 61 ft. Area 16,000 sq. ft., on Building Lease.—Box 141, THE CINEMA.

PADDINGTON.—A very fine Site of 16,000 ft. At present occupied by an excellent building, which could easily be converted. Will be Let at a Ground Rent of £700 a year with a premium, or the Freehold would be Sold.—Box 132, THE CINEMA.

HACKNEY.—An Island Site, in the very finest position, suitable for a Theatre to seat 1,000. Low Ground Rent of £250 p.a. and a small premium. A bargain and an unusual opportunity.—Box No. 146, THE CINEMA.

GOLDER'S GREEN.—Prominent position. Site 40 ft. by 100 ft. Ground Rent of £70 per annum, on long Building Lease.—Box 139, THE CINEMA.

E.C.—Site, 9,650 square ft. Building Lease 80 years. Ground Rent £300 per annum. 48 ft. by 235 ft.—Box No. 183, THE CINEMA.

S.E.—Magnificent Site, in an excellent position, capable of a Picture Theatre seating 1,250. Frontage 75 or 115 ft.; depth 120 ft.—Box No. 367, THE CINEMA.

BUILDING SITES.**LONDON AND SUBURBS.—Continued.**

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box 177, THE CINEMA.

A **PROMINENT SITE**, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Apply, Box 181, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box 182, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 186, THE CINEMA.

A **CTON.**—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box 188 THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box 175, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

E **ALING.**—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES.

HOME COUNTIES.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

B **UCKS.** Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Fo. 194.

B **ERKS.**—Large town. Cinema Theatre, with a holding capacity of 700. Net profit £300 p.a., under management. No opposition. Rent only £22 12s. p.a. £450 will purchase everything, including piano, machine, seating, &c. A great bargain.—Fo. 193.

H **ERTS.** St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Fo. 311.

H **ERTS.**—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Apply, Harris and Gillow, as above. Fo. 190.

M **IDDLESEX.**—Well-established Cinema Theatre, in the High Street of an important town, for Sale. Price £2,500 Copyhold. Present profits £250 p.a. under management. Fitted with stage, restaurant, bar, manager's office, kitchen, pay office, &c.—Box No. 191, THE CINEMA.

E **SSEX.** Going Concern, in a well-known and popular seaside town. Seating capacity for 500. A large sum of money has been spent in redecorating, and everything is up to date. Takings average £50 per week. Licensed for Cinema and Music. Rent £300 per annum. Lease 18 years. Price, £1,100.—R. W., 138, Lillington Street, London, W. Fo. 192.

S **URREY.** Rent £100 p.a. A bargain. Seating 500. Net profits £370 p.a. Small premium.—Box No. 196, THE CINEMA.

SOUTH OF ENGLAND.

K **ENT.**—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Box No. 200, THE CINEMA.

S **OUTHAMPTON.**—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
of 451a, Oxford Street, W.,
HAVE THE FOLLOWING FOR DISPOSAL.

S **USSEX.**—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Fo. 199.

S **OUTHAMPTON.**—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Fo. 204.

S **USSEX.**—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

S **USSEX.**—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

K **ENT.**—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Box No. 197, THE CINEMA.

B **RIGHTON.**—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,500 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

NORTH OF ENGLAND.

Y **ORKSHIRE.**—Large town, population 20,000. Net profit £1,100 p.a. New building, fully equipped, stage, scenery, effects, machines, &c., &c. Own electric plant. Rent £525 p.a., or price for long Lease £3,100 (£1,900 of which can remain on mortgage), subject to a Ground Rent of £78 p.a. A bargain.—Box No. 223, THE CINEMA.

Y **ORKS.**—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

D **URIHAM.**—Theatre, seating 500, situate best part of a large town. Taking £15 to £16 per week, but with good management this could easily be doubled. Rent £130 per annum. Price £320. Owner has other interests.—Box No. 217, THE CINEMA.

Y **ORKSHIRE.**—Theatre with a holding capacity of 3,000. Situate busy spot in large town. Part could be let off as a Billiard Hall. Erected at a cost of £4,000. Frontage 230 ft. Ground Rent £133 per annum. Cash £400.—Box No. 206, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

L **IVERPOOL.** Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Fo. 216.

Y **ORKSHIRE.**—Newly-built Theatre, seating 700 to 800. No other hall in the town. Price £2,600.—Fo. 208.

H **ULL.**—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops Will undoubtedly prove a great success. Price, Freehold, £1,800.—Fo. 209.

L **ANCASHIRE.**—Theatre in a large town, population over 90,000. Average takings £48 per week, but has been much higher. Rent £950 p.a., including rates, lighting, heating. Price £650.—Apply, Harris and Gillow, as above. Fo. 221.

L **ANCS.**—Going Concern, seating 800. Established 4 years. Population 100,000. Taking £20 per week. Rent £78 per annum. Price for everything £400. A bargain.—Box No. 221, THE CINEMA.

Y **ORKS.**—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000; or Sell it as it stands for £2,000. A fine opportunity.—Box No. 213, THE CINEMA.

D **URIHAM.**—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 337 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 205.

A **GREAT BARGAIN.**—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 999 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

B **RADFORD.**—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box 220, THE CINEMA.

L **ANCASHIRE.**—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

Y **ORKS.**—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 219, THE CINEMA.

Y **ORKS.**—Site, 6,840 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500. Freehold.—Box No. 210, THE CINEMA.

L **IVERPOOL.**—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be Let at a low rent. A splendid opportunity.—Box 212, THE CINEMA.

L **IVERPOOL.**—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Fo. 218.

D **URIHAM.**—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

MIDLANDS.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000. Freehold. —Box No. 231, THE CINEMA.

HARRIS AND GILLOW.
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600. Fo. 230.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Fo. 227.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

NORTHANTS.—Picture Palace, 90 ft. by 97 ft., seating 750. Large town, with 100,000 population. Average takings £60 to £100 per week. Price for Freehold, including the Theatre as a going concern, £3,000, or Lease would be granted for a premium of £500 and £300 per annum. Very good investment.—Box No. 229, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAH INDUSTRY.



No. 19. VOL. II. [New Series] WEDNESDAY, FEBRUARY 19, 1913. [Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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A BIG SURPRISE
NEXT WEEK

TO OUR READERS.

Owing to pressure on our space we have been compelled to hold over several letters and articles, Operators' Page, etc., etc.

OUR VIEW OF THINGS.

A Sunday Question Solution.

They have a practical way of looking at things at Southport. In this district the cinema theatres have been granted 7-day licences both under the Cinematograph Act and for music and dancing. As in other localities there is an agitation raging amongst the unco guid to close down Sunday picture exhibitions. We are extremely glad to find, however, that even should the members of the Watch Committee, which is the licensing authority under the Cinematograph Act, 1909, succumb to the blandishments of the rational Sunday opponents there is still a chance of salvation for those who have invested their money in cinema theatre property. At the recent Licensing Sessions, when the music and dancing licences were renewed, the chairman of the Bench took advantage of the occasion to point out that even if the Watch Committee restricted the licences granted by them to six days, it would still be open for exhibitors to apply to the Bench for a Sunday music licence. For this kindly solicitude the thousands of visitors who patronise Southport, as well as the residents, have cause to be thankful.

The Child and the Picture.

The crusade which originated in Darlington with the object of depriving members of the younger generation under 12 years of age of the enjoyment of the picture palace, has extended to Manchester, Liverpool, and Scarborough, in each of which places the authority responsible for the framing of regulations under the Cinematograph Act has passed resolutions, either prohibiting those of tender age from visiting the cinema theatre at all unless under the control of their elders, or, where the two-houses a night system is in vogue, from attending the second show. We are, of course, quite alive to the fact that it is necessary to safeguard the juveniles, but it cannot be argued that the Cinematograph Act, 1909, a measure which was framed in the interest of public safety and in those interests alone, as its preamble specifies, was ever intended to be used as a lever for imposing all sorts of idiotic conditions entirely outside the scope of the Act. Had a wise legislature ever intended to prevent members of the younger generation from taking innocent recreation inside a well-conducted

place of entertainment it had the means of so doing when the Children's Act was under discussion in the House of Commons. So far from then introducing any prohibitory clauses, members of that House confined their energies to fixing the number of attendants, &c., necessary for the safety of the young in theatres and other public resorts. We wonder whether the licensing justices of the towns we have mentioned would take their medicine quietly if regulation were to be imposed to prevent their children from attending At Homes, evening parties, private theatricals, and the like where they find pleasure. It might, too, be argued with equal force that some benches of magistrates would be better employed in securing a more strict application of the half-timer's clauses in the Acts which govern child labour. Probably if this were done greater public benefits would result than by preventing children of 12 or 14 years of age spending an hour or two in healthy surroundings. But perhaps the civic fathers of Liverpool, Scarborough, Manchester, and Darlington consider the

streets with their pernicious environment are preferable to the cinema theatre. Truly there is no accounting for tastes, as the old woman said when she kissed the cow.

The Picture Theatre Champion.

We heartily commend the writer of the following epistle which appeared in a local newspaper last week. It was signed "A Champion in a Right Cause," and was dated from Thornton Heath:—

"At the risk of being thought eccentric or fanatical, I again put in a plea for the 'pictures.' I am told they are too sensational, and that they are damaging the ordinary theatres. To the last fact I can only say that it is a good thing, judging by the pieces now, alas, often put on the boards, to wit, 'The Pink Lady,' &c. What good can such pieces do the minds and morals of the masses? Let the theatres, I say, look to themselves and compete with the despised picture palaces in this matter of improving the minds of men.

"Of course, I know that there are palaces and palaces—I refer again to the pictures—but those of our borough of Croydon stand high in good tone. Let the critics think a little. Those gifted companies who act for the camera, do they ever know the glamour of the footlights or the applause of an audience except that of managers and operators? No; they travel miles by land and water, and in many cases risk their lives. The pictures are even denounced from the pulpit. I heard them spoken of by a clergyman in a tone of contempt as the 'so-called living pictures.' All I can say is that 'Les Miserables,' as put on two weeks back at our own dear little theatre in Thornton Heath, very likely did as much good as many a sermon, and might perchance teach many Anglican clergy a lesson of forgiveness and forbearance.

"There are exquisite minds amongst the managers and actors and actresses in these companies; of that I am convinced. But there! it is waste of time talking to some people. To them the pictures are only pictures and nothing more.

"I appeal lastly to those of a 'religious turn of mind.' To such people 'Les Miserables' must have appealed strongly—the love and kindness of the good bishop towards the poor man hounded down by the merciless hate of his fellow men, taught its own lesson. Let us all take a lesson and resolve afresh to see 'Sermons in stones and good in everything,' and may God, who has given us all senses and intellects to enjoy all the wonders of this artistic and scientific creation, may He, the Divine Creator, bless the picture palaces."

OFFICIAL NOTICE.

CINEMATOGRAPH EXHIBITORS OF YORKSHIRE.

To all interested.—Will they please attend a General Meeting, which will be held at the **GRAND CENTRAL HOTEL, BRIGGATE, LEEDS**, on Friday, the 21st February, 1913, at 11.30 o'clock a.m.

Any information desired may be had from—
WILLIAM CLAYTON (Hon. Sec.),

Incorporated Accountant,
72, ALBION STREET, LEEDS.

THE SUNDAY QUESTION.

THE COMING ELECTIONS.

FURTHER IMPORTANT PRONOUNCEMENTS UPON OUR LETTER BY MEMBERS OF THE
L.C.C. AND THE M.C.C.



LETTERS of congratulation and praise continue to reach us for our ideas and our methods of adopting them on behalf of the trade and exhibitors in particular. For the last three months we have been telling exhibitors to hurry up and do something to help themselves, but, individually, they have not done anything, and only after we adopted our strenuous methods has something been attempted. Some theatre proprietors met and formed a Sunday Defence League—with a committee—another exhibitors' protection society, and another committee, which is, I think, a mistake. The Exhibitors' Association can do all that is required to protect its members, otherwise, why is it in existence? One association with a large membership can do all that is necessary for the protection of exhibitors, and a half a-dozen other small ones will only prove to be obstacles. It was just the same with the Automobile Association and the Motor Union, both having been formed for the protection of the motorist. Result—it was found, after wrangling galore, that two organisations were a mistake, and it is now all vested in the A.A. Instead of one strong body fighting in the interests of motorists, two separate bodies were wrangling with each other and endeavouring to prove to motorists that they were the best to join—fighting for membership, not to protect their interests. It is not even yet settled, and until they get a long pull, a strong pull, and all together, by the R.A.C., the Motor Club and the A.A. motorists will not get justice. So, it will be the same with the exhibitors, and it was unwise and entirely unnecessary to form any other societies, leagues, or committees. The chiefs of the Exhibitors' Association, whom I have seen, are in entire agreement with me.

In addition to this ill-advised step, at the second meeting that took place last week a more unwise one was taken. I am informed that at the meeting they were told that The Cinema News had, about a week previous to the said meeting, written to every member of the L.C.C. and the Middlesex C.C., and were already in possession of a large number of replies (which were published in our last week's issue). Yet, in spite of this, it was decided to imitate our example and do the same thing. If this *has* been done, no doubt replies

that have been received (if any) will have referred them to THE CINEMA. What a ridiculous thing to do in face of the knowledge they had! And then I heard of another still more silly suggestion, viz.:—It was suggested that the Middlesex C.C. should be asked not only to allow Sunday opening, but to agree that *all* the receipts should belong to the theatre proprietor. I feel sure that such a suggestion has emanated from very few exhibitors, and is not shared in any way by the body of Middlesex showmen, but in daring to suggest such a thing in face of the serious opposition in the Middlesex C.C. against Sunday opening at all, in any way, and on any conditions, only tends to show that the wise, older, and more experienced heads of the Exhibitors' Association should at once do their utmost to see to it that this new league is disbanded or taken in with the parent association at once; otherwise, harm, serious and irreparable for many years to come, will be done to the cause. Here are we doing our utmost and bringing all our exertions to bear upon the reasonable members of the Councils to see things in a proper light, to allow Sunday opening on terms upon which all those who have an open mind and are not bigoted, nor small nor mean-minded, are willing to agree to, and just as if there are not sufficient difficulties in the way, we get an irresponsible suggestion like that from a mushroom body. No doubt heated speeches were made, minds were inflamed at injustices, fists banged on tables, everyone using the same arguments, we won't stand it, etc., and all in agreement with each other, without pausing or stopping to sober down their minds. Suggestions such as these are moved, which, if made, would probably spell absolute ruin to the cause. Enough said. To return to our efforts.

Amongst our replies we have received one from the Duke of Northumberland. He writes from Alnwick Castle, and simply says:—

"I have no hesitation in saying that I decidedly object to the opening of cinematograph theatres on Sunday."

Well, the castle is a noble pile. The Duke himself does not need Sunday cinema theatres, and no doubt

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he and his *confrères* think that the "play with your thumb" or "sit still and look pious" sort of Sunday is the only sort that will "save our souls." I suppose, really, that is all these fellows who want you to close on Sunday are endeavouring to do—"save your souls." I assume the argument is—be religious on this day; and that if you are not religious you will go to everlasting perdition, fire and brimstone, and your soul will not be saved. That appears to be the only reason that I can see—because we have got over all their arguments against, the seven days' work, suitable films, to be passed by the Censor, and proceeds to go to charity. I wonder if they ever think of the following:—It is more blessed to give than to receive. Charity is long-suffering. Succour the sick and the needy. Do they ever think of the unbounded good that has been done, and is being done, by the charities of the cinema theatres to help the aged, the infirm, the sick, the needy, the cripples, and the orphans?

I reproduce our suggested slide to be shown on the screen to help candidates in favour of Sunday opening as follows:—

"Vote for Mr. J. O. Smith.

He favours Sunday opening of cinema theatres.

Put this to *his* name on the card X."

Many of the members of the councils state in their letters to me that "it keeps the people out of the public-houses," and I cannot think that the going to cinema theatres instead is going to be any detriment to the saving of souls, nor because persons go to see a tale told by the depicting of pictures on a screen that it will do any harm from a religious point of view. Otherwise, if you will not allow them to see a tale told, it is a very small step to command them not to read a tale in a book. Ah, you say, the book is not printed on Sundays—neither is the film. Oh, but you have Sunday labour. So you do with the papers printed for you to read on Monday, the trains, trams, hotels, restaurants, golf links, motor garages, boat-houses, sails in the "Skylark" at Brighton, Sunday excursions, waggonette rides in all the holiday resorts, piers on Sundays, concerts, and so on, but I haven't the room to include all. It is really too absurd, and if the masses will vote for such people as are mentioned in our list as "against Sunday opening," who really don't know the wants and requirements of the people, because they have not mixed with them and have not the necessary knowledge, well, then, it's their own fault. We have not all of us, libraries with valuable books of all kinds and descriptions to while away our time; we cannot all afford a long course dinner or supper with expensive cigars and port and a constantly changing house party to chat with, billiard tables to play on, and motor-cars for delightful runs in the country in the gloaming of a Sunday evening. What, then, you, who

live in entirely different atmospheres and surroundings, with bottomless coffers and retinues of servants, how can you reasonably dictate to the masses as to how they shall spend the evening of their only day of rest? Your only answer is, They elect me to govern them, to dictate to them, and to command them. Very well, then, before you get there again, tell them what you mean to do; tell them that you are not going to allow them to have a gentle, quiet, and rational hour's amusement on Sunday evening, and see then whether they of the twentieth century are going to be coerced by men who ought to know what their electors want but don't.

Many have not replied to our letter of inquiry, many have. Those who have not replied know the reason why; we don't, neither do their electors. Those men, however, who are desirous of retaining their seats want votes, and electors who visit theatres on Sunday evenings will willingly give theirs if they are informed that "Sunday opening will not be objected to." Therefore, before electors give either party their votes—i.e., those whose names are not in our "In Favour" column, write to all those putting up, and if none are in favour, put up a man of your own, and get every visitor to your theatre to put his name down as willing to vote in his favour. We have received a good many letters on the Party question, some stating that the Progressives, who voted against Sunday opening, are now stating that they are in favour, and some specifically mentioning names. The Daily Chronicle and Manchester Guardian are both Party papers, and rather took up the cudgels for the Party they represent against our work on behalf of Sunday opening. They may, therefore, have thrown—unintentionally, perhaps—a little light on the subject in this respect. We have written pledges, and that is enough for us. Of course, in cases where both Moderates and Progressives signify their readiness to vote in favour, then electors can choose as they would in the ordinary way, without considering the Sunday question.

In addition to the new league mentioned at the beginning of this article, there is another one formed, called the Independent Sunday Cinema Association, who have sent me a circular. They take Party sides, and ask for votes for the Municipal Reform Party, stating that the Progressives will shut you up. I can only repeat, whether they be of one Party or the other, those whom we give in our lists as "in favour" we have written pledges from, and the exact wordings of their pledges are published in last week's CINEMA and in this week's, below. There is much more that I would write on the subject, and on the letters I have received, but I do not think there is any necessity. We have done our little for the benefit and protection of the trade. We leave others to do the rest. Remember, this is *your* opportunity. It's for three years. Don't be sat upon. Municipal Government is supposed to be

self government. Do you want to open or close on Sundays? If open, see to it; see to it, I say, that your self government governs you in the way you want, and if the man who wants to be elected won't promise you he will do so, well, then, see that he doesn't get there. Show him, no crankiness, no narrow-mindedness for you. Let him go back and start afresh on his rural district council to manage the affairs of the village, and decide on the vital points as to who shall keep the key of the fire pump, or how many times per week the village cesspits shall be emptied. I feel sure the local bumpkin will look up to him with more respect than you do—at any rate, he will touch his cap to him when he passes, and he does like that—because it proves he is a somebody.

S. H.

LONDON COUNTY COUNCIL.

MISS HENRIETTA ADLER (Central Hackney):—"I beg to state that while I am anxious that Sunday labour should be restricted as much as possible, I am prepared to vote for the Sunday opening of cinematograph theatres, provided that the films are subject to proper restrictions, the profits are devoted to charitable purposes, and employees receive one day's rest in seven."

ALDERMAN F. R. ANDERTON:—"I am entirely in favour of the Sunday opening of cinematograph theatres, subject to proper restrictions, most of which seem to be embodied in the text of your letter."

MR. JOCELYN BRANDON (Hammersmith):—"I may say that as a member for some eleven years of the Theatres, &c., Committee, and for some time its vice-chairman, I have given careful attention to the question of opening cinematograph theatres on Sundays, and I have always been in favour thereof, subject, of course, to the rules and regulations of the London County Council being strictly adhered to."

MR. F. BRIANT (North Lambeth):—"In reply to your letter re Sunday opening of cinematograph theatres, I am not in favour of closing these, subject to strict rules, that shall ensure (1) one day's rest for each employee; (2) they shall not be open for purposes of private profit. I may add that a censorship of films is desirable, as some I have witnessed are, in my opinion, altogether undesirable to be witnessed by children."

MR. DAVID DAVIS (North Kensington):—"I am in favour of the Sunday opening of cinematograph theatres (subject to their showing only those films that have been passed by the censor), and on the condition that the receipts taken on that day (less, of course, running expenses) shall be given to one of the charities, and on the further condition that one day's rest in seven is secured to the employees."

MR. J. C. DENISON-PENDER (South St. Pancras):—"I may say that as a member of the Theatres Committee and of the L.C.C., I have always supported the opening of cinemas on Sunday under the present regulations of the L.C.C., and shall continue to do so."

BARON DE FOREST, M.P. (Kennington):—"I am strongly in favour of the Sunday opening of cinematograph shows. For, while I am convinced of the necessity of securing that every worker shall have one day's rest in seven, I feel that this must be so arranged as not to impose unreasonable restrictions on the whole community by making that day the same for every body. I consider that cinematograph shows fulfil a very useful educational purpose, and offer a pleasant recreation on the one day of the week which for all but the leisured classes is the only opportunity for relaxation."

MR. GEORGE DEW (South Islington):—"Yes, subject to the regulations of the Council being observed."

MR. J. W. DOMONEY (City of London):—"I am of the same opinion as Mr. Hubert Greenwood in regard to the opening of cinematograph theatres on Sunday. I do not remember having received any previous communication from you on this subject."

Mr. E. G. EASTON (Fulham):—"I support the Municipal Reform policy of the L.C.C. as existing."

MR. R. C. K. ENSOR (Poplar):—"I am in favour of cinemas being open on Sunday, provided the prohibition against employing any employee on seven days in a week is effectively enforced."

MR. C. URQUHART FISHER (Norwood):—"I am in favour of the Sunday opening under present conditions."

ALDERMAN THE RIGHT HON. W. HAYES FISHER, M.P.:—"I am retiring from the L.C.C. after the election in March next, having completed the period of my aldermanship—i.e., six years. While I have been a member of the Council I have been a supporter of the present policy of allowing the opening of cinema theatres at certain hours on Sundays under regulations which are particularly directed to securing that everyone employed shall have one day's rest in the week, and that the profits shall go to charities."

MR. THOMAS GAUTREY (Peckham):—"I am generally in favour of the existing arrangements respecting the Sunday opening of cinematograph entertainments. I think it is essential that the following conditions shall be satisfied:—(1) That every employee shall have one day's rest in seven. (2) That the whole of the profits shall be devoted to charities. (3) That there should be strict censorship of the films used."

MR. G. H. HUME (Greenwich):—"I support the present policy of the London County Council with reference to the opening of the cinema theatres on Sundays."

MR. H. L. JEPHSON, J.P. (West Islington):—"I have anxiously considered the question you ask my opinion about—that of cinema theatres being open on Sundays. Subject to the revised regulations of the Council being strictly enforced, I think they might be allowed to continue being open on Sundays. Undoubtedly, there are many objections, but what weighs greatly with me in this matter is the fact that their being open is subject to the condition that no intoxicating liquor shall be sold or consumed on the premises; and, further, that they are a counter-attraction to the public-house, and so make for temperance. I shall feel obliged by your publishing my letter in full."

MR. CHARLES JESSON (Walworth):—"I should have thought it unnecessary for you to have written me on this subject, seeing the position I have always taken up on this matter. However, as you insist upon an answer, I may point out that I am the London secretary of the Amalgamated Musicians' Union, and I realise that whatever happens with regard to the Sunday opening of picture shows, and other places of amusement, it will be a long time before music on Sundays is suppressed. As you cannot have music without musicians, it follows naturally that it is a matter of indifference to the professional musician whether he accompanies pictures, songs, instrumental solos, or anything else on Sundays. As a matter of fact, we hope that before long all the great musical classics that are played on Sundays will be illustrated with animated pictures, so that the great British public will be able to understand their meaning, instead of being bored to death with them, as they are now. At the same time, we are going to demand our right to dispose of our Sundays in our own way, so long as in so doing we do not injure the business upon which we all depend for our livelihood. We are also up against some of these—so-called—charities that are exploiting the entertainment industry under the present conditions. Genuine charities will always have our full sympathy and support."

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MISS SUSAN LAWRENCE (West Marylebone):—"I am in favour of the Sunday opening of cinema theatres, provided that one day's rest in seven is secured to all employees."

MAJOR LEWIS-BARNED (South Paddington):—"I am not opposed to the Sunday opening of cinematograph theatres in the terms mentioned in your letter."

MR. F. ST. JOHN MORROW (Norwood):—"I shall not oppose the opening of cinema halls on Sundays, provided the present regulations are strictly enforced."

ALDERMAN G. K. NAYLOR:—"In reply I might state that Mr. J. Bruce (my colleague) and myself are both in favour of the Sunday opening of cinemas being continued as at present, subject to the Council's regulations, feeling that they often provide a means of instructive entertainment from which many workmen and their wives are debarred, by circumstances, from attending during the week."

MR. W. H. PAXNELL, J.P. (City of London):—"As a vice-president of the National Sunday League since its inception, I am not opposed to Sunday opening; that the revised regulations of the Council relating to the Sunday opening of cinematograph theatres shall be strictly enforced."

MR. A. B. RUSSELL (Central Finsbury):—"There is, in my opinion, a large body of public opinion in favour of the continuance of Sunday opening of cinematograph shows, under proper regulations, and I am in accord with that view."

MR. J. SANKEY, K.C. (City of London):—"As vice-chairman of the Theatres and Music Halls Committee of the L.C.C., I have spent many hours in arranging to license such cinematograph halls for Sunday performances as would comply with the Council's regulations; this has not always been an easy task, and Sabbatarians have been given cause of offence by breaches of these regulations. My committee lately brought up new regulations, which ought to have satisfied the most scrupulous, and it was only on the threatened opposition of the Progressives that they were not passed, hence we have had to leave things *in statu quo*. Sir John Benn and his party, finding that there is strong resentment in the poorer boroughs to the attitude of himself and his Nonconformist conscience, now at the last moment profess themselves as not opposed to Sunday opening, an amusing *volt-face*. For myself, I have never seen the justice of allowing clubs for rich men to be open all Sunday, and grudging reasonable recreation for the less favoured classes, and I shall certainly continue to oppose any attempt to close these theatres on Sunday evenings."

MR. A. J. SHEPHEARD (Central Hackney):—"Personally I regret the growing tendency that there is to use Sunday as a day of amusement, rather than a day of worship, but, as a member of the County Council, I am bound to admit that there is a desire on the part of a large number of people that cinematograph theatres should be open on Sunday. I am therefore prepared to vote for Sunday opening, subject to proper restrictions as to the films used, and provided that the profits shall be devoted entirely to charitable purposes."

MR. ISIDORE SALMON (Hammersmith):—"I am, and always have been, in favour of allowing the opening on Sunday of cinematograph theatres under suitable regulations."

MR. E. SMITH (North-East Bethnal Green):—"I am in favour of the present arrangements."

MR. C. STETTAUER (Mile End):—"If it is made a rule that no employee shall work more than six days a week, I am not against cinemas opening on Sunday, and support the present policy of the Council."

MR. R. L. STUART (Rotherhithe):—"I am not in favour of the opening of cinema theatres on Sundays."

ALDERMAN HENRY WARD:—"I am in favour of the opening of cinemas on Sunday, of course, under the restrictions already imposed by the London County Council."

MR. HOWELL J. WILLIAMS, J.P. (South Islington):—"My vote has always been for the present policy of the Council, and it will continue to receive my support. It is for the management of all theatres, music halls, cinema, and concert halls to see to it, that Sunday opening is not overdone, and that it is reasonable, and to meet only a proper demand for rational recreation suitable for Sunday, and not exercised wholesale, but having regard to real requirements of any district, and that Sunday opening is not developed for private gain or by way of profit."

MR. ALBERT WILSON (West Southwark):—"Public men should labour to brighten the lives of the workers, and to give them every educational advantage. With this end in view, I consider you have a great opportunity in this direction, and if a high standard is maintained, and the new regulations of the L.C.C. strictly carried out, shall continue to support same."

MR. A. W. YEO (Limehouse):—"I am in favour of the L.C.C. having full control over all cinemas and theatres, and I shall hold myself free to criticise any arrangements made in connection therewith."

MIDDLESEX COUNTY COUNCIL.

MR. N. D. ALLBLESS:—"I have received yours of the 13th inst., re opening of cinema theatres on Sundays, and regret not having replied to your previous letter on the subject as, unfortunately, I happened to have mislaid it. As regards the question of opening cinema theatres on Sundays, I am entirely opposed to such opening, and have, as a member of the Middlesex County Council Licensing Committee, consistently opposed the proposal. Apart from the fact that such performances seriously interfere with the due observance of the Sabbath, my main objection to it is on the ground of its involving Sunday labour for the employees. I know it is urged that no employee is forced to work seven days in the week, but I have no doubt in my mind that *in practice* it would not be so, as any employee declining to work on a Sunday would be sooner or later dismissed on other grounds, and, competition for employment being so keen, others would be employed who, for the sake of extra wages, would not hesitate to work all the week, including Sunday. Then, again, if cinema theatres were allowed to be open on Sundays, there is no reason why music halls should not be allowed the same privilege, and if this were done, a very large number of people would be practically deprived of one day's rest in the week, which is absolutely necessary from every point of view. Except that they wish to make enormous profits, by Sunday openings, at the expense of the health and well-being of a very large class of hard-working people, I can see no reason why owners of cinema theatres so persistently insist on not closing on Sundays. It seems to me most unfair that for the sake of gain to a few many should be forced to labour and suffer. I may mention that our District Council are strongly opposed to such opening, and I quite agree with their decision."

MR. C. L. ATTENBOROUGH:—"Personally I should prefer that all cinematograph shows should be closed on Sundays. But I am opposed to prosecuting or penalising persons on this or on any other ground in which a religious question is involved. In such matters other people have quite as good a right to their opinions on preferences as I have to mine. I am not likely to be opposed at the approaching County Council (Middlesex) Election, and I should not like this question to be raised at present in my district (Staines)."

MR. HENRY BARRASS:—"I need hardly say that I am in favour of Sunday opening for cinemas. My very recent strenuous support (already given as a member of the Middlesex County Council entirely supporting the opening of cinemas on Sunday) endorses this. My reasons are:—Closing of cinemas would, I think, drive a very great number of people to the public-house. The cinemas are clean, educational and suitable for the enjoyment of the great mass of people whose only time is Sunday. The cost of an evening at a cinema is comparatively small, and quite within reach of the pockets of the class I represent, also the cinema is a very much better place in which to spend a Sunday evening than walking a public highway. The young people, I am sure, would receive much greater benefit and instruction by this class of entertainment, and, as I before said, quite within their reach. I have

WE HAVE NO DEFENCE.

It is not necessary for us to make one. We know that our scheme is economically sound and that our policy will make it a success. Are you going to allow our opposition to prevent you from obtaining your films in the cheapest possible market—restrict your source of supply—and do that of which they are accusing us—form a combine? In the past, attempts on the part of Manufacturers and Renters to impose unfavourable conditions upon showmen have been resisted. Are you going to give them the strength now? Mark our words! If you do you will never cease to regret it. They tell you, and they are quite right, that a combination is bad for you, in an endeavour to blind you to the fact that they are organising one. We have always stood out of an alliance of this kind and do not intend to bow down to one now. Defend your rights by shouting defiance. You will have a strong backing.

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always supported Sunday music at public park. The people like to meet in great numbers, and, to use the phrase of the late John Bright, Sunday was made for man, not man for the Sunday."

MR. W. BEASLEY:—"I may say that the Tottenham Urban District Council is the only council that has sent a resolution to the Middlesex County Council in favour of Sunday opening, and when the matter came before the Middlesex County Council recently, the whole of the Tottenham members voted one way. I hold a very important position as Chairman of the Licensing Committee, and I must, as heretofore, conduct the debate impartially with even-handed justice all round. Don't make one subject the test of a candidate's fitness."

MR. CHAS. BIDDISCOMBE:—"I am in favour of the above being open on Sunday evenings, provided the films shown are suitable to the day, and that the proceeds are given to charity, less expenses."

MR. W. H. CLENCH:—"I am emphatically in favour of cinémas being allowed to open on Sundays, even without the condition that the proceeds are devoted to charity. I do not, of course, object to the funds being so used, but, unfortunately, imposing that stipulation has in some instances led to a good deal of hypocrisy. I may mention I was one of those who voted in the minority against the resolution recently brought before the M.C.C. asking its Licensing Committee to enforce Sunday closing. I am obliged for your offer of support, but as far as I can learn at present there is no opponent in the field for my district. Should there be one forthcoming, I shall be glad to avail myself of your assistance. While having no desire to disguise my position on this question, having some weeks ago spoken at a small meeting at some length in opposition to Mr. Gamble, of the Lord's Day Observance Society, who, I understand, is one of the leaders in the other camp, I do not think it would be good tactics to ask you to publish anything over my name which would be likely to provoke a contest on the subject, considering the present prospect of a walk-over."

MR. W. D. CORNISH:—"I am strongly in favour of the Sunday opening of cinematograph theatres. I have already expressed my views at the Middlesex County Council on this question. I consider it is quite an education, and in my opinion will do away many of the evils that now exist."

MR. D. H. GRIMSDALE:—"I am sorry I cannot support your views, as I am altogether opposed to the opening of places of amusement on Sunday."

MR. B. P. LASCELLES:—"Whatever may be my opinion on the question of Sunday opening, I certainly should not feel justified in using it to coerce others who hold a different view. In the Middlesex County Council I recently suggested that a system should be devised whereby, before a cinema licence is granted or renewed, the opinion of the locality concerned could be gauged—the initiative to come from the locality. In fact, much the same procedure as is adopted by Justices at Brewster Sessions."

MR. HENRY LITTLE:—"I am in favour of the opening of cinémas on Sundays, seeing the necessities of many workers, who get Sunday afternoons and evenings off duty, and who, if weather is wet, are driven to public-houses."

MR. P. B. MALONE:—"I am strongly in favour of the opening of cinematograph theatres on Sundays under the conditions laid down by you."

HIS GRACE THE DUKE OF NORTHUMBERLAND:—"I have no hesitation in saying that I decidedly object to the opening of cinematograph theatres on Sunday."

MR. C. D. ROBERTS:—"I am not in favour of opening any cinematograph show on Sunday with the condition you suggest, 'that the receipts go to charity.' We have had quite enough of that humbug. I am not against cinematograph shows opening on Sundays in certain localities. I have always supported the 'no action' policy, and in the Ealing cases where the District Council and very many residents opposed, there I voted for the endorsement *not to open*. Your help one way or the other will not assist me, but I think the report that is published to the effect that 'we are not going to support the County Council's resolution' may have the effect of driving your friends off the committee in March, and I say the same with the action of the trade in opposing Mr.

Cole, of Wood Green. I do not care a rap about his troubles, but he is too strong for the trade, and he can turn round and put men on the committee that are of his views. Have you thought of this? There is no doubt the Middlesex Licensing Committee has been most moderate in all its actions for years past (and I think I can vouch for 18 years). I am sure in that direction it will not improve, but if your friends are turned out in March in consequence of trade action you may find the new committee a little less lenient."

MR. T. WILD:—"I voted against the opening of music halls, theatres, and cinema shows on a Sunday, and I am still of the opinion that in the interests of the community they are better closed than open on that day."

MR. GEORGE WRIGHT:—"This matter is still under the consideration of the County Council, therefore am not at liberty to express my views."

Owing to pressure upon our space we have been compelled to hold over the tabulated lists referred to above until next week, when we shall publish in three divisions (a) For Sunday opening; (b) against; (c) no view expressed, the names of all the members of the two County Councils in question.

THE LATEST IN TICKET MACHINES.

We have been favoured with an inspection of an improved ticket-issuing machine, the "Climax" being an entirely "new thing" in this essential part of the modern theatre equipment. Mr. Martin Harper, the inventor of the well-known Harper machine, is managing director of the Climax Machine Company, and we fortunately secured a very interesting interview with him. His explanation of the machine and its methods revealed something quite different from preceding makes. Formerly it was a very difficult and a cumbersome business to effect the issue of more than one price of ticket from a machine. In the "Climax," however, it is possible to deliver up to eight different prices in metal "checks" from the one aperture, these, moreover, being changeable at the will of the management.

Various shapes can be used for different nights, and there is no necessity, as formerly, for the various prices to be represented by a standard pattern of ticket. The change can be effected in less than a minute and the mechanism left locked and absolutely secure, an infallible and perfect registration being also "a strong point." The dimensions of the machine, an eight way one, were only thirty-two inches long and ten inches deep. The clumsy and draught-inductive metal cage has been superseded by a neat frame containing strong plate-glass, immovably fixed and with usual coin arches beneath.

There is no possibility of tickets being passed back, therefore "re-sale" is out of the question unless through the machines agency. Another valuable safeguard is that against operation "by coin," the machine being guaranteed to work only by utilising tickets to suit the dies in use during periods of admission. In the event of the check-taker being "rushed" at any time and failing to secure all his tickets, the pattern can be changed and kept out of circulation until the missing tickets are returned.

The machine is neat and attractive in appearance and tickets are smaller and lighter than hitherto, while the entire outfit is much cheaper than any other. It makes a handsome fitment to the pay-box and should prove of extreme interest to all exhibitors. Demonstrations are given daily at 16, Cecil Court and we would advise proprietors to call when "in town" and inspect the new "Climax" production.

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Have you Booked the?
Greatest Easter Release?

THE STAR OF BETHLEHEM

THE THANHOUSER MASTERPIECE.
Produced by Mr. LAWRENCE MARSTON, Mr.
THANHOUSER, and Star Company.

RELEASED MARCH 15th.

LENGTH, 2,000 Feet.

◻◻◻ THANHOUSER stands for Quality. ◻◻◻
THE STAR OF BETHLEHEM stands for all that is good.
ALL FILMS ON EASTMAN STOCK.

Western Import Co., Ltd.,

WESFILM HOUSE, 4, GERRARD STREET, W.

Telegrams—"Wesfilm, London."

Telephone—Gerrard 8080.

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

"Dante's Inferno" was a great film, Mr. Winik secured it. "Cleopatra," with Helen Gardner in the title rôle, is a greater film, and Mr. Winik has secured that too. I venture to prophesy—and I am not doing so without my book—that there will be as much money, or more, in "Cleopatra" as there was in the picture which created a record run at the Strand Theatre de Luxe. When the trade wants big things they certainly have to look towards the Strand for them.

The Selig Polyscope Company never do things by halves, and when a demand is made upon them for the re-issue of a five-year-old sensation, they weigh carefully the pros and cons before they accede to the request. Mr. Montagu has been literally bombarded with applications for a re-issue of "The Cowboy Millionaire," but he is an astute man, and after consultation with his chief the two came to the conclusion that what was good enough for picture patrons five years ago was certainly not good enough to-day. Pictures are a little different now to what they were then, and in deciding to replay the subject I think both E. H. and W. N. S. have done the right thing. At any rate, exhibitors will get a real good thing turned out in the most approved and latest manner. All I say is book it.

Easter is almost upon us despite the snow and the north wind, and it is high time that appropriate subjects for the holiday programme were booked. The Vitagraph Company's "Reincarnation of Karmar" and "The Illumination," two really beautiful pictures, should on no account be missed.

I should like to direct attention to the Flying A release fully described elsewhere, "Building the Great Los Angeles Aqueduct." This can be supplied in two lengths, 500 and 986 feet respectively.

Mr. J. Frank Brockliss (Motiograph) and Mr. Roy Aitken (Western Import Company) returned to London from New York on Monday evening.

Mr. F. C. Hart, Hatton Garden, informs me that the "Total-Reflex" screen, for which he is sole agent for the United Kingdom, is meeting with a good sale, being also much appreciated by clients who have ordered it.

The value of topical films was shown by the great interest taken by the public in the King's visit to St. Paul's Cathedral last week at the requiem service to the late Capt. Scott and his heroic comrades. Notwithstanding the gloomy weather on Friday some excellent pictures were secured by the Topical Film Company, of Gray's Inn Road, and were on view at most of the principal picture theatres the same night, and throughout the provinces the next day. Exhibitors should note that they can always obtain an ample supply of posters from the company.

Among the fine films now being issued by the General Film Agency, Limited, of 58, Dean Street, is one entitled, "The Stolen Jewels," 1,900 feet. It is replete with dramatic situations, and has a fine finish. I note that this firm has secured some long exclusive Milan films, a fact which exhibitors should make a note of, seeing the great success which "Dante's Inferno" and "St. George and the Dragon" obtained.

The Cinema Halles Film Co. (Cinema Film Supply, Limited) is a new renting concern which, in the experienced hands of Messrs. Walter Minns and C. E. Clough, is likely to become a formidable addition to the ranks of the renters. The registered address is 29A, Charing Cross Road, and will remain so until more suitable premises can be found. Exclusive and feature films will form an important branch of the business.

The "Child of the Sylvan Lake," released on February 3rd, is one of the excellent Dansk dramas. It is an intensely striking story, opening in a distinctly novel manner, and holds the audience spellbound to the finish. The exclusive rights for England, Ireland, and Wales have been secured by the "International Cinematograph Corporation, Limited."

Mr. Waters, the head of the Hepworth Publicity Department, once more has my congratulations on the energetic advertising campaign he has inaugurated to boom "George Barnwell, the London Apprentice." I am not going to tell you what he has done, for you can learn this by dropping him a line asking for specimens. All I need say is that it is something good, and I fancy I hear my readers exclaim, "Always is when Waters does it."

At a recent board meeting of the directors of Associated Electric Theatres, Limited, the resignation of Mr. Alfred A. Einstein, general manager of the company, was announced, and was received by the board with great regret. A resolution was passed placing upon record the directors' appreciation of the services to the company rendered by Mr. Alfred A. Einstein in his capacity as general manager since the company's inception, and as a further mark of their esteem the board decided to present him, upon relinquishing his office as general manager, with a suitable souvenir at the personal expense of the directors and prominent shareholders.

Mr. J. C. Jones, a director of the company, has been appointed managing director, and will take up his duties upon the retirement of the present general manager, which will take place in a few weeks' time. Under the new arrangements, Mr. A. A. Einstein will still remain associated with the company, having accepted the position of London agent. Mr. A. A. Einstein is a director of Express Film Service, Limited, 11, Denman Street, W.C., in which concern he will now be able to take a more active part.

HELEN GARDNER

in CLEOPATRA.

6,000 FEET - IN FIVE PARTS.

Produced by the UNITED STATES FILM CO.

The most beautiful Motion Picture
ever made. A Story of a Woman
and Queen of Tigerish Ferocity.

**HELEN GARDNER MADE VANITY FAIR.
SHE MAKES CLEOPATRA.**

You must wire for terms imme-
diately, or you may be too late to
secure the exclusive rights for your
town. The finest assortment of
Posters ever seen, from Quad Crown
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H. WINIK, 65, STRAND.

Telegrams and Cables: "Hywink, London."

Telephone: 8693 Gerrard.

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NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

With Good and Pleasing Results.

The screen at the Gem Palace, Lavender Hill, S.W., has been treated recently by the Beslite Co., of Shaftesbury Avenue. The improvement in the pictures is very noticeable, and the definition, as usual on a "Beslite," is greatly appreciated by patrons. The work was done on instructions from Messrs. Ruffell's Imperial Bioscope Co., Ltd., of Eagle Street, W.C.

A Goodly List.

During last year the enterprising firm of Walters, Limited, Westminster Bridge Road, have done seating contracts for a large number of London shows, also theatres at Oxford (two), Elgin, N.B., Sheerness, Devizes, St. Albans, Durham, Cambridge, Wisbech, Newhaven, Bideford, Eccles, and other provincial houses. The illustrated catalogue issued by the firm is a well-produced booklet, and worth writing for.

"Business Extending."

Owing to increased accommodation being necessary for their film hire and bioscope departments, Messrs. Moss Empires have acquired extensive premises at 58, Charing Cross Road, W.C. They are stocking all classes of apparatus, and in addition to various machines, have given space to other picture requirements. With four large rooms on ground floor, and a large basement, the department, under Mr. J. Tetlow's management, as heretofore, will have greater scope than they had in Ryder's Court. The "Moss Empire" film hire department are now booking for quite a large number of picture houses.

A Big Draw at Cardiff.

"Phenomenal crowds and record business" has been the saying at Cardiff with regard to the recent showing of "Les Miserables." The huge Olympia, with a seating capacity of 2,500, was packed nightly for a fortnight, for which period, with commendable foresight, the famous Pathé production had been booked. This is a remarkable tribute, both to Messrs. Pathé Frères, also to the Moss Empires' bioscope department, who made the booking arrangements. Once more gallant little Wales has scored. It is also said that "Quo Vadis" will be shown, as above, in the near future.

A Successful Exclusive.

A big run is recorded in bookings for the exclusive "The White Veil," a large number of applications having been received concerning the exclusive rights, the release date being March 24th.

Last week we were able to announce that the R.R. Co., of Cines House, Greek Street, had secured certain rights *re* above.

These concern southern counties, from counties of Hereford, Gloucester, Oxford, and Bucks downwards, including Carmarthen, Wales.

Messrs. Weisker Brothers, Limited, Liverpool, have the entire rights for the North of England, while Messrs. J. W. Wright and Son, film exporters, Gerrard Street, W., have secured rights for South Africa.

To Help the Farmer.

The use of the cinematograph for the purpose of increasing the knowledge of farmers in agricultural and dairying methods is strongly advocated by the authorities of the Ontario Agricultural College. It is pointed out what an educational value the moving picture possesses, and what a great purpose it can be made to serve by showing the different processes of dairying, from the hauling of the milk to the consumption of the cheese in foreign lands. Scenes of farm life might be shown in which the family and hired man would take part, also the different processes in connection with the making, refining, and inspection of cheese, the loading upon steamers, the landing in England, and, lastly, the reception into warehouses.

Yorkshire Exhibitors' Note.

We would direct attention to an advertisement in another column which concerns all Yorkshire exhibitors, who are asked to attend a general meeting at the Grand Central Hotel, Briggate, Leeds, on Friday, at 11.30 a.m.

Snuffing the Audience.

For distributing sneezing snuff in a Bath picture theatre, a young man named Botwright has been fined 10s. at the local police-court. Action was taken because of previous complaints, it being stated that on former occasions people in the hall had demanded their money back.

"We Wonder?"

We are anxious to know who is going to defray the expenses of operators "at present engaged at Picture Theatres in the United Kingdom or Colonies," and who are invited by a certain journal to "present themselves" at Olympia for "an operators' competition." We should also like to know what arrangements are being made in order that a man, say, from Shanghai or Jolapaloo, may be enabled to return in time for the evening show. Perhaps the Grahame White Co. will come to the rescue of belated operators?

Artistic Posters.

The advertisements of the Underground typify better than anything else the new spirit of London. The old bald, ugly, repellent placard is gone. In its place we have things of artistic beauty, drawn by clever hands, coloured by a delicate process. Possibly some day the new artistic sense which is dawning upon London will communicate itself to those who are responsible for the design of its buildings. So far as brightness is concerned, the best things we have at present are the cinema theatres, one or two of which are really charming in design.

Cinematograph and Education.

Application has been received by the Elementary Education Sub-committee of the London Education Committee from three firms for permission to take cinematograph pictures of the classes at the Council's open-air schools for public exhibition and reproduction as an educational subject in this country, the colonies, France, and America, and for circulation among educational authorities. The sub-committee express the opinion that the films would increase the public interest in this branch of education, and prove of value to other educational authorities at home and abroad. In the circumstances, they have acceded to the application on condition that the work of the schools is not unduly interfered with.

An £850 Instrument.

An interesting feature in connection with the International Kine-matograph Exhibition at Olympia, in March next, will be the inclusion in the orchestra of the combined organ and piano.

This instrument, which costs £850, is made by Murdock, Murdock and Co., of Oxford Street, W., and will form part of an orchestra consisting of seven violins, two 'cellos, cornets, trombones, clarionets, and horns, and a bass, flute, oboe, bassoon, and drums, the whole being under the able conductorship of Mr. W. Green. Thus the whole orchestra will consist of no less than 24 performers, or with combined effects will equal 40 performers. This will be one of the best bands ever heard in London.

Amongst some of the effects that will interest showmen will be this wonderful new instrument, accompanied by violins, highly suitable for kinematograph theatres, whilst another effect will be that of a £150 gramophone, which will render the voice of Madame Melba, accompanied by the full orchestra. It need scarcely be said that only by constant practice can a band accompany a gramophone, so lovers of music should not miss the opportunity Olympia will afford them.



The
**GREAT BULLION
ROBBERY**

Released Sunday, March 30th.

Length 2,100 feet.

Strong exciting Drama teeming with thrills throughout.

WE ARE SHORTLY ISSUING OUR BI-WEEKLY

ECLAIR JOURNAL

Price - 2d. per foot.

A Copy now on view at our Showrooms can be seen at any time.

THE ECLAIR FILM CO., LTD.,

ECLAIR HOUSE,

12, MOOR STREET, CAMBRIDGE CIRCUS, W.

Telephone 630 Regent.

Telegrams: "Cineparlon, London."

Schoolmasters as Censors.

Owing to the character of many cinematograph shows in Berlin and inadequate police supervision, the schoolmasters have decided to form a committee of censorship.

Cinema Statistics.

According to statistics just issued by the London County Council, there is seating accommodation for 55,000 persons in licensed cinema shows within the administrative County of London. In these returns the seating capacity of the regular theatres and music-halls is not calculated. The seating capacity of theatres and that of music-halls is 67,000 and 73,000 respectively.

The "North-Easter" Again.

A new picture hall has been wrecked at Consett, where the wind blew down the front portion of the new Electric Picture Hall which is being constructed in Front Street. The building had almost been completed, and the whole of the front wall was swept away and scattered about the road. The iron girders to support the roof remained intact.

At Newbiggin the gable end of a new picture palace was also blown down.

Der Grossen Cinema Teatren.

"Moving pictures" in the Fatherland are even more sought after than they are in England, which is saying much. It is computed that last year no fewer than 40,000,000 yards of foreign-made films were used in Germany. This represented a money value of £1,790,000. But the German demand for films, chiefly foreign made, during the past year or two is represented by a total outlay of nearly four millions sterling. The majority of the foreign-made films used in Germany are imported from Great Britain, the British records during the twelve months under review being valued at about £1,250,000.

"The Greatest Ever"—Startling result of the first Cinema Auction Sale.

Moving pictures are beginning to fetch as much as old masters. The Cines Company's picture, "Quo Vadis," an 8,000 feet film, has been submitted for sale by auction, and realised the extraordinary price of £7,600, being sold to Jury's Kine Supplies.

This price includes 15 copies of the picture and exclusive rights to show in this country for two years.

This is the first time a moving picture and exclusive rights of showing have been submitted to auction.

A Defective Petition.

In the Chancery Division Mr. Justice Joyce heard an unopposed petition in the matter of Pictures Theatres, Ltd., and Reduced. Mr. Luxmore said this was a petition for reduction of capital. The amendment had been made, but none of the resolutions, either of preferred or deferred shareholders, had been properly passed. There was, therefore, nothing to do but to dismiss the present petition.

His Lordship: This suggests to my mind that you are not as careful as you ought to be to see that the proper allegations are in the petition.

Mr. Luxmore: It was only last night that I amended the petition, leaving the numbers present at the meetings in blank.

His Lordship: I make no order.

Fall in a Picture Palace—Claim Against a Company.

Amongst the cases which came before his Honour Judge Gye at Tuesday's session of the Southampton County Court was a claim by Frederick James Doland, of Priory-road, Southampton, cornet player, against the Eastleigh Amusements and Theatre Company, Limited, for two weeks' wages as a musician, at 30s. a week, and a week's wages in lieu of notice, making £4 10s. in all.

The plaintiff, said Mr. Martin, had been employed at the Picture and Variety Theatre for several months. On a date in December plaintiff, by leave of the conductor, left his place in the orchestra, and on returning fell down some steps, sustaining injuries for which he was medically treated, being kept in his bed for a week. When he recovered plaintiff returned to Eastleigh to see the manager when he was dismissed.

The Judge held that the defendant had failed to substantiate the defence set up, and gave judgment for plaintiff for the amount claimed, with costs.

Brixton Cinematograph Theatre.

In the matter of the Brixton Cinematograph Theatre, Limited, Barclay and Co., Limited, v. the Company, Mr. Justice Joyce heard a motion for judgment. Mr. Whimney, Q.C., on behalf of Barclay and Co., said this was a mortgagees and debenture holders' action. The debenture and mortgage was executed in August 1910 and the sum of £17,000 was due on them. The mortgage included three leasehold theatres, and the debenture included the general undertaking of the company. Judgment was entered for the plaintiffs, and his Lordship directed an inquiry as to what property was comprised in the debenture and mortgage.

A Sunday Disappointment.

A dramatic scene closed the Sunday evening cinematograph display at the Queen's Picture Palace, Rosebery-avenue, recently.

An hour after the hall was opened, while 400 persons were enjoying the pictures, there was a sudden stop, and the announcement was made that an order from the London County Council, served on the management, prevented them from continuing the Sunday performance.

The proceeds of the Sunday cinema shows have to be devoted, less working expenses, to some charity before the London County Council will authorise Sunday performances, and at the Queen's Picture Palace, which had changed proprietors, a hitch had occurred in securing this permission.

By next Sunday the matter will no doubt be settled, and the hall opened as usual.

Caustic Comments. No. 2.

We have information to the effect that a determined nocturnal attempt was recently made to forcibly remove the monster double B flat bass bombardon which adorns the house of Besson's, in Euston Road, W.C.

Suffragettes? No! We are told, however, that trade journalists are experiencing great difficulty in discovering an instrument large enough to assist them in "blowing the trumpet" for their "Organ."

The BESLITE Screen

is undoubtedly **IT** for the Showman. The saving of over 30 per cent. in the Power Bill is only one of the many advantages. "Beslite"

SECURES

a fine, clear-cut Picture with a really good stereoscopic effect. It is, moreover, a

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draw to Patrons. We have a number of good testimonials from Exhibitors as to the

SUCCESS

they have met with through having a Beslite screen. There is **ONLY ONE** Beslite process. "Sure, safe, and sound satisfaction." Existing screens treated, 5/- per square yard.

New Screens ready for fixing from 7/6 per square yard. Beslite Composition supplied 35/- per gallon with full instructions for use.

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THE BESLITE SCREEN CO.,

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HIRE THE
HIGHEST, YET
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Have Your Eyes on Your FILMS,
Not FILM on your EYES.

"MOVING PICTURES."—Ours will move you to
tears, or laughter. But never
keep you MOTIONLESS.

Keep on WINDING, not WHINING.

Our Films will secure you a good WIND-UP.

Book your FILMS with us,
The Public will Book their SEATS with You.

CINEMA HALLES FILM CO.

(Cinema Film Supply, Ltd.),

Charing Cross House, Charing Cross Road.

Telegrams—"BIOCINEMA, LONDON."

Telephone—5287 GERRARD.

Joint Managing Directors—"WALTER" MINNS, C. E. CLOUGH.

THE MANUFACTURER, THE RENTER, AND THE EXHIBITOR.

REASONINGS ON RECENT TRADE TROUBLES

BY SAMUEL HARRIS.

The Reasons.

NOW, I wonder what is the real cause of all the "pothor"? Let us try and look into it. Some time ago the trade was confronted with the "Trust" bogey, and at once the exhibitors were up in arms, with the idea that a combine of the manufacturers was going to take place, so that an exorbitant rent for films could be charged. The renters, or middlemen, were of the opinion that they would only be in a position to hire films from the manufacturers—not to buy them; that is what they understood it really meant—because the rent for such hiring was all to be paid in advance, and the hiring was to terminate at the end of six months, when the film had to be returned to the manufacturers.

Protecting the Renter.

Some of the manufacturers stated that their idea was chiefly to protect the renter, because in consequence of there being so much junk in the market, with more and more going on every day, the renter was rapidly being placed in a worse position, and as he is the man that takes great risks in putting down the cash, he is to be studied and looked after as much as any other party. Some time has elapsed since that discussion first commenced; since then we have had the momentous announcements of Pathé's, followed by the joint meeting of the three associations.

Something Lacking.

Now, what I should like to arrive at is, the why and the wherefore, as it is apparent that things cannot be all they should be. If all parties were making the legitimate profits that they are entitled to, I cannot think that they would continue to try to adopt different methods of conducting their business. I have always found that it is generally when things do not go right that other means have to be tried and radical changes effected to enable one's business to be conducted on sound and profitable lines. Many business firms work their very hardest, both with brain fag and energy, and yet with it all some little things are lacking which, although small, are very vital, and those firms are loth, indeed, to think and more still to let it be known that their business and profits are not all they should be.

Value of Stock.

Stocktaking arrives, and it is absolutely necessary—to put it commonly—"to kid oneself"—whether it be an individual, a firm, or a company—and with a large and varied stock it is so easy to exaggerate slightly and look at one's goods from a "proprietor's" point of view instead of from the

"market" point of view; but at the back of one's own mind the knowledge, the canker, and the constant worry is there. The trouble is to find the answer to the puzzling question, "Where are the profits after all our work?"

Unknown Troubles.

I cannot, therefore, but think that if all these varied changes are desired one after the other, there are troubles in the trade that are not generally known, and it is an exceedingly difficult task for some of the trade to find their way out of the tangled jungle; it may be that although a big turnover is being done, yet the profits are far too small for firms to know they are comfortably keeping their heads above water. Now, then, let us go into the question.

Junk.

One reason may be that as the years go on, more "junk" gets on the market. This junk is of varied grades, say No. 1, No. 2, and No. 3 grades, according to the wear it has had. Now the more junk on the market, say of No. 1 grade—and this grade, for the purpose of argument, we will take it is, immediately it has been sold outright by the renter to the junk merchant, we will call first quality junk—the more of this on the market, the more difficult it becomes for the renter to sell his new junk at the old prices. Naturally, the more the market is loaded, the lower the prices. The old thing, of course—supply and demand governs the price always.

Cut Too Fine.

Well, then, if the renter has to sell for less, he wants to buy for less, and cannot afford to pay the manufacturer the same old price. Now, if this is the case, and the renter runs the thing so close that he depends for his profits on the price that he sells the film for, after he has finished hiring it out, and that according to the sum realised, he makes either a profit or a loss, then, to my mind, he is running it too close. If this is the case, why is it? Why should it be too close? There may be one or a variety of reasons. Let me take them one by one. The business is not in its infancy, and has been run sufficiently long enough for it to have been realised that 4d. per foot is a reasonable price to pay for a film, and allows for a satisfactory profit to the renter.

Some Faults.

Where, then, is the leakage? Is it from:—

- (a) Carelessness in the selection of the films.
- (b) Insufficient knowledge or want of perspicacity in the selection.
- (c) Lack of business knowledge or training in hiring

BISON 'IOI.'

Have you Booked these Winners?

TRAPPER BILL, KING OF SCOUTS.

Released March 1st.

Length 1,950 feet.

THE TRIBAL LAW.

Released March 8th.

Length 1,950 feet.

BIG ROCK'S LAST STAND

Released March 22nd.

Length 1,960 feet.

A FOUR-FOOTED HERO.

Released March 29th.

Length 2,000 feet.

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BE WISE AND ORDER NOW

INVICTA FILM CO.

out the films, and generally in the running of his business.

- (d) Want of sufficient attention to his business.
- (e) Inattention to his customers' requirements.
- (f) Inefficient, insufficient, or injudicious advertising.
- (g) Cutting prices.

Now, *a, b, c, d, e,* and *f* can all be summed up as business incapability, and if this is the case, new blood should at once be infused into the concern.

Cutting Unwise.

With regard to *g*, I have a little more to say. I hear a good bit about "cutting," and it is a mistake. £4 10s. to £5 per 1,000 for first runs, with reductions of 10s. per 1,000 for first, second, third, fourth, fifth, and sixth runs, is fair, and allows a reasonable margin of profit. Theatre proprietors who are in a position to pay these prices for films do not object, because they are making good profits and doing well. Other theatre proprietors who cannot afford these prices should not bother about this class of goods. The more you "cut" the more you may, and if it should become a general idea that you can haggle over the prices of films, then troubles are going to result.

Waste of Time.

Your already busy day is going to be much prolonged, and you must make arrangements to give your customers double the time that you are in the habit of giving them to bargain about the goods. There ought to be a schedule of prices understood, and no haggling. I know it for a fact that already you can hear it said daily, "Oh, I can get first or second runs at 10s. to £1 less at So-and-So's down the street." The wise men will say, "Then you go and get it." Directly cutting starts, undercutting commences, and then there is no end. This must in no way be taken to imply a trust or a combine, nor to *put up* the prices—simply to keep the trade from sinking to the condition of the characteristics usually associated with the second-hand clothes trade. There has been considerable discussion about the manufacturer and the renter not taking advantage of the exhibitor, and I feel sure the latter has no wish to attempt to do the same with the two former. But once let the idea take root that the hiring of films is a mere matter of haggling, and the business will be a mass of trouble and argument, in addition to an enormous waste of time.

Some Arguments.

It might be argued that a manufacturer sells his films for the highest price *he* can get, but that is not the rule; it is the exception, and is only in very special cases, where the cost of production has been more than usually expensive. It also might be argued that one has a right to reduce his prices, and the exhibitor is using ordinary business methods in trying to get his goods in the cheapest market.

Experientia Docet.

Well, I can call to mind at the moment two cases, one in the tobacco world. About 15 or 16 years ago the big manufacturers of the United Kingdom were giving all sorts of big discounts. A combine was effected, fixed

prices for their goods arranged, but it has not done tobaccoists any harm. The middleman is still there, and doing as well as ever, and the public are quite satisfied. (In our case, the middleman is the renter and the public the exhibitor.) In the case of the "Petrol Trust," as it is called, of the present day, the profit of the middleman was always, from the earliest days, 2d. per gallon. It is still the same. He has not suffered. The public has, because the manufacturer has put up the price.

An Open Market.

But in our case the manufacturers are not combining, and are not putting up prices. If they and the renter are retaining an open market and not enhancing prices, it is only fair to them that prices should not be reduced. I think I have gone sufficiently far into the matter to prove to the renter and the exhibitor that nothing will be lost by either. It is well known that whenever prices drop, quality will drop, if not at the moment, later on, because profits must be made, and we must live.

My opinion regarding the manufacturers is that they are desirous of letting things remain as they are. Therefore we get to the following:

- (a) Majority of manufacturers satisfied.
- (b) Majority of renters satisfied.

The Manufacturers.

The manufacturers can look after themselves, and whether they deal through the renter or direct with the exhibitor, so long as they treat their customers equitably, and both sides are satisfied, there is nothing to be said—they can both mind their own business, and so can everyone else.

The Renters.

The renters who are conducting their business on sound lines and giving it their earnest and constant attention, I find, are satisfied with things as they are, but do not want cutting, and I think all sections of our readers will agree, after reading my arguments, that it would not be conducive to the general welfare of the industry.

(To be continued.)

IF YOU WANT an Agent
in London—to either
buy for you, or furnish
you with a weekly record
of "WINNERS"—get in
touch with us.

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ARE NOW ALL THE RAGE.

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IS THE KNOWLEDGE GAINED AT BIOSCOPE SCHOOLS OF ANY VALUE?
VIEWS OF "A CONTENTED SCHOOL OPERATOR."



Our Editor's page last week appeared a reply to a correspondent who is desirous of entering the ranks of cinematograph operators, and who inquired as to the desirability of becoming a student at one of the many bioscope schools. The opinions expressed in the Editor's reply to the query have, as we expected they would, called forth some correspondence. There are, without doubt two sides to every question, and although we ourselves hold the view that the only way to acquire a really practical knowledge of the business is by serving a period of time in the operating room at an actual theatre, our columns are open quite as freely to those who entertain a different opinion for a ventilation of the subject. In accordance with that spirit of fairness which has ever characterised THE CINEMA, we print below a lengthy communication from a gentleman whose opinions differ from those expressed in our last issue. It is as follows:—

To the Editor of the CINEMA.

SIR,—Referring to the editorial reply to the query under the heading "Schools for Operators," on page 29 of your issue of yesterday, I trust you will, with an Englishman's sense of fairplay, insert this letter in next week's issue of your paper.

I am going to speak plainly, and I commence by saying most emphatically that your remarks are most unjust, uncalled for, most erroneous, and in general vague and unsupported by any evidence.

Mr. F. W. Benn, according to your statement, has touched you on a very sore point, but should I be equally fortunate, I hope I shall be sufficiently humanitarian not to rub an irritant into your rankling wounds.

It is drastic and autocratic to assert; "I say unhesitatingly that money paid for tuition at these places (schools for operators) is absolutely thrown away," and I can only presume that you know all such schools intimately? Well, as far as the school that I have been attending is concerned, this statement is, to put it mildly, absolutely erroneous. True it is, and pity 'tis 'tis true, that an impression prevails that many of the cinema theatre companies do not like pupils from the schools; evidently then, they show the same absurd unfounded prejudice that you do; it may also be a myth that any such prejudice exists.

A manager (of reputation or otherwise) who would refuse the services of an operator simply and solely because he came from a school, without otherwise gauging his capabilities, is on a par with the clever person who puts a "Wanted Advertisement" in the paper, adding "No Irishman need apply," and such manager (of reputation or otherwise) might with equal reason refuse a candidate because his grandmother had a wart on the back of her neck 3-32ths of an inch above where her collar usually came.

The crux of the question as to the value of cinema operating schools is:—

Do pupils obtain an intimate knowledge of cinema projecting machines—not of an individual machine, but of those of most makers; can such pupils, when certificated, show a really good picture on the screen, and are they given the necessary electrical and mechanical instruction, not only to work such machines, but also to thoroughly understand the "why and wherefore" of their working? The answer to all these questions, in parliamentary language, is in the affirmative.

That all pupils should turn out equally efficient is an impossibility; it depends upon the raw material worked on. But this is certain. Given a pupil of ordinary mental capacity and education who will work conscientiously and steadily, he can and most probably will be made into a proficient operator, and I will undertake to say, as far as scientific knowledge of his subject, he will greatly outstrip the average operator employed in cinema theatres.

Whether he will get a position as an operator greatly depends on the state of the operator labour market, whether there be a demand for same or a glut of operators in the market.

It is an undoubted and easily proven fact that every day I see pictures projected on the screen at my old school which would be a credit to any theatre, and which would win the approval of any audience, and not on one make of machine, but on four or five various types. These machines have all been constantly worked by pupils all day long, not a few hours per day, and naturally they have had hard usage and considerable wear and tear—the films put through at a school are also not first run ones, and yet the pictures have been excellent.

How would Mr. Benn get the experience of different makers' machines if he entered the service of an individual firm or of a theatre? Who would be likely to give him instruction and answer his numerous and oft-repeated inquiries, which will seem childish and irritating to an experienced person, but which to him are as natural as the repetition of the A B C is to an infant? In a good school there are instructors of great patience and splendid qualifications for that very purpose.

You speak in condemnatory terms of all schools, although I doubt whether you have visited many, if any. I will be more modest and only speak for the one school I have actually attended, and can only say, I do not regret the comparatively small fee I paid for instruction, and that if I am not a good operator, the fault does not lie with the school but with my own capabilities or industry.

If, as you suggest, Mr. Benn should in the meantime occupy his time for a period of six months (1/140 part of his allotted span of life) in winding spools, mending and cleaning films, I think it would be cheaper for him to join a school where he would get ten times the practice in the first and last operations, although he might get less practice in film mending.

It is not the schools that are at fault, there are too many would-be operators and a great many indifferent ones at the theatres, who, according to your showing, cannot come out of the schools.

Publicity is a great thing, and I doubt not the influence of your paper will get Mr. Benn the desired position. I am sure you will be equally just as far as the schools are concerned.

I enclose my card for your personal information only, and am—Sir,

Yours faithfully,

A CONTENTED SCHOOL OPERATOR.

Hotel Majestic, 160, Cromwell-road, London, W.

February 13, 1912.

P.S.—On re-reading your answer to Mr. Benn, a remark you make may account for your wholesale condemnation of schools, namely, "I never recommend paying for this tuition." In my experience of life, and I am not a youth, I have never obtained any kind of tuition free of cost. It is either cost in cash or in dear experience, and now I always prefer paying in cash, as I thereby know my liability. Would you take me, an inexperienced scribe, on your staff and pay me an adequate salary? Would you even accept my gratuitous services for a short time? I doubt it!

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can be supplied within
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Beg to call attention to their forthcoming

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An **EXCLUSIVE** you will want!

An **EXCLUSIVE** your patrons will appreciate!

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POISONED GLASS.**

**THE PENALTY.
REVENGE.**

THE

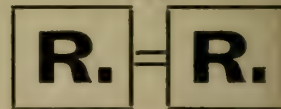


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FILM CO.**

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Greek St., LONDON, W.
Telephone 2164 REGENT.
Wires "UTILIFILM, ON, LONDON."

THE



(Reasonable Rates.)

WHAT "CHRONO-CHROME" REALLY MEANS.

The illusion resulting from the persistence of vision has led to a multitude of experiments since an evening in 1825 when Sir John Herschell showed his friend Babbage that it was possible by spinning a shilling at a certain speed to see both sides of the coin at once. Dr. Fitton elaborated the idea, and with a disc of card, suspended between pieces of silk, produced the illusion of a bird entering a cage. In the hands of Mr. Paris this, years later, saw light as the thaumatrope, and successively we had the zoetrope, the phenakisticope, the zoopraxiscope, kinetoscope, and now the cinematograph.

There was a wide interval between the rotating disc and the zoopraxiscope, the name given to his perfected instrument by Muybridge, of Kingston-on-Thames, who experimented in the application of the photograph to the analysis of motion. By means of a series of cameras he secured pictures of a trotting horse, which he exhibited before the Royal Society in 1882. But the continuous celluloid film was a requisite, and in 1888 the first sheets of flexible celluloid were manufactured. Two years later, at the Chester Photographic Convention, Mr. Freese Green gave the first public demonstration of a crude and imperfect cinematograph. A continuous film was used for the negative and the positive. The motion-picture had "arrived." Today "chrono-chrome" marks its highest level.

Hitherto a perfect system of colour-projection had not been attainable, but the exhibition of "Chrono-Chrome" twice daily at the Coliseum during the past three weeks has introduced the public to natural colour photographs which are the most perfect the world has yet seen. The Coliseum audience have had the privilege of seeing the marvels of "Chrono-Chrome" even before Paris, its home.

However perfect were monochrome pictures, experimenters were not satisfied with the result. In ordinary or "everyday photography" the aim for years has been the production of colour pictures. The secret is still elusive; so far the result has been the autochrome, a transparency the colours of which are viewed by the transmitted light. Cinematographers met the difficulty in a very imperfect manner by stencil-colouring, a method laborious and unsatisfactory, because unreal.

The first indication of colour cinematography came between three and four years since. This system depended upon the use of two colour filters, green and red, and a remarkable range of intermediate tints was obtained. Considering the limitations of the system the results were highly satisfactory. In principle the negative is taken through the two filters alternately, and the positive projected alternately through two filters. These pictures being projected at a high rate of speed the combined effect—the laws of persistence of vision being satisfied—produce the illusion of a picture reflecting not only red and green, but also their complementary colours, resultant from the blending of the two primary colours.

This, up to the beginning of the year, was the most successful system of colour-projection combined with animated effects yet evolved. But the ideal process was one in which the three primary colours of the solar system were embraced. Until the negative

images could be taken through red, green, and blue violet filters, and the resulting positive images projected through filters of the same colours—this idea could not be attained. There were chemical, optical, and mechanical difficulties of doing this in a way that would meet conditions inseparable from cinematography. M. L. Gaumont set himself to solve these problems. He realised that until the requisite images were taken simultaneously and from a common optical view-point, and projected under similar conditions, satisfactory results could not be expected. He has overcome these "insurmountable" difficulties, and the pictures projected unmistakably demonstrate the adaptability of "Chrono-Chrome" to all manner of subjects.

THE QUALITY THAT TELLS.

THANHOUSER FILMS GOING STRONG.

In making a tour of metropolitan and provincial picture theatres lately, we have been struck by the fact that at nearly every house we visited the programme included at least one Thanouser picture, and in the course of interviews we had with proprietors and managers, we learned with satisfaction that this company's releases, for which the Western Import Company are responsible, have achieved a popularity second to none of the great American companies. This has caused us no surprise, for none of those who saw "Jess," "Undine," "Romeo and Juliet," "Merchant of Venice," "Woman in White," and "Under Two Flags" could have ever wished to see anything finer; they were, without doubt, all entitled to rank amongst the best pictures of the year.

Quality is always bound to tell in the long run, and it is on account of the uniform excellence which characterises the Thanouser films that they are so eagerly sought after by the wide-awake exhibitor, who knows when he sees a good thing.

We should not be wrong if we attributed much of the success with which Thanouser films have met to the untiring and assiduous efforts of Mr. Mainwaring, and his active and well-defined policy for furthering the sale of the goods under his control. Popular amongst all classes of buyers and exhibitors, Mr. Mainwaring's business methods are appreciated to the full, and his pronouncement upon any picture carries the greatest weight. Mr. Aitken is certainly to be congratulated upon having such an able general to direct his forces.

THE ACCURATE CHECKTAKER.

The ORIGINAL and STANDARD Ticket Issuing Machine.

Used in all the Principal Theatres, Music Halls and Picture Palaces in London and the Provinces.

Write for particulars
and quotations

ACCURATE CHECKTAKER, LTD.

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Telephone Gerrard 1915.

Telegrams "Unreserved, London."

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Russian Film.
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 A. K.
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 Brazileira Film.
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 Svenska Film.
 Germania Film.
 S. C. A. G. L.
 Valetta.

In our advertisement which appeared in
 the last issue of this paper, the word
 "CINEMACOLLOUR" appeared in mis-
 :: take for "CINEMACOLORIS." ::



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31 and 33, CHARING CROSS ROAD, LONDON, W.C.

Telephones—
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GAIETY STARS IN DANCING FILMS.

THE KINEMATOGRAPH TRADING COMPANY'S LATEST CAPTURE.



What would not a cinema theatre proprietor give to be able to announce in the boldest of type outside his theatre, "Miss Phyllis Dare and Mr. George Grossmith, from the Gaiety Theatre, London, nightly at 7.30 p.m."? And yet such a thing has been made possible through the enterprise of the Kinematograph Trading Company, who have made a triumphal entry into the ranks of film producers. Not only have they given us Phyllis Dare and George Grossmith at their best, but in addition we get a picked chorus of 20 artists from the Empire Theatre, London, in a picture which constitutes the *crème de la crème* of film creations. The dances portrayed are the Bunny Hug and the Argentine Tango, which have been danced nightly at the Gaiety Theatre, and may be said to have sent all London crazy.

Some delicious bits of comedy are introduced by the inimitable Gaiety comedian, and the picture goes with a swing from beginning to end. Synchronisation is made perfect from the fact that in the corner of the film Mr. James Sale, the popular Palladium conductor, is seen wielding the baton, so that the pianist or members of the orchestra have no difficulty in keeping time. Mr. Sale, who always conducts *à la* Sousa, to the great enjoyment of his many thousands of admirers, works himself up to a fine frenzy during the Bunny Hug. The special music is provided with the film,

which, running to a length of only 500 feet, may be succinctly described as the most charming tit-bit ever provided for the delectation of picture theatre patrons.

THIS WEEK'S CONTENTS:

The Kinetradiogram.

All the . .
News in a
Nutshell .

Posted weekly to all Showmen.

KINEMATOGRAPH TRADING CO., LTD.,
55, Shaftesbury Avenue, W.

THE FILM

OF

PROF. MAX REINHARDT'S MYSTERY PLAY

As produced at the

ROYAL OPERA HOUSE, COVENT GARDEN,

THE MIRACLE

Is now being shown in the

LEADING PICTURE HOUSES

IN LONDON AND THE PROVINCES.

FOLLOW THE BEST.

"Go thou and do likewise."

All Applications to be addressed to the Sole Owner—

JOSEPH MENCHEN, 3-7, Southampton St., Strand, W.C.

Telephone: 9476 Gerrard.

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The Question has been raised

What is a Fake Film ?

I can tell you————It is
A BAD IMITATION.

Don't Deceive Your Public

GET

THE ONLY GENUINE FILM

of PROF. MAX. REINHARDT'S Wordless Play,

THE MIRACLE

as produced at the ROYAL OPERA HOUSE, Covent Garden.

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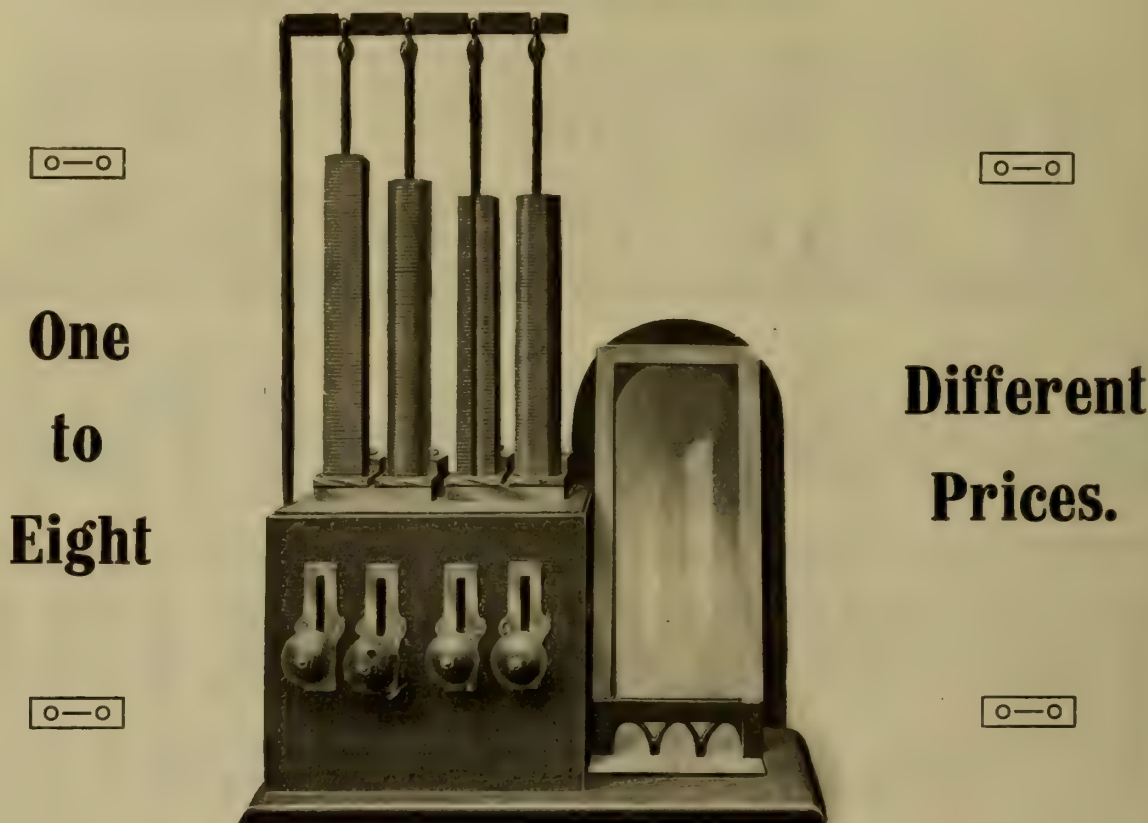
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SINCE 1905.



THE CLIMAX

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A GUARANTEE WITH EVERY MACHINE.

HIRE, HIRE-PURCHASE or SALE.

Particulars:

Martin Harper, Managing Director, **Climax Ticket Machine,** Ltd.,
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Phone: 1321 REGENT.

Grams: "TICKETOMIE, LONDO"

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, *The Cinema*, 40, Gerrard Street, London, W.C., and marked in top left hand corner, "Manager's Page."

Upon Advertising.

If I were running a house instead of this department, I would regard *THE CINEMA* and the advertising of the various manufacturers as of next importance to the lease of the house. I would have a catalogue card for every release of the service I was using, and in that I would enter the page number of every item of the slightest importance, a reference to the company matter, and anything else I could get hold of. If I had a large house I would have envelopes for each release that in any way might be regarded as out of the ordinary, and into this would go every clip I could get hold of, even though it entailed a couple of extra subscriptions to *THE CINEMA*. Then I would have each matter right to hand when I was ready to get copy up in a hurry, and I would not have to trust to memory. In proper and systematic advertising is to be found the reason for the success of every house of any size in the country; to the lack of it may be attributed a full 95 per cent. of the failures. But mind you I do not regard the newspaper and special printed matter alone as advertising. Everything you do is advertising, from adding £2 to your exchange price to dressing your attendants in uniforms. The front of your house may be all you need in the way of outside advertisement.

Newspaper Advertising.

I have often been asked whether it pays to utilise the columns of the local and daily Press for picture theatre announcements, and in every instance I have replied that it certainly does. I always add a proviso, however, that the advertisements must be properly drawn. Many of those who buy space think it the right policy to try and squeeze a quart into a pint pot, and to crowd into two or three inches sufficient matter to fill half a column. This is foolish in the extreme, for quite enough can be said in six lines if the advert. is well drawn to attract the attention of the reader. It should always be borne in mind that the cinema theatre is quite as much an established institution as the music hall or legitimate theatre, and the public are beginning to look for newspaper announcements of what's on.

Bribes to Children.

I notice that at the Bury Licensing Session last week the Chairman drew attention to a practice which is in vogue in that district of giving prizes to children as an inducement to them to attend the local

cinema theatres, and intimated that if this system of bribery were continued, the Bench would refuse to renew licences under the Act in future. I have often drawn attention to this kind of thing, and have pointed out how necessary it is to exercise discretion in the matter. I certainly do not consider that it is necessary, provided the programme is a good one, to hold out any other inducement to the younger generation to patronise a house. I must not, however, be taken as objecting to the giving of prizes for work done—i.e., as awards for essays written on the pictures, or such like, and I do not think that even the Bury magistrates would go so far as to cancel a licence where a legitimate attempt was made to broaden the minds of the juveniles. It is, however, far better to give value for money and rely upon this filling the house, than to indulge in what, after all, is but a species of bribery.

Strange Requests.

It is strange what a variety of requests the conductor of a page in a trade weekly receives. Some persons seem to look upon him as a sort of Inquire Within, to be prodded with questions, both wise and otherwise, whether they apply to his domain or not. Here, for instance, are a few received just recently. "Perplexed Exhibitor" asks, "What shall I do with a pianist who played something like 'Everybody's Doing It' while Edward III. was doing his best to shuffle off his mortal coil?" I should advise you to take the afore-said pianist to the nearest vacant lot with a fence around it, carefully examine the fence, and then tie the pianist to it and leave him there without further comment.

Sorely Puzzled.

Here is another. "Sorely Puzzled" complains of his exchange because it refuses to give him what he wants. When lately he asked for good educational and scenic reels they gave him large allopathic doses of comedy.

You surely are wholly unfamiliar with the principles on which film exchanges are run. Wire immediately to your exchange that you must have strong Western dramas or go out of business, and be certain the next express will bring you a choice assortment of educational subjects.

Starting on £50.

Abraham:—You inform me that you have accumulated £50 in the perambulatory trade and want it to go into "moving pictures." You have read an "ad." in the paper: "First-class moving picture theatre in city of 40,000, no competition, for sale at £50. No experience necessary. Reason for selling, owner tired of counting small change."

Really, Abraham, I ought to charge you for this advice. Keep your 50 Jimmy o'goblins, or use it to extend your distributing agency for suspenders, shoe-strings, etc. Stop reading that kind of advertisements.

WITHOUT

a trace of

REMORSE

we TURN DOWN any POOR
or PADDED STORY. All our

FEATURES

are selected with Immense
Care, solely for their power as
MONEY GETTERS

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Street. Telegraphic Address: "Idefilm, Manchester."
Telephone No.: 6219 City

GLASGOW 108, Renfield Street, Telephone No.
1564 Douglas.

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M.P.



SALES AGENCY,
LTD.,

"Where the Best Films come from,"

86-88, WARDOUR STREET, LONDON, W.

'Grams: "Kalubio, London."

'Phone: 648 City.

The following films are on view in our
showroom on Monday, Tuesday and Wed-
nesday, February 17th, 18th and 19th, 1913.

For synopses, illustrations, etc., etc., see
the "Topline Indicator," sent post free to
exhibitors every week.

Maker.	Title.	Length.	Release Date.
A.B.	...A FATHER'S LESSON (Powerful Drama)	1005	April 13th
A.B.	...OH! WHAT A BOOB (Farce Comedy)	461	April 13th
A.B.	...THE PRESS GANG (Farce Comedy)	553	April 10th
A.B. (Re-issue)	TENDERFOOT'S TRIUMPH (Drama)	997	April 10th
Welt.	...TWO JOLLY ACROBATS (Comic)	340	April 10th
Lubin	...THE LOST SON (2 reels) (Powerful Drama)	1868	April 13th
Lubin	...THEREGENERATION OF NANCY (Drama)	1014	April 13th
Lubin	...ORANGE GROWING (Industrial)	369	April 13th
Lubin	...ANNIE ROWLEY'S FORTUNE (Drama)	1028	April 10th
Lubin	...MAYOR'S WATERLOO (Comedy Drama)	1012	April 10th
Lubin	...THE REST CURE (Farce Comedy)	673	April 10th
Empire	...RUNNING WATERS OF NEW ZEALAND (Scenic)	371	April 13th
B. & C.	...BLIGGS ON THE BRINY (Comic)	420	April 10th
B. & C.	...A FLASH OF LIGHTNING (Drama)	785	April 13th
B. & C.	...GUILDFORD (Scenic)	523	April 10th
Kalem	...ONE ON WILLIE (Farce Comedy)	628	April 13th
Kalem	...LADY PEGGY'S ESCAPE (Irish Drama)	1213	April 13th
Kalem	...THE MATRIMONIAL VENTURE OF BAR X HANDS (Farce Comedy)	443	April 13th
Kalem	...THE FARM BULLY (Drama)	1028	April 10th
Kalem	...THE PROSECUTING ATTORNEY (Powerful Drama)	995	April 10th



*All Films on
Eastman Stock.*



THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, W.C., and should be endorsed in top left hand corner "Musicus."

Music and Receipts.

"Manager" writes: "Your article is very interesting, and of great value to piano players as well as to managers, and I wish to congratulate you on same, and hope you will keep up the good work. For the past seven years I have made a special study of playing for moving pictures, and my experience is this: it is nearly impossible to use an orchestra for moving pictures, as I found in my own house. . . . Whenever it comes to the point where managers realise the value and necessity of good music, it will mean more money to all parties interested—musicians, managers, and manufacturers. I have more than trebled the receipts of a moving picture theatre with big opposition. How was it done? Just simply showing good pictures and playing the proper music for them."

Thanks for your kindly appreciation of my humble efforts. I have quoted your letter at some length, because it backs up by actual experience what THE CINEMA has always advocated, viz., that good and appropriate music for the picture is of financial value to the house employing it. Why not? It means a better show, and, other things being equal, the best show gets the money. As to the relative value between the orchestra and piano, that is a matter of opinion. Yours is based on your own experience, and you are certainly entitled to it; but my experience (in both lines) compels me to believe otherwise. I had intended taking up this matter of orchestra work in a later article, and shall probably do so anyway, but a few words now won't come amiss.

Incessant Playing.

I know there are a few managers who insist on the piano being heard incessantly, through the intervals as well as through the pictures, but this is thoughtlessness on their part sometimes. Those who look on the music as secondary don't care to have their pictures worked up, anyway. Music in the intervals doesn't interest the average audience particularly, and some consideration should be given the tired fingers and brain of the musician if he is to do good work. Pardon the digression. We will say that during the first show the pianist has decided on the most appropriate music in his stock for the subjects to hand—of course, he must know his library, but a little practice cultivates a good memory—and selects the proper numbers during the intervals. He must keep it in such systematic order as to be able to find it readily. After that it is mostly a matter of turning over the leaves. I grant you he will not read difficult music at sight and keep both eyes on the pictures, but even with a passing knowledge of his music he can give sufficient

attention to both, and he don't need to repeat himself oftener than the average impromptu worker—and I say this with all due respect to the latter. Now you see what I am driving at.

There are more ways than one of fitting a picture musically, and I have mentioned two. The latter is a practical way for an orchestra to work. Each has its advantages. Each has something which the other has not. The impromptu pianist progresses from one theme to another by means of modulating chords and connecting phrases, thus forming a pleasing continuity which is difficult for an orchestra to simulate, though again I assert this is not altogether impossible. On the other hand, the orchestra has the advantage of instrumental colouring which is so valuable in descriptive music and sound effects.

Try, Try, Try.

Your final results always depend entirely upon the musician. He must take a lively interest in the work (which is fascinating once you get an insight of it) and try, try, try. And this, as you know, applies to the piano player as well as the orchestra leader.

Another thing: Not all pictures call for a musical setting of constantly changing themes; this applies mostly to dramatic pictures, and often of these one or two long numbers will suffice through the entire picture, maybe broken with a melodramatic number or two. Here standard music is certainly as satisfactory as the most gifted improvisation, and the orchestra can interpret that as well as the pianist. Scenic pictures demand music suggesting the countries represented—plenty of that on the market. Many industrial as well as other pictures do not admit of special treatment, and are usually filled by a concert number of some sort—all the way from a "rag" to an overture. A varied musical programme helps the show when it does not detract from it, and I believe interesting musical numbers should be included where they do not hurt the picture. In this, again, a good orchestra is more satisfactory than a good pianist.

The Use of the Gramophone.

It has occurred to me that the publishers of mechanically played discs are failing to take full advantage of a field which should bring them in an enormous income. Almost every cinema theatre possesses a gramophone, which is absolutely essential for the singing picture, and if only disc publishers were to make their wares better known through the medium of the trade Press, this instrument would doubtless be employed more frequently, not only to discourse martial music when a military picture is on the screen, but to give instrumental solos and the like at intervals, so that the pianist, too often overworked, might take a short rest. I have been asked several times why this page contains no reviews of this kind of music, and my reply has been that publishers have certainly been somewhat neglectful in not enabling me to do this. Probably now their attention has been called to the matter, the omission will be rectified.

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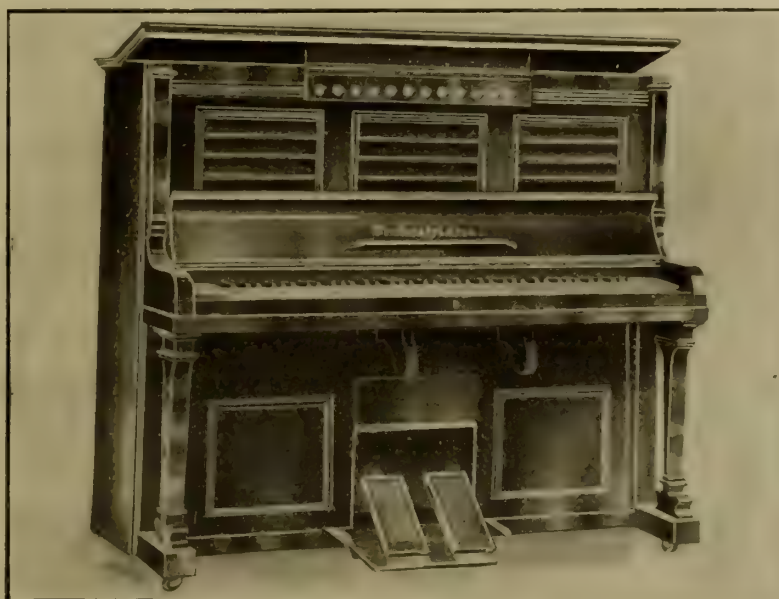
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Ragtime Successes.

I have just received from the Lawrence Wright Music Co. their recent successes, "Dicky Bird" and "That Vicky Glide." The former, composed by Fred Godfrey, has already gained a phenomenal popularity, being featured by the Two Bobs, also the Palladium Minstrels, who have also secured the "Glide," in addition to others who are singing it. They are both remarkably free from "Americanisms," and, as written, can be well adapted to picture playing.

Music for "Heavies."

Conductor asks for some good heavies, such as could be used for ancient pictures and battle scenes. Regarding your question as to "heavies, &c.," I can only refer you to the publishers of melodramatic music. It is possible you may find what you want in their catalogues. In a conversation with some friends the other day, one of them said to me in substance: "In one of your letters you object to waltzes in certain pictures as being suggestive of the ball-room. So far as my observation goes, the waltz on a concert programme is seldom or never played at a dancing tempo, and therefore has little to suggest dancing. It becomes simply a number in three-four time, and as such its character should have no more weight than another number in six-eight or any other tempo." I replied that the public is more familiar with waltzes and two-steps than with any other form of music; all the popular tunes are one or the other—if not so in their original form, they are made so by the publishers in order to popularise them through the medium of the ball-room. The average person recognises a waltz even when played at a bright tempo. Aside from that, I know of no reason why they should be regarded with any particular disfavour for any purpose simply because they happen to be written in three-four time. It is because of this popularity, probably, that this form of music predominates among picture players. Wherever you go you hear the same routine of "waltz and two-step, two-step and waltz," with a popular song thrown in occasionally by the way of variety. There are so many other pleasing forms of music that might be used to diversify the programme, and render it more attractive, that I wonder more do not take advantage of them. Reveries, Novelettes, Intermezzos (other than "two-steps"), Gavottes, and any number of character pieces, which would often be more acceptable than the dance music so generally used. And they are not difficult to find, either; I believe any publisher will send you a catalogue of his wares if you tell him who you are and what purpose you want it for. If those who are unthinkingly addicted to those two forms of dance music exclusively (and they are many) will follow this suggestion, they will probably thank me for it some day—at least, they ought to. Of course, it goes without saying that melodramatic music is another essential which should be included on their list. There's plenty of that on the market, too.

Improvisation.

Miss Mabel Berry (Sloane Square) writes me as follows:—"I have read with much interest your article. I do not think the general public, or even musicians who have not tried it, realise what an arduous task is

that of the 'picture pianiste.' I am one myself, and love the work, but it is a great strain on the nerves. When seeing a picture for the first time, my experience tells me that it is better to watch the working out, and then improvise to the best of one's ability. When it comes round again, the main facts are in one's brain, and then one can draw on the memory, and work in more suitable things. Being near the screen is, and always must be, to the pianist a disadvantage, and one that can hardly be avoided. Herein the orchestra scores, as there is a certain amount of music arranged for them to play. Quite an easy and straightforward arrangement. But with us it is different. It is delightful to read an encouraging article like yours is to a conscientious musician. The work at times seems very hard, owing to the intense concentration it requires. Hoping you will forgive this long letter."

The Cinema and the Publisher.

I should imagine that the advent of the cinema theatre, with its small orchestra or pianist, must have proved a veritable godsend to the music publisher, for it has created a demand far greater than could have been anticipated. I am moved to make these remarks by a little bit of information I gained the other day, when I was informed that the music library at the Marble Arch Electric Palace comprised some 6,000 numbers. Even this vast quantity is exceeded at the New Gallery Cinema, where no fewer than 8,000 selections are to be found. I wonder whether any other cinema theatre can outdo the two I have mentioned in respect to musical compositions.

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FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 40, Gerrard Street, W.C., and should be endorsed in top left hand corner, "Photo-play."]]

New British Producers.

Mr. Jupp states that he is purchasing scenarios of modern life, preferably comedies and dramas. In the first instance, a suggestion sheet should be sent for, for it is a detailed statement of the London Film Co.'s requirements, and it describes the manner in which MSS. should be submitted. Address all communications, enclosing stamped addressed envelope, to Mr. R. T. Jupp, The Studio, St. Margaret's, Twickenham, Middlesex.

Two more new producing firms have been formed, one with its studio located at Manchester and the other in Ireland. Several requests for statement of script needs fail to meet with any response. I presume they are not in the market by their silence.

Getting Atmosphere.

Only a short time ago I wrote a cowboy script, which I hopefully thought would easily sell; but it didn't. I was told that it was too colourless to entertain a chance of getting it placed. After this I carefully studied my poor MS. over again, and it left me convinced that what this kind producer said was only correct. It did lack that all essential detail—the true atmosphere! Here was I, a Londoner, trying to write about life in the Western wilds of America—life which I practically knew nothing about, except what I had seen on the screen and read in books. Some well-known authors travel far and wide to get local colour for the books they are about to write. It is indeed hard to write a saleable scenario without one possesses actual knowledge of where he has set his plot. That is the reason why American producers remark that it is so hard to write from such a long distance.

List of Producers.

I have recently compiled a list of forty different producers, who are buying scripts at the present time. It briefly gives the needs of manufacturers, and includes British, American, Danish, and French firms. This list will be found invaluable to photo-playwrights, and a typed copy will be sent on receipt of 6d. P.O. Early application will be advisable, as there is only a limited supply.

What Determines the Perfect Play.

You may sell a scenario devoid of sub-titles and screen messages, but that is not to say Mr. Producer will take it without these all-important guides. The chances are that his keen and experienced eyes may discover that it is out of the question filming it in the manner you so eagerly anticipate. Therefore you cannot claim to have written an anti-sub-title and screen message film unless the actual produced play contains none. That is *your* judge.

Best for Beginners.

One of the American exponents on the writing of the photo-play is of opinion that love themes are best for beginners to try. It is oftentimes a difficult matter for novices to know what to write at their first attempt. One is apt to start off with a plot that requires a great deal of technical skill to do it justice, consequently it turns out a dead failure. If beginners content themselves by trying a simple love story, introducing new business, it will probably land "there." Love themes are always in demand.

Noted American Writer.

Miss Nell Shipman recently won first and second prizes in a scenario contest organised by the Egan College in Los Angeles. This lady has been also engaged by the Mormon Church of America to reconstruct the scenario of their five-reel film, "One Hundred Years of Mormonism." Nell Shipman was recruited from the ranks of successful fiction writers, and besides writing film plays this talented lady has dramatised three stories for the legitimate stage.

It only goes to prove that a far greater efficiency will be demanded from all scenario writers than now in the near future, and only those that can write up to a fairly high standard will stand a chance of being numbered amongst the successful ones.

Answers to Correspondents.

In reply to Mr. Rutherford, I hardly know what company would be likely to accept "The Brigand's Wife," as the title only gives me a faint idea of its nature. You might try The Gaumont Co., Limited, 5-6, Sherwood-street, London, W.C., and Nordisk Films, Post Office Box 232, Copenhagen B., Denmark. The title sounds as if it would suit a Continental producer, but beyond these two firms I do not know of any other on the Continent purchasing here. As you state, there are plenty of plays on the market and many writers, but the number of experienced ones are very few. There are many openings in America for the disposing of scripts. Over there only fairly experienced writers can expect to do well, owing to the fact of the large number of proficient plot authors they possess. Mr. Rutherford will find one of my lists of 40 producers of real assistance, I am sure.

Mr. Ingram wishes to know which are the best length plays to write, and the firms buying dramas taken from English history. For comedies I should say 500 feet plays (about 12 scenes), and dramas double that number, to make full-reel subjects, are greatest in demand. There is only one producer who can use historicals from outsiders, and that is Mr. Jupp. This class of plays are best left alone, as most producers prefer to write them themselves. This reader also asks if too much dialogue spoils the chances of a play's acceptance. Most decidedly, Mr. Ingram. In writing film plays no dialogue at all is required. All you want to do is to briefly describe the action. You should buy "Picture Plays, and How to Write Them," which treats scenario writing at length, and contains a specimen scenario.



NEW COMPANIES REGISTERED.

MULTICHECK SYNDICATE, LTD. (127,071).—This company was registered on February 8 with a capital of £2,000 in £1 shares, to carry on the business of manufacturers of and dealers in ticket supplying machines and any apparatus connected with cinematography, theatre and entertainment proprietors, etc. The subscribers are: F. H. Dore, 25, Watling Street, Canterbury, architect; G. H. Downs, Nervana, Mandeville Road, Canterbury, retired; H. A. Dawson, Red Gables, St. Thomas Hill, Canterbury, engineer; H. V. J. Cary-Barnard, Rose Heath, Canterbury, brewer, 500 shares each. Private company. The number of directors is not to be less than two nor more than four. The first are F. H. Dore (chairman), G. H. Downs, H. A. Dawson, and H. V. J. Cary-Barnard. Qualification £100. Registered Offices: 25, Watling Street, Canterbury.

LUDGERSHALL PICTURES, LTD. (127,132).—This company was registered on February 12, with a capital of £500 in £1 shares, to carry on the business of theatrical, variety and concert agents, music hall, concert room and electric and cinematograph hall proprietors, etc. The subscribers are: G. Sheffield, 26, Bridge Street, Andover, accountant; A. R. Goddard, 26, Bridge Street, Andover, accountant, (one share each). Private company. The number of directors is not to be less than two nor more than three: the first are A. R. Goddard and T. R. Slack. Qualification 50 shares. Registered Office: 26, Bridge Street, Andover.

UNITED KINGDOM KINOPLASTIKON COMPANY, LTD. (127,081).—Registered February 8, by Smith, Rundell and Dods, 9, John Street, Bedford Row, W.C. Capital £75,000, in 70,000 preference shares of £1 each and 100,000 ordinary shares of 1s. each. Objects: To carry on the business of exhibitors of cinematograph and similar pictures, theatre and music hall proprietors, managers, and agents, photographers, producers of cinematograph and other films, &c., to acquire any invention relating to a process for the production of cinematograph pictures with plastic effects, and to adopt an agreement with the Kinoplastikon Syndicate, Limited. The signatures are: Sir Donald Robertson, Kt., care of Messrs. H. S. King and Co., 9, Pall Mall, S.W.; T. Smith, 9, John Street, Bedford Row, W.C., solicitor; A. Dods, 9, John Street, Bedford Row, W.C., solicitor; W. Firman, 5, St. Mary's Road, Westbourne Park, W., clerk; J. C. Brown, 92, Inchmery Road, Catford, S.E., clerk; C. W. Peacock, Nervion, Shortlands, Kent, solicitor; H. Slater, 33, Wellmeadow Road, Hither Green, S.E., accountant; one preference share each. Minimum cash subscription seven preference shares. The first directors (to number not less than two nor more than seven) are Sir Donald Robertson, K.C.S.I.; T. H. Birch, 67a, Shaftesbury Avenue, W.; W. Dunkels, 1, St. Andrew Street, Holborn Circus, E.C.; and E. D. Maddick (managing director), the Scala Theatre, W. The above-mentioned syndicate may appoint a director, and such director and W. Dunkels may hold office for five years. Qualification one share. Remuneration of managing director £1,000 for first year, £1,500 for second year, and £2,000 for third and subsequent years, with 5 per cent. of the net profits available for distribution; of other directors £100 each per annum (chairman £200) and 5 per cent. of the surplus net profits available for distribution after 10 per cent. dividend is paid divided between them. Registered office: 9, John Street, Bedford Row, W.C.

FREEHOLD SECURITIES (SHEFFIELD) LTD. (127,126).—Was registered on February 12, with a capital of £1,000 in 10s. shares, to deal in land, buildings, houses and other property, to cater for public entertainments, to produce cinematograph displays, etc. The subscribers are:—T. E. Samuels, 23, Bramston Road, Harlesden, N.W., clerk; D. Macaulay, 3, Lambton House, Fortress Road,

N.W., clerk; W. J. Davies, 13, Mantilla Road, Tooting, S.W., advertising manager; J. Crouch, 103, Lenthall Road, Dalston, N.E., clerk; W. C. Gurney, 112, Chestnut Avenue, Walthamstow, clerk; A. Freeman, 36, Lingham Street, Stockwell, S.W., stationer; R. M. Ebbels, 49, Devonshire Street, W.C., assistant (one share each). Minimum cash subscriptions, 10 per cent. of the shares offered to the public. The number of directors is not to be less than two nor more than five: the first are D'Arcy Denny and R. Walden. Qualification, 5 shares. Remuneration as fixed by the company. Solicitor: R. S. Barnes, 53, Moorgate Street, E.C. Registered by Jordan and Sons, Ltd., 116-7, Chancery Lane, W.C.

LYRIC (LEICESTER), LTD. (127,109).—This company was registered on February 11, with a capital of £3,500 in £1 shares, to carry on the business of electric, cinematograph and picture theatre proprietors and managers, etc. The subscribers are: S. A. Rhodes, 1, Alstone Road, Heaton Chapel, near Manchester, bakery engineer; T. Peart, Palace House, Harpurhey, Manchester, master butcher, one share each. Private company. The number of directors is not to be less than two nor more than five. The first are: B. Jackson (Chairman), T. Thompson, S. T. Crowe and W. H. Shaw. Qualification £50. Registered Office: 47, Market Street, Manchester.

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SHIPLEY PAVILION, LTD.—Second mortgage debenture dated February 5, 1913, to secure £400, charged on the company's undertaking and property, present and future, including uncalled capital (if any), subject to first mortgage debenture for £1,000. Holder: T. H. Hartley, Holly Bank, Hipperholme, Yorks.

BIRTLEY SKATING RINK AND ENTERTAINMENT SYNDICATE, LTD.—Particulars of £600 debentures, created January 21, 1913, filed pursuant to section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

SHEFFIELD AND DISTRICT CINEMATOGRAPH THEATRES, LTD.—Mortgage dated January 31, 1913, to secure £8,000, charged on land with "Cinema House" thereon. Holders: S. Doncaster, Whinfell, Whirlow, Sheffield; W. M. Eadon, St. James Street, Sheffield, and S. J. Robinson, 12, Tapton House Road, Sheffield. Also mortgage debenture dated February 4, 1913, to secure £2,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: George Londen and Son, Limited, Parkwood Road, Works, Sheffield.

NORTHWOOD HALL, LTD.—Mortgage dated January 28, 1913, to secure £750, charged on certain land and premises in Ruislip, Middlesex. Holder, P. E. T. Thomas, 104, High Holborn, W.C.

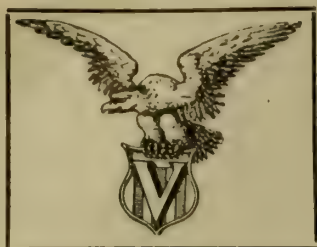
ESSEX ROAD CINEMA, LTD.—Mortgage dated January 29, 1913, to secure £800, charged on the Victoria Cinematograph Theatre, New North Road, Islington, with fixtures, plant, machinery, furniture, articles and chattels thereon. Holder, Mrs. Hilda Katz, 21, Union Street, London.

SOCIAL SERVICE EDUCATIVE ENTERTAINMENT CO., LD.—Debenture dated February 3, 1913, to secure £1,000, by way of collateral security to mortgage dated December 6, 1912, charged on property, comprised in said mortgage, the present and future fixtures, fittings and equipment of the cinematograph theatre in course of erection thereon, and the company's goodwill and book debts in connection therewith. Holder: J. D. Marks, 58, Queensborough Terrace, Bayswater, W.



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IN TWO REELS.

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Beautiful
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HEADLINERS

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Released THURSDAY, MARCH 20th, 1913. Approximate Length 1017 ft.

THE SCOOP.

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THE ABSENT-MINDED VALET.

Released THURSDAY, MARCH 20th, 1913. Approximate Length 1013 ft.

MRS. LIRRIPER'S LEGACY.

An Atonement for Past Offences. Mrs. Lirriper comforts and makes happy the last moments of her former lodger. She gives more than she receives.

Released SATURDAY, MARCH 22nd, 1913. Approximate Length 807 ft.

THE CURIO HUNTERS.

Bills falls in Soft. He is Worshipped by the Natives, gets back to his Mates. Saves them from being eaten and has a big Laugh.

Released SATURDAY, MARCH 22nd, 1913. Approximate Length 1007 ft.

THE AWAKENING OF BIANCA.

The Unselfishness of True Love saves an Italian Girl from a False Suitor, Poverty, and the Loss of her Hair. She marries the man willing to sacrifice Himself for Her.

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ANOTHER R.R. EXCLUSIVE WINNER.

THE WHITE VEIL: THE STORY OF A MOTHER'S DEVOTION.



In the field of exclusive films it is always necessary to exercise the greatest care, for it is notorious that in the past in some quarters there has been a tendency to purchase pictures turned down by other buyers because they approached the risqué and to make them exclusives. It is therefore with extreme satisfaction that we are able to call attention to-day to the "White Veil," R.R. Exclusive's latest feature. This is a film which can be shown to any and every class of audience, to young and old alike, without fear, for it is one of the cleanest pictures ever placed on the exclusive market. It tells the story of a mother's devotion for her son, and her heroic but futile attempt to save him from an ignominious death. The photography is remarkable for its brilliancy, whilst the lighting effects are worthy of special mention. The story is not lacking in intensity, and abounds in thrilling situations, whilst the acting is of the highest order of merit. A more convenient length than that to which this picture runs, about 2,000 feet, could not possibly be imagined, for it makes the film one that should be included in every programme. We append the story:—

Through the tyrannical rule of the tyrant, Duke of Servia, a brotherhood was founded, whose object was the assassination of their ruler. One of the partisans, Alexander Mandoff, a young nobleman who lived with his widowed mother, was ordered by the committee to take a letter to another branch of the brotherhood containing an oath of allegiance. This he concealed in the lining of his cloak.

The Countess was unaware that her son was implicated in the plot; but Kuic, the valet, who had the day before received a thrashing from Mandoff, found out the secret and resolved to betray him.

During the night he steals Mandoff's cloak, and finding the letter he cuts it in two, replacing one half, whilst the other he retains, and goes at once to the palace of the Duke.

Mandoff's arrest follows immediately, just when he is about to depart on his mission for the brotherhood. The cloak is secured by the officer in charge, and on arriving at the palace the other half of the letter is found.

Mandoff is sentenced to death, and is thrown into a dungeon to await his execution. The unhappy Countess, upon hearing the news, resolves to plead with the Duke for the life of her son, so writes a letter to Alexander, telling him to have courage, ending her letter by saying:—

"When you pass our castle on way to execution, look up at the gallery, where I shall be standing, and should I wear a black veil, die as a hero, for the honour of our house and name; but if I wear a white veil, take courage, for you can know that you will be pardoned at the last minute, even though the executioner's axe is

raised to strike."

Through the influence of a high priest, the Countess obtains an audience with the Tyrant. On her knees she pleads as only a mother could plead for the life of her son, but all in vain—the Duke is adamant. Alexander Mandoff must pay the penalty.

Distracted with grief, the Countess returns to her castle, there to await the morrow, when her boy will be executed, whilst he, encouraged by the letter received from his mother, sleeps in his cell and dreams of freedom.

With the breaking of the dawn, the streets are full of people awaiting the fatal hour to arrive, thronging round the notice-board announcing the forthcoming execution.

With the first tolling of the bell, the officers enter the cell for the prisoner, and, headed by a priest, who holds a crucifix on high, the dread procession passes slowly out into the light. Gazing steadfastly at the crucifix, Mandoff, standing in a wagon, is dragged through the streets of the capital. As he passes the castle, he sees his mother standing on the gallery, and, "God be praised!" she wears the white veil.

Up the steps of the scaffold he walks with a confident and firm tread, thinking that he is pardoned, and expecting every moment to be set free. The poor mother, to give her boy courage to meet his doom, deceives him by wearing the white veil instead of the black—the pride of their race must not suffer. Her boy must die like a hero, to uphold the honour of their house.

With the last tolling of the bell the countess falls dead, her strength broken by the anguish she has endured.

And the Waters of Jordan close again as mother and son are once more united on the Other Side.

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THE CINEMA

Film Register.

A carefully compiled list of re'eases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films to be Released during January, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn.	Length.	Date.	Title.	Maker	Descriptn.	Length.	Date.
American Rhine.....	Kalem, T		565	2	Burma, Rangoon, India.....	Edison, T		350	22
Afrikaner Girl, An.....	Clarendon, D		1005	5	Baby's Shoe, A.....	Edison, D		1,000	25
At the Rainbow End.....	Lubin, D		1029	16	Bringing Home the Pup.....	Edison, Co		650	25
Adventure of the Smelling Salts.....	Vitagraph, D		902	11	Bov Rangers.....	Edison, C		100	25
Armadillo, The.....	Urbanora, N		495	1	Bottling Factory at Vichy.....	Gaumont, I		300	16
After the Honeymoon.....	A.B., C		542	23	Badness of Burglar Bill.....	Hepworth, C		500	23
Absent-Minded Burglar.....	A.B., C		487	26	Bill's Banquet.....	Lux, C		520	18
Aunt B tty.....	Cines, Co		1020	4	Building a Harbour.....	Ambrosio, I		343	19
At the Masquerade Ball.....	Edison, D		1000	15	Bloomer's Mother-in-Law.....	Cines, C		380	25
At Home in the Water.....	Edison, T		400	18	Billy's First Courtship.....	Gerrard Film Co., C		500	18
Andelle, The.....	Gaumont, T		260	12	Brothers, The.....	Gaumont, D		830	23
Adventures of Dick and Harry.....	Pathe, Co		757	11	Baby's Name.....	Gaumont, Co		730	23
Ancient Greece.....	Pathe, T		545	11	Boulle Institute, Cabinet-Making.....	Gaumont, I		520	26
Awakening, The.....	Selig, D		1045	12	Badger Digging.....	Heron, Sp		369	30
At Cross Purposes.....	Urbanora, D		960	8	Behind the Scenes.....	Nordisk, D		2434	19
Accidental Millionaire.....	Lubin, Co		668	12	Broken Butterfly.....	Elite, D		3062	23
Auto-Suggestion.....	A. & C., Co		700	29	Clubman and the Crook.....	A.B., Co		400	5
At Old Fort Dearborn.....	Bison, D		2050	18	Cockle Industry.....	Empire, I		420	5
Andegli.....	Cines, T		197	25	Cupid v. Cigarettes.....	Majestic, Co		1030	1
At the Risk of Her Life.....	Cosmopolitan, D		2800	26	Cousins.....	Thanhouser, Co		1000	4
Alkali Ike's Close Shave.....	Essanay, Co		990	26	Conductor 786.....	Thanhouser, D		1000	4
An Old Maid's Love.....	Nordisk, Co		1059	19	Caught in his own Net.....	Cricks & Martin, D		990	2
Amaradhapura.....	Eclair, T		360	9	Calino as Prison Governor.....	Gaumont, C		654	5
An Indian's Friendship.....	Essanay, D		985	23	Cambridge 'Varsity.....	H. & B., T		507	19
Aerial Removal.....	Pathe, C		396	18	Chief White Eagle.....	Lubin, D		1052	19
As Fate Would Have It.....	Vitagraph, D		1010	23	Country School Teacher.....	Lubin, D		1040	19
Austrian Mountain Artillery Manoeuvres.....	Welt, E		415	30	Call of the Blood.....	Majestic, D		983	18
All on Account of a Widow.....	Powers, Co		985	25	Cooks and Mumps and Complications.....	Ammet, C		920	25
Animal Preservation.....	Svea, E		490	26	Coster's Honeymoon.....	Cosmopolitan, C		405	9
Angel of the Studio.....	Victor, D		1000	18	Caught.....	Cricks and Martin, C		430	11
Abbreviations.....	Pathé, C		508	29	Comic Film Journal (No. 2).....	Duskes,		12	
Animal Studies.....	Gaumont, A		280	30	Constantinople Monument.....	Eclair, T		415	2
Brothers Under the Skin.....	Reliance, D		984	1	Convicts' Dream.....	Reliance, Co		460	22
Breach of Breeches.....	Clarendon, C		635	12	Castaway, The.....	Imp, D		980	2
Bringing Father Around.....	Essanay Co., D		976	9	Cowboy's Proposal.....	Melies, Co		420	4
Barcelona and Port.....	Gelebert, T		300	19	Capital of Sardinia.....	Ambrosio, T		325	16
Betrothed in a Well.....	Itala, Co		370	4	Central Italy.....	Cosmopolitan, T		345	19
Bachelor's Bride.....	Kalem, Co		477	19	Comic Film Journal (No. 3).....	Duskes,		19	
Belligerent Benjamin.....	Majestic, C		295	15	Convict's Return, The.....	Gem, D		1000	8
Baby Hands.....	Thanhouser, D		1000	15	Carpenter's Fortune.....	Gerrard, C		390	11
Birth of the Lotus Blossom.....	Thanhouser, D		1000	15	Calino Tries to Get the Sack.....	Gaumont, C		375	19
Betty's Nightmare.....	Victor, C		992	4	Country Girl, A.....	Imp, D		986	23
Bachelor's Buttons.....	Vitagraph, Co		498	11	Caught in his own Trap.....	Nordisk, D		665	12
Beautiful Umbria.....	Cines, T		380	4	Cross Roads, The.....	Victor, D		1000	18
Bloomer, Detective.....	Cines, C		541	11	Calvinist Martyr, A.....	Pathe, D		2112	22
Bobby as a Guardian Angel.....	Gaumont, C		455	9	Catchpenny Seeks a Marriage of Convenience.....	Savoia, C		600	29
Biwa Canal.....	Selig, T		306	12	Comic Film Journal (No. 4).....	Duskes, C		26	
Bunny all at Sea.....	Vitagraph, Co		987	16	Copper Mines at Bingham, Utah.....	Edison, I		400	29
Black Mask.....	American Film Releases, D		2950	11	Calumny.....	Eclair, D		920	23
Bonnie of the Hills.....	Brockliss, D		992	2	Chains.....	Essanay, D		990	26
Butterfly, The.....	Majestic, D		983	11	Circulation of the Blood.....	Itala, Sc.		310	19
Bill Wilson's Gal.....	Vitagraph, D		902	2	Cruel Stepmother.....	Imp, D		995	30
Bobby's Father.....	Vitagraph, D		1013	4	Commodore's Daughter.....	Nordisk D		2378	26
Baby's Adventure, A.....	Brockliss, C		960	22	Charlie's Marriage.....	Duskes, Co		785	30
Baby, the Boy and the Teddy Bear, The.....	B. and C., C		280	30	Commodore's Daughter.....	Nordisk, D		2378	26
Bloomer and Lea.....	Cines, Co		434	18	Cuttle Fish.....	Eclair, N		485	30
Barcelona.....	Cabot, T		446	30	Duke's Plan, The.....	A.B., D		985	2

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Joy that Kills	Urbanora,	D	855	1	Madrid	Cabot, T		361	12
Jim Bentley's Adventure	Flying A.,	D	970	11	Mary, Chauffeur	Majestic, Co		987	8
Jewel Thieves Outwitted	Hepworth, D		850	16	Motor Cycle Adventure	Selig, D		1010	2
Jim's Vindication	Selig, D		1035	12	May and December	A. B., Co.		364	30
Juan and Juanita	Lubin, D		1027	9	Modern Lotharios	Cines, Co.		848	12
Jess	Thanhouse, D		3000	8	Much Ado About	Cricks & Martin, C		460	18
Jack's Word	Flying A, D		1000	22	Mona's Debt of Honour	Clarendon, D		1100	26
Knights of Rhodes	Ambrosio, D		2300	5	Mother Goose in a 16th Century Theatre ..	Edison, Co		350	12
Kitty at a Boarding School	Edison, Co		650	18	Moving Finger, The	Essanay, D		988	19
Knight of the Snows	Pathe, D		1320	8	Miss Simpkin's Summer Boarders	Essanay, Co		990	19
Kidnapped by Gipsies	Savoia, D		1750	22	Marriageable Widow	Gaumont, Co		500	16
Kings of the Forest	Selig, D		1800	19	Minute Atoms of the Main	Gaumont, E		410	19
Life in Morocco	Geem, T		284	5	Matrimonial Fever	Lux, Co		760	22
Lily of Letchworth Lock	B. & C., D		1115	19	Maud Muller	Nestor, D		1823	18
Like a Sister	Itala, D		2600	4	Modern Girl	Nordisk, D		2739	12
Love Test	Imp, D		978	5	Man's Lie, A	Pathe, D		939	15
Love will Find a Way	Powers, Co		983	8	Madcap Molly	Pathe, D		990	15
Love's Miracle	Thanhouse, D		1000	18	Maritime Industries, Cockles	Pathe, E		468	18
Like Knights of Old	Edison, D		650	11	Manufacturing Combs at Ayomaax, France ..	Urbanora, I		335	15
Landscapes and Customs of Sardinia	Ambrosio, T		315	5	Marcantoni Quartet	Pathé, P		545	29
Lieut. Rose in Chinese Seas	Clarendon, D		1215	19	Mountain Artillery at Practice	Gaumont, E		325	30
Letter, The	Essanay, D		988	16	Mystery of the Seven o'Clock Express	Urbanora, D		2190	29
Legend of King Cophetua	Hepworth, O		625	16	Nicholas Nickleby	Thanhouse, D		1000	1
Landlubber, The	Kalem, Co		555	23	New Use for a Bike	Lux, C		465	1
Little Music Teacher	Majestic, D		1004	22	New Microbe	Cines, C		413	8
Living Statue	Pathe, Co		956	8	Naval Manoeuvres at Lorient	Lux, N		640	15
Lesson, The	Melies, D		607	4	Newly Weds	A. B., Co		981	11
Lash of Fate	Rex, D		1039	2	Noodle Industry	Lubin, I		450	9
Lost Years	Rex, D		1034	4	Nursie and Knight	Thanhouse, D		1000	11
Loyalty of Sylvia	Vitagraph, D		944	2	Neighbours	Barker, D		700	22
Liege	Cines, T		313	18	New Member of the Life Saving Crew	Edison, D		1000	29
Land Beyond the Sunset, The	Edison, D		1000	22	Negro for Love	Itala, C		650	26
Lifeboat Rescue	Heron, T		450	16	Oxford University	H. & B., T		494	11
Love and Treachery	Lubin, D		1019	30	On the Spulga	Cosmopolitan, T		375	5
Lost Stud, The	Nordisk, Co		666	12	Orange Gathering in Valencia	Cabot, I		355	16
Life Saving Jim	Pathe, C		478	25	On the Road to Montserrat	Pathe, T		412	4
Losing His Head	Pathe, C		297	25	Opium Smugglers	Selig, D		1016	9
Liquid Air Experiments	Pathe, E		495	25	Outwitting the Professor	Edison, Co		1000	15
Love and Art	Cines, R		731	29	On the Border Line	Nestor, D		1000	11
Love's Labour Lost	Gaumont, C		490	23	On Account of a Handkerchief	Reliance, C		525	25
Lucky Lobster, A	Gaumont, Co		1030	26	One Night and Then	A. B., D		992	12
Legend of Montmartre	Gem, D		995	15	Odette	Geem, D		575	9
Lady Sheriff	Pathé, D		824	29	Old Gardener's Son	Savoia, D		1080	1
Loves Strategy	Cont'l, Co		1026	26	Old Heidelberg	Gaumont, T		400	19
Musketeers of Pig Alley	A. B., D		1001	5	Old Colonel's Gratitude	Pathe, D		1863	15
Marble Industry in France	Geem, I		355	19	Organ Grinder's Ward	Reliance, D		992	29
"Miss" Hitf, A	Gaumont, Co.		950	2	On Board the S.S. "Dubuque"	Flying A, NC		405	25
Mountain Dew	Kalem, D		1010	19	Otter Hunting	Heron, Sp		466	19
Man, the Moustache, and the Maids	Pathe, C		595	1	Ostrich Farming Near Nice	Lux, I		420	29
Moneylender, The	Pathe, D		3500	11	Outwitted	Nordisk, Co		1059	26
Monte Cristo	Selig, D		3150	5	Only a Woman's Heart	Pathé, D		2490	29
My Wife's Bonnet	Selig, Co		1047	9	On the Mountain of St. Gothard	Gaumont, Tr		400	30
Mills of the Gods	Vitagraph, D		3079	9	Opal Stealers	Pathé, D		660	29
Miss Tweedledum	Ambrosio, C		555	9	Outwitted	Nordisk, Co.		1059	26
Monson	Cines, T		249	11	Power of a Hymn	Kalem, D		1025	11
Michael Dwyer	Cosmopolitan, D		850	12	Pat the Soothsayer	Kalem, Co		465	11
Montserrat	Cabot, T		420	20	Perils of the Cliffs	Kalem, D		1015	5
Mother of the Ranch	Essanay, D		986	16	Parson James	Lubin, D		1041	11
Man's Calling	Flying A, D		1012	11	Playing Tramps	A. & C., Co		956	8
Massage	Gaumont, S		265	12	Punished	Brockliss, D		1050	3
Mr. Timmid finds a Watch	Gaumont, C		630	12	Pimple Gets a Quid	Cosmopolitan, C		360	11
Music Hath Charms	H. & B., E		420	26	Panther's Prey, The	Gaumont, D		1920	15
Millionaire Cop	Imp, Co		990	12	Pedlar's Find	Reliance, D		982	18
Milanos, The	Pathe, P		478	8	Pimple Wins a Bet	Cosmopolitan, C		350	12
Making Birch Brooms	Urbanora, I		310	8	Plot and Pash	Hepworth, Co		725	12
Mistake in Spelling	Vitagraph, Co		876	18	Pat and the Milliner	Lux, Co		600	11
My Baby	A. B., D		999	12	Pursued by a Lioness	Lux, D		890	11
M. Sans Gene	Brockliss, D		905	1	Port of Copenhagen	Nordisk, T		594	3
Merry Widow, The	Eclair, Co		2320	12	Polidor as an Apache	Pasquali, C		580	5
Money	Essanay, Co		988	26	Polidor, a Member of the Death Club	Pasquali, C		658	12
Mr. Up's Trip Tripped Up	Essanay, Co		986	30	Park and Chateau of Chenonceaux	Pathe, T		478	11
Man Within, The	Nestor, D		977	25	Poorluck, Detective	Hepworth, C		425	2
Mammoth Life Savers	Vitagraph, Co		292	23	Pony Express Girl	Kalem, D		460	9
Mrs. Lirippen's Lodgers	Vitagraph, D		951	25	Perjured Confession	Pathe, D		310	9
Max Linder's Appointment	Pathe, C		873	22	Pimple's Fire Brigade	Cosmopolitan, C		415	19
Midnight Visitor	Pathe, Co		660	25	Port of Havre	Gerrard, T		365	11
Manufacture of Stearine	Svea, C		487	23	Peasant's Loyalty, A	Gerrard, D		980	18

FILMS TO BE RELEASED DURING JANUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Views in Calcutta	Edison, T		1000	4	Which is Which?	Ambrosio, Co		835	12
Valley of Olta	Svea, T		326	9	What Might have Been	Brockliss, D		958	29
Vandal Leopard	Pathe, C		460	22	What Matter the Price	Cricks & Martin, D		645	23
Voice of Warning	Selig, D		948	26	Willie and the Pastry Cook	Eclair, C		715	23
Victims of a Petrol Famine	Gerrard Film Co., C		400	25	Woman in White	Gem, D		2050	22
Vagand, The	American Film Releases, D		2750	26	Worries of a Parkkeeper	Gerrard Film Co., C		260	14
Warning Hand, The	Essanay, D		990	5	Western Episode, A	Bison, D		1020	15
Wanderer, The	Flying A, D		1015	1	Workman's Honour, A	Cricks & Martin, D		990	16
When Uncle made his Will	Lux, C		550	8	When Wealth Torments	Essanay, Co		984	23
Will of Destiny	Melies, D		1056	11	Would-be Heir, The	Flying A, D		1000	15
What the Milk Did	Powers, Co		1000	4	Water Right War	Kalem, Co		990	30
Wrecker, The	Pathe, D		923	1	When Taro Received a Letter	Mikado, C		423	4
Wiffles Tries Cinema Acting	Pathe, C		660	1	When Mandy Came to Town	Thanhouser, C		1000	29
Washerwoman's Husband	Brockliss, C		490	16	When Justice Tempers Mercy	Thanhouser, D		1000	29
White Geranium	Cines, D		807	8	When California was Young	Vitagraph, D		1010	25
Willie and the Wicked Cook	Eclair, C		680	5	War Arrow, The	Pathe, D		692	22
Way of the Mountain	Lubin, D		1053	26	When Love Rules	Rex, D		1000	30
Winner and the Spoils	Majestic, D		985	25	When Persistency and Obstinacy Meet	Vitagraph, Co		948	30
Where the Shamrock Grows	Rex, D		995	16	Young Naturalist	Cosmopolitan, Q		420	16
Woman in White	Thanhouser, D		2000	22	Young Hearts and a Wise Head	Pathe, Co		939	22
Whom God hath Joined	Thanhouser, D		1000	25	Young Millionaire	Kalem, D		994	16
Water Rats, The	Lubin, D		1052	12	Young Terror, A	Pathe, C		379	1

Films to be Released during February, 1913.

All for Jim	Majestic, D	1016	1	Bob's Ill Luck	Cines, C	434	8
A Suffragette in Spite of Himself	Edison, C	600	2	Bloomer and Stout Seek a Wife	Cines, C	443	12
Animal Within, The	Flying A, D	967	1	Boss of Katy Mine	Essanay, D	939	13
Auntie is Transformed into a Pig	Lux, C	670	5	Bridal Room	Imp, D	938	13
Arab's Bride, The	Thanhouser, D	1000	15	Biter Bit, The	Pathé, C	698	5
An Elephant on their Hands	Vitagraph, Co	967	6	Basque Wedding, A	Pathé, T	481	8
As You Like It	Vitagraph, D	3115	8	Brother's Acquittal, A	Reliance, D	975	19
As the Bells Rang Out	A.B., D	457	23	Bedelia and the Newly Weds	Reliance, C	999	21
Adventuress Outwitted	Clarendon, D	715	9	Bob's Deception	Rex, D	1085	15
Adhesion	Cricks and Martin, C	410	7	Bunny at the Derby	Vitagraph, Co	577	13
At the Foot of the Scaffold	Hepworth, D	1975	9	Bay of Cattaro	Welt, T	311	23
At the Foot of the Ladder	Thanhouser, C	1000	19	Bob and the Apache	Cines, Co	604	15
Arabian Sports	Vitagraph, E	1010	15	Billy Boy	A. & C., C	484	19
Ascending Mt. Blanc	Gaumont, Sc	370	16	Beauty Spot, The	American Standard C	695	9
An Artist's Nightmare	Pathé, C	684	12	Breezy Blackpool	B. & C., T	385	27
Atala	Selig, D	1000	16	Burglar Burgled	Cosmopolitan, Co	660	13
A Glass of Goat's Milk	Clarendon, C	400	20	Bidoni as Orderly	Cines, C	817	15
Almost a Man	Essanay, Co	987	27	Bloomer Seeks a Smile	Cines, C	369	15
Alkali Ike's Motorcycle	Essanay, Co	989	27	Broncho Billy's Love Affair	Essanay, D	990	16
Alfonso and His Umbrella	Gerrard, C	340	16	Bronx Cocktail, A	Imp., C	310	16
Artist's Tragic Idyll	Gerrard, D	730	20	Beware Painting	Itala, C	450	2
Arabella and the Wizard	Lux, C	494	26	Busy Day in the Jungle	Kalem, C	670	27
Atonement	Nordisk, D	2184	9	Bravery of Dora	Lubin, D	1013	27
An Amateur Cowboy	Pathé, C	474	19	Bob's Cheque	Alter Ego, C	550	26
An Amateur Poisoner	Pathé, C	666	22	Bridge of Life	Comet, D	1950	26
Ailantho's Silkworm	Pathé, Sc	521	22	Bloomer, Wrestling Champion	Cines, C	469	22
Another Man's Wife	American Co, D	992	26	Bidoni Absent Minded	Cines, C	670	26
Albion Docks at Port Louis	Pathe, T	333	26	Boomerang, The	Nestor, Co	977	26
Battle of Wits	Kalem, D	1005	2	Betrayed by a Kiss	Pathé, Co	665	19
Brutality	A. B., D	1009	9	Boy and the Burglars	Pathé, Co	664	19
Burglar at the Ball	Hepworth, D	575	2	Badger, The	Urbanora, N	370	19
Battle in the Virginia Hills	Kalem, D	970	9	Bobby, the Tamer	Cosmopolitan, C	595	20
Bettina's Substitute	Vitagraph, Co	557	1	Biella and the Antiquities	Cosmopolitan, T	350	23
Billy's Shoes	A and C, C	765	5	Better Part	Invicta, D	1000	26
Blood Stain, The	A and C, D	980	8	Birthday Gift	Nordisk, D	2273	23
Burglar's Dilemma	A. B., D	1007	16	Billy's Pipe Dream	Vitagraph, Co	668	27
Bloomer Out of Work	Cines, C	456	1	Converts, The	A. B., D	986	2
Broken Ideal	Cines, Co	774	5	Chichester and Arundel	H. and B., T	370	2
Bullfight	Cines, A	436	5	Cruel Deception	A. and C., D	2500	1
Bronco Billy's Heart	Essanay, D	988	5	California Snipe Hunt	Kalem, C	525	9
Billy McGrath's Art Career	Essanay, Co	987	5	Capt. Ben's Yarn	Majestic, D	999	5
Blind Musician	Imp, D	528	2	Carmen of the Isles	Selig, D	937	1
Bar. K. Foreman	Lubin, D	1064	13	Country Woman In Disguise	American, Ltd., Co	675	2
By the Sea	Lubin, D	1057	16	Corfu and the District	Brockliss, T	355	8
Between Love and War	Selig, D	1004	6	Comic Film Journal. No. 5	Du-kes, C	—	16
Bludsoe's Dilemma	Flying A., D	1000	1	Chaperon Gets a Ducking	Kalem, C	525	17
Brand of Cain	Ammex, D	999	22	"Conway," the Kerry Dancer	Kalem, P	140	13
Bold Story, A	Clarendon, C	600	1	Cry for Help, A	A. B., D	1000	23

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father's Love	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiance's Dilemma	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathe, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Dinner	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Gretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A	Lubin, C		165	20
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, D		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A.B., Co		397	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	2
Don't Pinch my Pup	Thanhouser, D		1000	5	His Father's Son	Thanhouser, D		1000	1
Dance at Silver Gulch, The	Es-any, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A.B., C		502	16	His Partner's Share	Melies, D		1038	1
Diplomatic Lover, A	Pathe, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	9
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A	Pathe, C		1063	5	Horse Thief's Daughter	Nestor, D		975	5
Dupin's Claret	Urbanora, C		305	5	Hereditary Taint	Patné, D		1324	8
Day's Owing, A	A.B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Tens Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essanay, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A	Gaumont Co		690	20	Horseshoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathe, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	20
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A.B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essanay, D		975	9
Faithful	A.B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essanay, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouser, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	20
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A.B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		465	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathe, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Collier's Escape	Selig, D		402	23
Falls of Cadville	A & C, T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnycuss Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
King the Detective and the Smugglers	Imp., D		939	3	Mother's Portrait	Ambrosio, D		914	27
Kullen	Nordisk, T		443	23	Mary of the Briarwood Dell	Barker, D		1170	16
Lieut. Daring and the Photographing Pigeon	B. & C., D		1245	2	Microscopic Animalcula	Eclair, Sc		410	20
Lucky Fall, A.	Lubin, D		1003	9	Model for St. John	Vitagraph, D		898	27
Locked Out	Lubin, C		397	9	New York Hat, The	A. B., D		998	2
Love and War	Majestic, D		985	5	New Zealand Flax Industry	Empire, I		461	6
Legend of Lost Arrow	Selig, D		505	2	New Zealand Ferns and Waterfalls	Special, T		215	6
Love of Lady Irma	A. B., D		988	13	Never Again	A. B., Co		590	16
Linked Together	Edison Co.		500	8	Non-commissioned Officer	Edison, D		1000	5
Lace Makers' Romance	Gaumont Co.		1320		"Nam Gioa," or Festival of Heaven	Pathe, T		445	1
Lie not unto your Wife	Imp. Co.		570	6	Night Birds	Pathe, N		334	1
Leah the Forsaken	Imp. D		2421	6	Naples	Cines, T		251	8
Lamprey Fishing	New Agency, E		367	9	Null of the Pampas	Flying A, D		1000	8
Lost Inheritance	Selig, D		988	2	Norwich	A. & B., T		410	23
Love and Craftiness	Brockliss, C		450	5	Nora the Cook	Lubin, C		689	23
Law of the West	Cosmopolitan, D		2500	6	Nick Winter and the Ace of Clubs	Pathe, D		1693	15
Law of God	Flying A., D		1012	0	Now the Sun Sets	Eclair, S		430	6
Love Doctor, The	Gaumont Co.		670	5	Never Failing Remedy	Gerrard, C		370	9
Love Token, The	Lubin, D		1008	22	New York's Fire Fighters	Powers (1912), T		262	26
Love Laughs at Locksmiths	Pathé, C		533	2	Old Songs and Old Memories	Selig, D		872	9
Life for a Life	Cines, D		2322	15	On the Coast of the Adriatic	Welt, T		298	16
Latest Additions to U.S.A. Navy	Edison, E		600	22	On the Mountain of St. Gothard (Series II)	Gaumont, T		300	6
Love and a Burglar	Hepworth, C		650	20	Old Sweetheart, The	Imp. D		935	9
Luck's Out	Nordisk, C		771	16	Official Appointment	Vitagraph, D		787	13
Lodging for the Night	Pathé, Co		378	12	Out of the Shadows	Vitagraph, D		1010	15
Looking for a Job	Pathé C		552	15	Old Reporter, The	Edison, D		1000	22
Lessons in Courtship	Vitagraph, Co		462	22	On the Mountain of St. Gothard (Series III)	Gaumont, T		315	13
Life Regained	Brockliss, D		2925	26	Old Doll Maker	Invicta, D		1000	12
Legal Murder	Eclair, D		2355	9	Obsession, The	Melies, D		1020	22
Loneliness of Neglect	Flying A, D		1000	22	On the Steps of the Throne	Pasquali, D		3350	23
Lighting of Love's Way	Invicta, D		1010	22	On the Line of Peril	Vitagraph, D		1013	20
Lady Leone	Invicta, D		1470	22	Oh, My Aunt!	Cricks & Martin, C		720	22
Leopold, the Leopard	Lux, C		688	22	On the Mountains of St. Gothard (Series IV.)	Gaumont, T		335	23
Lake of Traun	Sascha, T		350	22	One Hundred Franc Gold Piece	Italia, Co		435	16
Lily's Day	Eclair, Co		510	20	Old Prospector	Nestor, D		977	22
Lord Browning and Cinderella	Vitagraph, Co		1017	27	Orphan, The	Pathé, D		1966	22
Lost in the Sea	Eclair, D		2375	27	Old Organist	Rex, D		980	27
Mona-tery of Piedra Aragon	Cabot, T		384	6	Pink Corset, The	Ambrosio, Co		790	2
Mifanwy, a Tragedy	Hepworth, D		675	6	Preparing the Den	A. B., C		496	13
Mayor from Ireland	Kalem, D		1015	9	Pimple's Eggs-traordinary Story	Cosmopolitan, C		295	2
Merchant of Venice	Thanbouser, D		2000	8	Prince Arthur	Cosmopolitan, D		910	2
Mouth of the Adour	Gaumont, T		240	2	Polidor's Perfume	Pasquali, C		535	2
Mountebank's Daughter	Lubin, D		1003	16	Pickles	Pathe Freres, C		305	1
May and December	Pathe, D		1238	1	Penitent, The	Essanay, D		786	13
Mickey's Pal	A. & C., D		1025	15	Pulque Pete and the Opera Troupe	Kalem, C		455	20
My Hero	A. B., D		1007	20	Palmetto Hat Industry	Lubin, I		345	20
Marvellous Valley of Lerio	Cosmopolitan, T		350	6	Percy the Bandit	Nestor, Co		957	12
Mr. Hubby's Wife	Essanay, Co		980	9	Prospector and the Indian	Pathe, D		725	5
Mummy and the Cowpuncher	Kalem, C		560	23	Poverty's Thrall	Pathe, D		1948	8
Mayor's Crusade	Kalem, D		985	23	Pimple as Cinema Actor	Cosmopolitan, C		495	9
Medicine of the Future	Lux, C		410	8	Power of Love	Flying A, D		1000	15
Mother's Strategy, A	Lubin, D		1014	20	Passing Cloud, A	Gaumont, Co		800	13
Moth and the Flame	Melies, D		1020	15	Problems of Aviation	Gaumont, Sc		266	16
Masquerader, The	Pathe, C		461	8	Playtime in Old Japan	Pathé, E		353	15
Maros, The	Pathe, P		502	8	Plan that Failed, The	Powers, Co		775	15
Mike's Brainstorm	Selig, C		920	13	Polidor as an Orderly Soldier	Pasquali, C		555	16
Man Amongst Men	Selig, D		1000	13	Poet and Peasant	Vitagraph, D		1013	20
Mamma's Glove	Urbanora, D		765	5	Pimple as a Ballet Dancer	Cosmopolitan, C		230	16
Modern Atlanta	Vitagraph, Co		1010	13	Peninsula of Sorrento	Cines, T		273	22
Merrypimple and the Statue	Ambrosio, C		433	20	Pat Clancey's Adventure	Edison, D		1000	26
Mother's Day Out	Clarendon, C		390	23	Prodigal Son	Gerrard, D		2665	8
Mannequin, The	Elite, D		1859	9	Pineapple Culture	Gaumont, I		350	20
Miss Nelly's Marriage	Gaumont, Co		820	13	Prodigal's Return	Hepworth, D		875	27
Mother-in-Law must Marry	Italia, Co		590	2	Pass It On	Hepworth, Co		550	27
Mountain Tragedy	Kalem, D		1000	27	Piccaninnies and the Water Melons	Imp. C		931	27
Matrimonial Breeze	Pathé, C		349	15	Polidor, A Ladies' Protector	Pasquali, C		505	27
Michael McShan	Vitagraph, Co		695	20	Price of a Misdeed	Urbanora, D		2030	26
Mystery of the Astorian Crown					Qu'en for a Day	Edison, D		1000	8
Prince	Cricks & Martin, D		765	20	Question of the Hair	Selig, Co		604	23
Merry Widows	Elite, Co		893	13	Redeemed Reputation	Ammeex, D		1012	8
Mathilde	Eclair, D		3250	13	Romance of the Rails	Edison, D		1000	1
Mystery Man and His Box	Gerrard, Tk		475	13	Real Thing, The	Hepworth, Co		550	2
Mind Reading Extraordinary	Gerrard, C		330	23	Rescue, Care and Education of Blind Babies	Edison, T		1000	5
Magic Goldfish	Pathé, Tk		800	19	Race with Time	Kalem, D		825	16
Market in Kabylia	Pathé, T		319	19	Ranch Mates	Lubin, D		1060	13
Mantle of Red Evans	Selig, D		1005	23	Rangers Girls	Melies, D		1033	8
Miss Aubry's Love Affair	Selig, D		1002	27					

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	5
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	2	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A	A.B., C		999	6	Twisted Trial, The	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathe, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathe, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathe, C		472	22
Saving the Innocents	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathe, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathe, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nestor, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	6
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathé, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wiffles at the Front	Pathé, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochín China	Pathé, E		337	15
Toymaker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathé, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
rails of Faith	Reliance, Co		999	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	V. tagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Friscot fight a Duel	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathé, C		499	22
Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

THE CINEMA FILM REGISTER.

Films to be Released during March, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Fooling Their Wives	Lubin, C		516	16
Affair of an Egg	A. B., Co		305	13	Feet That Speak	Lux, Co		380	5
Adventure in the Autumn Wood	A. B., D		1007	16	Fatty, The Bad Boy	Pathe, C		512	1
Alfred Harding's Wooing	Barker, Co		740	6	Friends of Birds	Pathe, Sc		360	1
Ape's Devotion	Clarendon, D		870	2	From the Depths	Cricks and Martin, D		1145	13
Artful Artists	Gerrard, C		330	2	First Settler's Story	Edison, D		1000	15
Artist's Romance	Lubin, D		795	13	Fraud that Failed	Flying A, D		995	5
Aquatic Elephants	Vitagraph, A		266	1	For Two Pins	Gaumont, Co		925	9
Bill Bogg's Windfall	A. B., C		609	2	Flag of Freedom	Kalem, D		1033	23
Business Buccaneer, A	Kalem, D		1010	2	From Nice to Monte Carlo	Lux, T		300	8
Brave Old Bill	Kalem, C		350	2	Fate of a Poet	Elite, D		1290	20
Buster and the Cannibals	Lubin, C		737	2	Forest Rose	Thanouser, D		2000	22
Best Man Wins	A. B., C		456	9	God Within, The	A. B., D		1010	2
Blind Cattle King	Lubin, D		1059	9	Girl and the Gambler	Lubin, D		1015	6
Babble Shooting	B. & C., Sp		259	13	Gold is not All	A. B., D		996	13
Baja	Cines, T		698	1	Glimpses of the Thames in Flood	Hepworth, T		375	6
Bloomer's Troubles	Cines, C		438	1	Game of Lawn Tennis	Milano Co		266	13
Bidoni Hard Up	Cines, C		999	5	Good Stuff	Powers, C		935	1
Billy Mixes with his Relations	Essanay, Co		986	13	Galley Slave's Romance	Rex, D		945	15
Blackened Hills	Flying A., D		994	1	Girl of the Mountains	Selig, D		1006	2
Bolted Doors	Gaumont, D		1250	2	Guisepe's Good Fortune	Essanay, Co		195	6
Book, The	Hepworth, D		1200	6	George Barnwell	Hepworth, D		2900	13
Blackfoots Conspiracy	Invicta, D		1020	5	Grandfather	Kalem, D		1003	20
Beach Combers	Melies, D		986	15	Guiding Light	Lubin, D		1940	30
Brother and the Bat	Reliance, D		900	15	God of Gold	Selig, D		1016	9
Bobby and the Bow-wow	Pathe, Co		574	1	His Cook Lady	Majestic, C		558	1
Broken Oaths	Solax, D		984	15	Highbrow Punchers	Ammex, D		988	8
Billy's Burglar	Vitagraph, D		1722	8	Hope	Edison, D		1020	1
Bite of a Snake	A. B., Co		562	20	How Grandfather Clocks are Made	Geem, I		416	9
Business as Usual	Clarendon, C		455	16	Hazel Kirk	Majestic, D		2000	5
Bloomer Hurries Up	Cines, C		542	8	High Cost of Reduction	A. B., C		565	16
Beauty Spots on the River Nebi	Cines, T		284	8	He Swore Off Smoking	Edison, C		525	5
Blow for Blow	Cines, D		2400	12	High Explosives	Edison, I		325	5
Bidoni Obstinate	Cines, C		1184	12	Harnessing a Mountain Stream	Edison, T		400	8
Broncho Billy's Promise	Essanay, D		989	2	Hearts and Skirts	Nestor, Co		975	5
Bad Stroke of Business	Gaumont, C		565	6	Her Ambition	Powers (1912) D		935	5
Breton Scenery	Gaumont, T		365	6	His Double	Solax, Co		942	12
Back from the Dead	Gaumont, D		2380	9	His Nemesis	Cosmopolitan, D		1050	2
Baker and the Sweep	Lux, C		290	12	His Mother's Hope	Edison, D		1000	12
Buck's Romance	Selig, Co		1017	13	His Birthday Jacket	Essanay, Co		996	2
Beyond the Polar Circle	Urbanora, T		355	5	In a Garden	Thanouser, D		1000	5
Beautiful Dalmatia	Welt, T		315	20	In Montenegro	Ambrosio, T		400	2
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	In Belad-El Djerid	Gaumont, D		360	2
Camprodor	Cabot, T		381	9	Insurance Agent	Lubin, D		1008	16
Cracksman's Daughter	Cricks and Martin, D		1665	6	Isaacs as a Broker's Man	Cricks & Martin, C		610	15
Cat's Paw	Essanay, D		994	9	It Happened Thus	Invicta, D		1010	8
Careful Nursing	Rex, D		889	13	In Old Town	Majestic, Co		995	22
Capt. Barnacles, Reformer	Vitagraph, D		1000	1	Island of Java	Pathe, T		361	5
Cabby's Nightmare	Gaumont, C		495	9	In the Flat Above	Vitagraph, Co		839	13
Case of Smallpox	Imp., C		429	2	John Arthur's Test	Lubin, D		1031	2
Castaway, The	Pathe, D		547	8	Joe's Reward	Reliance, D		995	8
Critic, The	Ambrosio, D		1800	13	Johnnie Goes Ducking	Kalem, C		365	13
Don Caesar de Bazan	Reliance, D		2000	1	Just out of College	Lubin, D		840	16
Dick and Daisy	Majestic Co.		985	8	Jack's Lucky Comet	Pathe, C		831	1
Despised Present	Gaumont Co.		1185	2	Jungle Pictures in Cochín-China	Pathe, T		479	1
Detective Dickson	Lux, D		2090	5	Jealous Wife, A	Pathe, D		947	8
Defeated	Milano, D		1809	12	Japanese Idyll	Rex, D		898	6
Darktown Duel	Vitagraph Co.		197	6	Kissing Kate	A. B., Co		450	23
Day at an Infant Asylum	Imp., T		276	6	King Cotton	Kalem, I		423	23
Dangerous Wager	Kalem, D		1013	20	Kneltons, The	Pathé, P		343	8
Delphin Catching	Pathe, T		372	8	Kentucky Feud	Rex, D		1000	8
Exchanged Labels	Imp., C		456	13	Kid, The	A. B., D		989	27
Employers Liability	Nestor, D		950	1	Lewes and Bosham	H. and B., T		363	6
Eavesdroppers	Vitagraph, Co		498	6	Lady's Hairdresser	Ambrosio, C		890	2
Everybody's Doing It	Cosmopolitan, C		305	2	Love and the Law	"Flying A," D		1000	1
Emperor's Kiss, The	Pathe, D		1072	5	Legend of Godfrey de Buillon	Gerrard, D		1000	2
Familiar Sights in Geyserland	Empire, T		420	6	Literature and Love	Lubin, D		1013	13
Freda's Photo	Clarendon, D		1025	9	Leopard and the Burglars	Lux, C		460	1

FILMS TO BE RELEASED DURING MARCH, 1913.

Title	Maker	Descrip.	Length	Date	Title	Maker	Descrip.	Length	Date
Lust for Gold	Pathé, D		1114	1	Sheriff's Inheritance	Essanay, D		992	9
Love of Long Ago	Thanhouser, D		1000	15	Strange Case	Imp, D		954	13
Love versus Pride	Clarendon, D		885	23	Spanish Pyranees	Pathé, T		363	1
Love and the Varsity	Clarendon, C		660	30	Study in Diplomacy	Pathé, D		2469	8
Love and a Lemon	Nestor, Co		960	12	Servant Problem	Vitagraph, Co		889	6
Mexican Spy, The	Lubin, D		2044	9	St. Gothard, Road of the Alps	Welt, T		355	16
Muggy Becomes a Hero	A.B., Co		703	6	Story of an Ove coat	Ambrosio, C		660	9
Mail Clerk's Temptation	Thanhouser, D		1000	5	She Never Kne v	Cines, D		1066	12
Marie Louise	Cines, D		698	1	Some Rare Specimens	Edison, Z		1000	12
Mission of a Bullet	Kalem, D		988	16	Sunday Afternoon in Rural England	Edi on, T		300	15
Manicurist and the Mutt	Kalem, C		773	16	Seige of Mafeking	Empire, T		338	23
Making a Baseball Bug	Lubin, C		322	13	Sawmill Hazard	Kalem, D		1018	23
Miss Iaqu of Tokio	Thanhouser, D		1000	15	Sealed Envelope	Powers, 1912, D		940	12
Manufacture of Embroidered Tapestry	Gaumont, I		395	6	Sammy Orpheus	Selig, Co		1034	13
Making a Mess of it	Pathe, C		498	5	Six o'clock	Vitagraph, D		1017	13
Mrs. Jefferson's Robber	Pathe, D		1016	8	Susie to Susanne	Vitagraph, Co		1017	13
Millionaire Vagabonds	Selig, Co		1020	9	Two Runaway	Kalem, D		1000	1
Mary's Goat	Thanhouser, D		495	22	Twilight of Her Life	Lubin, D		1015	2
Mystery of the Elk City Bank	Urbanora, D		1770	5	Three Musketeers, The	Aquila, D		1549	9
Misappropriated Turkey, A	A.B., D		1008	30	Three Friends	A.B., D		1010	9
Noble Profession	Edison, I		1000	1	Telephone Girl and the Lady	A.B., D		1010	6
New Zealand River Scenery	Empire, T		283	13	Traffic in London	B. and C., E		666	9
New Squire	Edison, D		1000	8	Totville Eye, The	Edis n Co		1000	1
Near-sighted Cupid	Selig, Co		952	6	Treacherous Shot	Kalem, D		1005	6
No Place for a Minister's Son	Edison, Co		700	12	Timely Rescue	Lubin, D		1003	9
None but the Brave	Imp, Co		993	6	Treasure Trove	Thanhouser, D		1000	1
New Film Actor, The	Nordisk, C		574	2	Tender-Hearted Boy	A.B., D		1008	13
Oyster Fishery at Whitstable	B & C, I		600	6	Tweedledum and Friscot Fight a Wager	Ambrosio, C		687	2
Once Was Enough	Lubin, Co		658	6	Tailor's Revenge	Hepworth, C		450	2
Ostrich Farming	B & C, I		483	15	Trapper Bill	Invicta, D		1950	1
Our Children's Zoo	Cricks and Martin, A		295	8	Temptress, The	Pathé, D		765	1
On Donovan's Division	Edison, D		1000	5	Timid May	Vitagraph, Co		800	8
On the Mountains of St. Gothard	Gaumont, T		380	2	Truth Will Out	Ambrosio, D		2260	fi
Officer 174	Imp,				Tweedledum Wants to Marry	Ambrosio, C		590	9
Old Fashioned Elopement	Edison, Co		1000	15	Tear not Shed in Vain	Cines, D		664	8
On the Mountains of St. Gothard.					Trail of Cards	Flying A, D		992	5
Series VI.	Gaumont, T		360	9	Their Masterpiece	Flying A, D		992	8
Old Oaken Basket	Lubin, D		1017	20	Tongueless Man	Invicta, D		1000	5
On the Threshold	Lubin, D		1013	23	Tribal Law	Invicta, D		1950	8
Old Love Letter	Majestic, D		995	19	Two Women	Powers, 1912, D		950	8
Opitsah	Selig, D		1017	13	Tombs of the Former Emperors of Annam				
O'Hara, Squatter and Philosopher	Vitagraph, Co		997	13	Trip up the River Seine	Pathe, T		429	5
Omens of the Mesa	Vitagraph, D		987	15	Two Little Scapegraces	Pathe, C		537	8
Old Story With a New Ending, An	A.B., Co		520	30	Two Shipowners, The	J. P. Brockliss, D		1834	11
On the Austro-Servian Border	Ambrosio, T		304	13	Turkish Spy, The	Skandinavia, D		2495	8
Power of Silence	Lubin, D		1936	2	Through the Suez Canal	Svea, T		336	fi
Peace Ofiering	Kalem, D		503	6	Taking Care of Baby	Thanhouser, D		525	19
Price of Deception	Barker, D		1070	2	Three Girls and a Man	Vitagraph, Co		501	15
Proposal under Difficulties	Edison, Co		990	8	Unworthy Son	Melies, D		1026	1
Postman, The	Imp, Co		302	9	Usurer, The	Kalem, D		1000	13
Peter's Pledge	Lubin, D		1018	16	Unusual Honeymoon	Vitagraph, Co		745	1
Paralytic, The	Solax, D		1000	8	Uncle and the Cook	Pathé, C		508	fi
Professor and the Lady	Vitagraph, Co		738	1	Valley of the Maggia	Welt, T		367	2
Pirate Gold	A B, D		1008	23	Village Blacksmith	Lubin, D		014	6
Pixen Pete	Lubin, C		726	20	Virgin of the Fire	Reliance, D		990	5
Pat Wishes to Economise	Lux, C		396	8	Vintage of Fate	Selig, D		1000	6
Prisoner's Story	Melies, D		1031	8	Virtue of Rags	Essanay, D		994	6
Polidor's High Hat	Pasquali, C		515	6	Voice of Conscience	Thanhouser, D		1000	19
Percy's Express Delivery	Urbanora, C		310	5	Wedding March	Rex, D		1000	1
Quality of Nobility, The	Pathé, D		2639		When Joey was on Time	Edison, D		500	3
Queen of Spades	Cines, D		2066	5	Why Lightwad Tips	Kalem, C		495	9
Rochester	H. & B. T		255	2	Was Mabel cured?	Invicta, Co		1000	1
Ramble through the Zoo	Welt, A		567	9	Wives of Jamestown	Kalem, D		1823	23
Reward for Broncho Billy	Es-anay, D		986	13	Winning of Helen	Majest c, D		995	12
Ranger and his Horse	Selig, D		1010	6	When Helen was Elected	Selig, Co		1007	2
Ring and a Spanish Grandee	Thanhouser, Co		1000	12	When a Count Counted	Thanhouser, Co		1000	12
Romance of the Western Hills	A.B., D		1008	20	Wood-Violet, The	Vitagraph, D		925	6
Red Man's Love	Invicta, D		1010	12	Whitstable-on-Sea	B. and C., T		314	20
Rose Among Thorns	Pathé, D		1948	5	Winter Sports in St. Moritz	B. and C., I		316	23
Raising Barley in Japan	Selig, I		315	9	What's in a Name	Lubin, C		346	23
Shaughraun	Kalem, D		3075	16	Woman's Right, A	Nordisk, D		1920	11
Six Cylinder Elopement	Thanhouser Co		1000	1	When Old Friends Meet	Nestor, D		965	12
Secret Marriage	Pathé, D		2518	1	Woman Hater, The	Pathé, Co		778	5
Southampton and Nettley Abbey	B. and C., T		492	16	Water Spider, The	Pathé, Sc		492	8
Surprise Packet	Cricks and Martin, C		535	1	Wild Pat	Vitagraph, D		892	15
					Yvonne, the Foreign Spy	Imp., D		975	2

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

THE AMERICAN CO., LTD. (LONDON),

101, WARDOUR STREET, W.

Releasing:—FLYING A Films.

"THE LATENT SPARK." (American Co.)

Cast:

Ed. Wilbur.....	Ed. Coxen
James Crosby.....	Chet Withey
Sallie Crosby	Lillian Christie
Tom Johnston.....	James Walton

The last instalment of the mortgage was due on James Crosby's place, and he had no funds to meet it. Crosby's daughter, Sallie, sacrificed all she had and still a deficit remained. And then Ed. Wilbur, ranch hand, came forth with his last penny and added to the little pile, making just enough to clear the mortgage. Sallie felt warmly toward him, but, a day later, looking into the yard, she saw Johnston, a burly mountain renegade, knock Ed. down, and when he rose Johnston knocked him down again. Johnston, sneering from the yard, called back to her, pointing derisively at the prostrate Ed. Later, the mountain renegade stole the mortgage funds. The family saw him do it and were powerless. Ed. coming up, saw, and Johnston, with a laugh, felled him. mounted his horse, and was off. And then rose the latent spirit of Ed. Leaping to his own horse, he gave pursuit. He reached the fast travelling thief, closed with him, and the joy of battle came at last to Ed. Furiously they struggled, and the thief was hauled bodily from his saddle, the money

increasing and absorbing interest, the details of the work of construction, the difficulties encountered and the hardships overcome in such a colossal engineering problem. The pur-

SIGN OF THE FLYING "A."



pose of the aqueduct is to supply water to a prospective population of over one million people in Los Angeles. The Head Water is situated in the Owen Valley, and not far away is Mount Whitney, the highest peak in the United States. The steel syphons, each section weighing twenty-six tons, were drawn by mule teams across the Mojave Desert, alone an immense task. The aqueduct when complete will be the longest in the world, 223 miles.

Released March 29th. Length 986 feet.

"WOMEN LEFT ALONE." (American Co.)

Cast:

Jungle man	Jack Richardson
His wife	Jessalyn Van Trump
Man of the Sea	Warren Kerrigan
His wife	Pauline Bush

The jungle man left his wife, for the jungle man heard the call of the sea. The man of the sea left his wife, for he heard the call of the jungle. This instinct led them into each other's domain to witness the wonders of the earth. And so the jungle man met the wife of the man of the sea. She understood his desires and was afraid of him, for she was of the sea and the world. And so the man of the sea found his way to the wife of the jungle man, and being of the sea and the world, he understood and made known his desires, but she, instinct guided, fled from him. And thus both the man of the sea and the jungle man tired of their excursion took separate ways to their separate homes, the wanderlust conquered, each hearkening to the call of his mate.

Released March 29th. Length 980 feet.



taken from him, and the former coward, now hero, rode back in triumph to his sweetheart.

Released March 26th. Length 1,000 feet.

"BUILDING THE GREAT LOS ANGELES AQUEDUCT." (American Co.)

The magnitude of this gigantic engineering project could with difficulty be overestimated. The pictures present, with

J. FRANK BROCKLISS, LTD.,

4 AND 5, NEW COMPTON STREET, W.

'Phone: Gerrard 1262.

Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD&WEST), SOLAX.

"YVONNE, THE FOREIGN SPY." (*Imp.*)

In this exciting film story we are introduced to a gang of secret service spies, who, learning that some important fortification plans have been entrusted to a young diplomat for delivery in San Francisco, determine to secure them at all costs. In order to carry out this difficult task they avail themselves of the services of a beautiful woman, Yvonne. She makes the acquaintance of the diplomat, and he soon falls a victim to her seductive charms. After a short time the young man is to be found daily in the lady's company, and although he detects her, on the occasion of a motor excursion, endeavouring to examine his pockets, he prevents her obtaining the so much-coveted documents. During this motor-ride they pass a woman and a small boy who are being ill-used by a ruffian, and the diplomat, stopping his car, is able to give the two former the benefit of his protection. This kindly act stands him in good stead later on. Ben, the boy, calls on the man who has thus assisted him, and this leads to his being taken into the diplomat's service. Next day the diplomat, who is still in the toils of the lady, calls on her. Left alone, she pretends to be taken ill, and whilst he fetches water she contrives to pour some poison into a bottle of wine which is standing on the table. On her assumed recovery she asks him to drink her health, but his suspicions are awakened, and he refuses to be led into the trap. Rising from his seat, he is about to leave the house when he finds, to his dismay, that outside the door of the room are standing several men, evidently his charmer's accomplices. He boldly turns the key and rushes to the telephone. But she has anticipated that movement, and broken the wires. The boy Ben discovers that his master is in imminent danger, and, at the risk of his own life, jumps from the window to summon aid. He falls to the ground with a terrible crash, and, though much injured, succeeds in reaching the police and giving the alarm. Meanwhile, the spies, finding that they are unable to burst into the room, fire through the door in the hope that a stray bullet may find its mark. At this desperate juncture the police arrive on the scene, the documents so precious to the nation are saved, and the spies, with their clever Yvonne, are arrested.

Released March 2nd.

Length 957 feet.

"A STRANGE CASE." (*Imp.*)

Jim Hanford was a professional burglar, but he managed to preserve all knowledge of his calling from his daughter. Although the officers at Scotland Yard had long had their suspicions, Hanford was too clever for them, but one day he was nearly caught red-handed. He saw the 'tocs coming, and, with a stolen necklace in his pocket, made for his home at top speed. Once inside his room he was confronted by his daughter, and, to save her father, she flung the necklace out of the window. The detectives enter the building and make a thorough search, but in vain. They leave, and Alice's father takes an oath never to steal again. Then she leaves the house to pick up the necklace with the intention of returning it to its rightful owner, and finds that it has disappeared. As a matter of fact, the articles fell almost at the feet of Gerald Vaughan, a young clerk. He picks up the valuable article without realising its true worth, and takes it home. Shortly afterwards his mother advertises for a young dressmaker, and Alice applies for the position. This brings her into contact with Gerald, and in a short time the acquaintanceship changes

into passionate love on both sides. Gerald finds that an engagement ring costs money, and, remembering the necklace which he found in the street, determines to convert it into the so much desired ring. He takes it to a jeweller's, and is followed by some detectives, who, suspecting Hanford, have been keeping a sharp look-out on his daughter and her lover. Gerald's visit to the jeweller's and its object is discovered. He is followed home and arrested. In this manner poor Alice discovers into whose hands the necklace has fallen. She is in a



terrible position, but duty stifles love, and Gerald is taken to the station to await trial. But, fortunately, his sweetheart's father is caught in the act of committing a burglary. He is brought into the police-station, and sees his daughter talking to her lover. Hanford discovers what has transpired, and, to save an innocent man from an undeserved punishment, and his daughter's future happiness, he confesses the truth. Gerald is released and returns to his mother and his sweetheart, who implores his forgiveness for having endeavoured to save her father at the cost of their mutual love.

Released March 13th.

Length 954 feet.

"OFFICER 174." (*Brockliss.*)

Worn out with his weary vigils by the bedside of a sick wife, P.C. 174 of the New York Metropolitan Police rose, as the cold, grey streaks of a maybe hopeless dawn stole through the window, to answer duty's call. Taking a tender farewell of his two beautiful children, he trudged off, weary in soul and

body, to the police station, and thence, though the evidence of his fatigue was marked all over his haggard face, to his beat. Arriving there, temptation to rest awhile on some inviting, though perhaps not too comfortable, steps was too strong, and, alas! he was soon fast asleep. It is always the unfortunate that happens when the best of us lapse for a moment from the strict path of duty, and during P.C. 174's stolen slumber a daring robbery was perpetrated almost under his unseeing eyes, and, to make things worse, his superior officer chanced to be upon the scene and discovered the unfortunate man wrapped in the arms of sleep when he should have been on duty. He reported him at headquarters, and P.C. 174 was dismissed the Force. The unhappy man sought in vain for work, living as best he might on his scanty savings, and finding it more and more difficult to fill the mouths of his

the sea. Finding that it is impossible to immediately get rid of the stolen property, they go on a voyage, and are subsequently drowned, having committed their secret to the sea in a bottle. Shortly after the robbery a shabbily-dressed man, Russel, applies for a berth at the bank, but is refused employment. Leaving the building he picks up a purse in the street. Just as he is opening this the owner comes up and calls a policeman to give Russel in charge for pocket-picking. Rather than be arrested the tramp seeks safety in flight, and, making his way to the beach, is found in an exhausted condition by a family of beach combers, who take pity on the unfortunate man. This family consists of a father and daughter, who earn a meagre livelihood by raking together the wreckage thrown up by the sea, hence the name of their calling. Russel falls in love with Bess, the daughter, and his affection is reciprocated. One day he finds a bottle cast up by the waves, and, opening it, discovers a note which reveals the hiding-place of the stolen money. Unaware as to its origin, the members of the little family decide to give up their occupation. After having made several purchases, including an engagement ring for Bess, they proceed to settle down to a comfortable existence, when Russel sees in an old paper an account of the bank robbery. He now realises the origin of the hidden gold. Too honest to retain that which has been stolen, he goes at once to the bank and tells the manager of his discovery, returning every farthing in his possession. But his honesty is not allowed to go unrewarded, for the bank directors give him later on a good situation, together with a handsome cheque to start married life with, to the infinite delight of Bess and her lover.

Released March 15th.

Length 986 feet.

"THE PRISONER'S STORY." (*American Wild West.*)

Grace and her lover, Graham, being caught in the rain while out riding, she is left alone whilst her companion seeks a place of shelter. She waits some while, and as he does not return she becomes alarmed, and sets out to search for him, following the path which he took. Presently she comes to an isolated house, and, fancying that he may be inside, she is about to enter, but her ears catch some sounds coming from within, and she peers in at a window; she sees to her horror and grief the body of a man lying dead upon the floor, whilst her lover's arms are encircled around the prostrate form of a woman, whose face he is passionately kissing. She comes at once to the conclusion that her lover has been unfaithful to her, and, detected by the outraged husband, has murdered him. Carried away with this idea, she hurries to the authorities and discloses what she has seen. A posse sets out at once and Graham is arrested, tried, and condemned. Realising that now she is about to lose her former lover for ever, Grace's heart is now filled with remorse. She rides to the place where Graham is about to be hanged, and succeeds in persuading "Judge Lynch" to allow the condemned man to make an explanation. With tears in his eyes Graham tells a terrible story of an outraged sister who had sold herself to a drunken gambler to save him in former times from shame, for he himself had gambled away money entrusted to him. Graham goes on further to explain that he entered the house in ignorance as to who might live there, and found, to his unutterable horror, his sister dead from the violence of her husband. The two men fought, with the result that the scoundrel who had blighted his sister's life had got shot. The lynchers, carried away by their rough and ready sense of justice, agree that no blame is attached to Graham, who had but rightly avenged his sister's honour, and the rope is removed from his neck, while Grace flings her arms around her lover and implores his forgiveness for ever having doubted his loyalty.

Released March 8th.

Length 1,030 feet.



uncomplaining children. Things had reached a crisis, and the officer was in hourly expectation of his home, such as it was, being sold up to pay his creditors, when one day he saw in the paper a notice to the effect that a notorious criminal had eluded the vigilance of the police, who were offering a reward of 250 dollars for his capture. Here, he felt, was the chance not only to pay off his clamouring creditors, but to vindicate his character before his late comrades in the police force. Following up a clue with the vigilance of a sleuth hound, he tracked the criminal to his lair, and, after a terrific struggle, arrested the wretch. For this smart piece of work the Government gladly paid out the promised 250 dollars, and not only reinstated the disgraced man, but shortly afterwards promoted him to a superior position in the service.

Released March 9th.

Length 957 feet.

"THE BEACH COMBERS." (*American Wild West.*)

The story opens with the burglary of a bank by some fishermen, who, after having committed their crime, carry away several thousands of pounds, which they hide in a cave by

CINES CO.,

18, CHARING CROSS ROAD.

'Phone: Central 12912.

Releasing:—CINES and CELIO Films.

"RIVAL ADVENTURERS." (*Cines Co.*)

Piccomas and Mascar are two adventurers, members of a secret gang, who prey upon society. They are each acquainted with Mr. Stroom, who has a pretty daughter, Maud. Piccomas falls in love with Maud and determines to marry her, and Mascar determines to save her from him, and threatens him with all kinds of penalties if he continues to press his attentions upon her. Piccomas determines to have Maud in spite of Mascar's threats. The eve of the wedding arrives, and in the midst of the rejoicings a mysterious motor-car arrives. The occupant, disguised and masked, jumps out and forcibly abducts Maud, driving off before the bewildered company can intercept him. A motor race takes place, but the one containing Maud outstrips its pursurers, and Maud is safely hidden in the house of silence. The whole abduction is a trick on the part of Piccomas in order to outwit Mascar, but very soon Mascar is on the track. He dons a clever disguise that bewilders his friends, and then commences an active pursuit of Maud, the various incidents providing abundant opportunities for the display of intrigue and daring adventure. Mascar obtains entry into the silent house, and eventually rescues Maud from Piccomas' power, and restores her to her parents.

Released March 15.

Length 1,793 feet.

"BLOOMER AND HIS COUSINS." (*Cines Co.*)

Bloomer, in the pink of condition and immaculately dressed, arrives on a visit to his aunt. His cousins at first treat him with disdain, but Bloomer's servant announces that a lottery ticket possessed by Bloomer has won a big prize. Immediately the girls change their tactics, and Bloomer is literally overwhelmed with their attentions, and he has an embarrassing time, as they all make up their minds to marry him. Bloomer, however, has other views now that he imagines himself a rich man, and does his best to escape his cousins' attentions. They chase him all over the house and grounds, during which the whole party go through some remarkable acrobatic feats, both Bloomer and the girls taking part. Eventually, much to Bloomer's relief and the disgust of the cousins, it is announced that Bloomer's prize does not consist of money, but only an old hen, and at last Bloomer secures peace from the attentions of his too affectionate cousins.

Released March 15.

Length 394 feet.

"BETWEEN SKY AND SEA." (*Cines Co.*)

This is a pretty love idyll, in which a humble maiden proves by experience the worth of true love. Lizette is the daughter of an old sailor, who favours the suit of James, a humble fisherman, and acts as intermediary betwixt the lovers; but Lizette has been noticed by a visitor, who professes to make love to the pretty fisher girl, and causes her to despise her humble lover. James becomes jealous, and watches Lizette's every movement. He sees Lizette and her pretended lover stroll about the seashore, but when the visitor puts his arms round Lizette and attempts to steal a kiss, James rushes to the strug-

gling maiden's help and rescues her from her assailant. Lizette has at last discovered the worth of James and wishes for a reconciliation, but James tells her he has decided to leave his native village. Lizette, in her despair, confesses that she loves him only, and ultimately the lovers become reconciled.

Released March 19th.

Length 622 feet.

"RID ME OF FANCY." (*Cines Co.*)

Harry is a devoted husband, and pays every attention to the wife he has recently married, but has had many flirtations in his bachelor days. His mother-in-law lives with him, who has many suspicions of her son-in-law's rectitude, and a letter arriving for him, evidently in the handwriting of a lady, her suspicions overcome her discretion, and she opens and reads it. It proves to be from one of her son-in-law's old sweet-hearts, named Fanny, who invites him to visit her and sends him lots of kisses. The indignant mother-in-law closes up the letter, and Harry receives it. He is in a dilemma, as he does not wish to meet Fanny, but is afraid of her persistence if she discovers that he is married. He goes and consults a friend, whom he bribes to keep the appointment in his stead. Meanwhile, the mother-in-law also makes up her mind to take a hand in the proceedings. She visits Fanny, and bribes her to leave the house and allow her to deal with the visitor. Much to her surprise, the visitor proves to be a stranger in place of her son-in-law. She, however, plays her part, and eventually discovers Harry's little plot to get rid of Fanny. And as Harry's friend and his mother-in-law shortly become married, all parties are made happy. A bustling and amusing comic that is bound to raise hearty laughter.

Released March 19th.

Length 939 feet.

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



CRICKS AND MARTIN, LTD.,

101, WARDOUR STREET, W.

Phone: City-621.

**"THE SURPRISE PACKET."** (*Cricks and Martin, Limited.*)

Roger Martin is well over fifty, and has lived all his life with his maiden sister. Being in comfortable circumstances, and tiring of the humdrum life, he inserts an advertisement in the Matrimonial Alliance in the hope of finding a suitable partner. A copy of the paper is sent to him, and he enters the



breakfast room in great anticipation, but, hearing the maid approaching, he hastily hides the sacred newspaper in the coal scuttle, and is dumbfounded to see the maid enter and take the scuttle away to refill. On reaching the kitchen, Mary discovers the hidden treasure, and carefully places it in the table drawer before returning with the coals. After she has left the room, Roger makes a rush at the scuttle, only to find his paper missing, but he dare not make any complaint, and eventually leaves for his office decided to await events. In the meantime, Mary neglects her duties, settles down to read the newspaper, and takes no heed of the bell being violently rung by her mistress. Enraged, Miss Martin enters the kitchen, finds Mary comfortably seated by the fire, demands an explanation, and takes the paper away. She, in turn, reads the advertisements, and decides to answer the one most suitable. Roger has not long to wait, for the next post brings a letter from the editor, stating that if he calls at the office an introduction to a likely lady has been arranged. With great excitement, not without a slight touch of nervousness, he hastens to keep the appointment, and awaits the arrival of the expected lady. She is announced, and the introduction takes place, whereupon the lady immediately faints, and has to be supported by the editor, while Roger rushes for water, but upon the lady's veil being removed, he drops the glass and himself falls backward in a chair, his sister's face being quite a "Surprise Packet."

Released March 1st.

Length 535 feet.

"THE CRACKSMAN'S DAUGHTER." (*Cricks and Martin, Limited.*)

Jim Martin and his young accomplice, Dave, are packing up their tools necessary for "cracking a crib," when they are disturbed by the former's daughter, who tries to persuade her father not to carry out his evil intentions. Jane's entreaties are useless, and, with a threat, the men depart, but not before Dave has, after a struggle, kissed the unhappy girl, who, be-

fore going to bed, prays for deliverance from her evil surroundings. In committing the burglary the men arouse the butler, who closes with Dave, and Martin, who sees his companion is being quickly overpowered, prepares to strike a blow from behind, when he is laid low by a bullet from the master's revolver. Dave is released by his opponent, and in the excitement of the moment, makes good his escape. Returning to Martin's home, he collects a few belongings, and after writing the following note, makes straight for the docks, in the hope of getting away before being traced:—"Dear Jane,—Your father was killed or taken by the police last night. I am going abroad to escape arrest. Some day I shall return to marry you. If you marry another I shall kill you both. Good-bye, Dave." Jane's wish has certainly been granted, but she is now alone to fight the cold, hard world. Misfortune seems to be her lot, and, starving and ill, she determines to end her miserable life. Strolling wearily along the Thames Embankment, she is about to carry out her intentions when a kindly lady, seeing her distress, persuades Jane to accompany her to her home, where, hearing her sad story, she asks the poor girl to remain as companion. This Jane consents to do, and is very happy in her new occupation until Richard Marchant, the nephew of her mistress, visits the house, and falls madly in love with her. Jane is still under the threat of Dave's letter, which she still carries with her, and when Richard Marchant proposes marriage, she is forced to show him her reason for refusing, but, to her surprise, he takes the matter lightly, and immediately destroys the letter. The announcement of their happy marriage is well circulated in the papers, and one gets into the hands of Dave, who is coasting in South America. Enraged at the news, he quickly works his passage home, determined to carry out his cruel threat of years ago to ruin the girl's happiness. Arriving in England, he meets an old acquaintance, and they together plan a terrible revenge. Way-laying Marchant in a lonely lane near his house, they throw him from his bicycle, and take him to their broken-down hovel, where they bind him tightly to a beam, and place an infernal machine at his feet. Jane is horrified at receiving a note



stating that her husband has met with a serious accident, and loses no time in going to the address given, only to find herself made a prisoner, with her husband, in the hands of Dave. She is roughly handled, and thrown into a room to await her husband's doom, but she escapes by removing the floorboards, and releases her husband. Their captors, hearing a noise, go to ascertain the cause, and are surprised to see both their prisoners have escaped. In their disappointment they forget their infernal machine, which explodes while they are in the room, thus freeing for ever "The Cracksmans Daughter."

Released March 6th.

Length 1,665 feet.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"THE FATAL FIGHT." (*Cosmo.*)

Tom Burton and his mother keep the village inn, and are assisted by Rose, an adopted orphan. Tom is in love with Rose, but she has a fancy for Jack, the village ne'er-do-well. The bar room is crowded, and Rose is busy attending to the wants of customers, while Jack endeavours to flirt with her. Tom, entering, roughly objects to Jack's flirting, and orders him to go, with the injunction that he is never to show his face there again. Hot words pass between them, and only the friendly hands of neighbours prevent them from coming to blows on the spot. Jack vows that he will be even with Tom when they meet alone. Next day the two men meet in a field near a quarry. The quarrel is resumed, and, stripping off their coats, they set at each other. In his blind anger Tom makes a rush at Jack, but, missing his man, slips over the edge of the quarry and falls to his death below. Horrified, Jack makes his way down, and, finding that Tom is really dead, is overwhelmed with the danger of his position, for he recognises that everybody will think he has murdered his rival. He makes off across the fields, intent on flight. Some labourers have noticed the fight, and, hurrying off to the quarry, discover the dead body. They carry it back on a rough stretcher, and break the news to Tom's mother. Jack, meanwhile, has reached his own home, and, almost distraught, has explained the circumstances. There is nothing for him but flight. His mother gives him what money she has, and after an affecting parting Jack sets off to conceal himself in the crowded city. At the inquest Rose and Jack's mother, both unwilling witnesses, have to give evidence against him. The verdict is one of wilful murder. Mrs. Burton, blaming Rose as the cause of all the trouble, pays the girl and dismisses her—this is one of the strongest scenes in the film. In the city, Jack has obtained a berth as a tram conductor. He learns that Rose has been cast adrift, and no one knows where she is. Friendless and alone, Rose also drifts to the city, and applies to an employment agency. She is sent to interview a possible employer. Boarding a tram to get to her destination, she is assisted on by Jack. They recognise each other, and it is arranged that she is to let him know the result of her mission. She is engaged, and writes telling Jack the good news. The police have been investigating the quarry murder, and two detectives one day notice Jack as he steps off his tram to assist some passengers. They shadow him, and when he goes to visit Rose he is arrested. The scene shifts to the court-room. Jack is in the dock; his mother and Rose, with counsel for the defence, are in the body of the court, while the public prosecutor states the case. The jury retire, and after a brief interval return, and declare a verdict of guilty. Jack is visibly affected, and his mother and sweetheart are prostrate as the judge pronounces sentence of death. A week later counsel for the defence receives a letter from a naturalist stating that he had been photographing birds in the woods near the quarry at the time of the alleged murder. He had gone abroad immediately after, and upon developing his negatives he finds one which corroborated Jack's story that it was an accident. A print from the negative is shown which clearly indicates Tom falling over the edge, whilst Jack leans far away from him. In the face of this evidence, a pardon is granted, and the women visit the prison, where the story ends happily in a re-union.

Released March 16th.

Length 1,890 feet.

"THE TEMPERANCE LECTURE." (*H.D.*)

A grave and elderly gentleman who has been organising a temperance address is disturbed when Mrs. Uggs sends him a note saying that Jim has broken out again and will not be able to assist at the lecture. The old gentleman sticks up a notice to the effect that a reformed drunkard is wanted to assist at a lecture. Inkey and Co. come along, and after a brief tussle at the garden gate Inkey captures the placard and gets the job, much to the disgust of the Co. The disappointed partner gets over the garden wall where the lecture is to be held, finds the table there with a jug of water set on it and other paraphernalia. He determines to be revenged. Stealing a bottle of gin from a messenger's basket, he goes back, empties out the water, and fills the jug with gin. In due time a respectable company assemble, and the elderly gentleman begins his lecture. It goes with great gusto, and amid the plaudits of the audience the reformed drunkard is invited to drink a

glass of water. He apparently appreciates the beverage very much, and, to the delight of the spectators, keeps calling for more. To show his principles the lecturer himself partakes of the solution. He also likes this novel kind of water, with the regrettable result that he begins to poke the Countess chairman in the ribs, and display other signs of intoxication. The meeting breaks up, the police are called on the scene, and the Co. enjoys the joke until Inkey turns on him and lays him out.

Released March 23rd

Length 630 feet.

"THE BUFFALO HUNT." (*Original 101 Bison.*)

The Crows enter the Sioux hunting-ground. One of the number, White Eagle, discovers Bright Star, a Sioux maiden, and is struck by Cupid's dart. There is a pretty love scene beside the pool. Later, some of the Crows discover a buffalo, and we see them chasing the animal across the plains, and finally rejoicing over the fallen quarry. They are preparing to cut up their prize when the Sioux, who have heard of the invasion and resent it, descend upon them. Black Bull, a warrior, escapes, but the Sioux capture the dead bison and haul it off to camp, where they indulge in a feast. Determined to be revenged, the Crows send out scouts who spy upon the Sioux camp, and arrangements are made for a night attack. White Eagle has gone to meet White Star, and they are wandering alone and oblivious of the battle which rages in the valley. The Sioux village is wiped out, and we see the last of the burning tents. Five years later White Eagle and Bright Star, with their little child, occupy a solitary tepee, when one day a messenger from the Crows discovers them. He tells White Eagle that his father is dead, and that the tribe want him for their chief. Bright Star does not wish to go, but, overborne by her lord, she accompanies him as they set out in the sunset for the Crow village.

Released March 23rd.

Length 950 feet.

"THE GOLDEN CHANCE." (*London Film.*)

Miss Betsy has induced Harding to elope with her, and the couple make for Gretna Green. The blacksmith there is sent for by the local farmer, and pins a notice on his door stating that he will be back in two hours. When Betsy and Harding arrive they find to their disgust that the blacksmith who was to unite them is not there, and consequently they repair to the inn and await his arrival. Squire Toughboy has persuaded his ward, Dorothy, to a runaway marriage. They also arrive at the blacksmith's, who also are compelled to repair to the inn. The two couples meet in the traveller's room and after introductions Harding is shown to his room which is No. 16. As the servant closes the door the "6" in the number drops off. He picks it up and unknowingly hangs it up so that it looks like "19." Harding finding no water in the water bottle, goes to fetch some. Meanwhile, Dorothy, asking for her room, is shown by the chambermaid into the supposed No. 19, that is to say, Harding's room. She discovers his shoes there and promptly flings them out of the window where they alight on the serving-man seated below. She takes off her bonnet and gloves, and then she also finding no water departs with the jug to fetch some. Harding returns and is astonished to discover the bonnet and gloves where his shoes were. He flings them out in disgust, but, turning round, is surprised to observe Miss Dorothy. He begins explaining his presence, and is asking for his shoes when the old serving-man enters with them. The old chap puts down the shoes and withdraws, chuckling, enjoying the joke. The argument grows warmer and is interrupted by the entrance of the chambermaid who brings back the hat and gloves. The lady withdraws, and is later on followed by Harding. They both re-enter the traveller's room where they find their respective companions wrapped in slumber. They suddenly discover that they would rather be married to each other than to the individuals they originally intended to marry. Seizing the golden chance they tip-toe from the room, jump into their carriage and set off for the blacksmith's. The noise arouses the sleepers who call for their carriage and set off in pursuit. There is a brisk galloping chase ended by Dorothy and Harding reaching the blacksmith's shop first and being joined in the holy bonds before their pursuers reach the spot. Determined to make the best of it, the Squire and Miss Betsy accept each other and we have a merry double marriage in the historic forge.

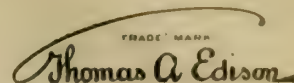
Released March 20th.

Length 1,100 feet.

EDISON, THOMAS A., LTD.

25, CLERKENWELL ROAD.

Phone: Holborn 5050.



"THE OFFICE BOY'S BIRTHDAY." (Edison.)

Cast:

Lionel, the office boy	Vale Boss
An Old Clerk	Harry Eytunge
Stenographers	Gertrude McCoy
	Elsie McLeod
	Marion Weeks
	Clara Adams
Giccomo, a fruit seller	Arthur Housman

In the office where Lionel is employed is a bevy of pretty girl stenographers, who, though in a measure fond of Lionel, at times become greatly provoked with him because of his boyish pranks. Lionel advertises the fact that his birthday is approaching, and advises the girls to sit up and take notice; he also tells them that he should like them to present him with a watch in remembrance. The girls say that they



will be glad to give him one if he will promise to conduct himself with decorum. All goes well until the day before the important event. Accident follows accident, and as a result he is in the bad books with all the young ladies. They tell him he will have to do something to regain their favour. Lionel's wits commence to work. He repairs to an Italian fruit seller who is his friend. He confides in him, and together they concoct a scheme, which they carry out. It works well, and as a result he gets the watch after all.

Released March 10th.

Length 600 feet.

"AN OLD APPOINTMENT." (Edison.)

Cast:

An American Millionaire	Marc MacDermott
The One He Sought	John La Fre

Beginning in New York we see an old millionaire reminded by a torn postcard of an appointment made in his youth to meet a schoolmate on their seventieth birthday. The postcard gives no address, that part of the writing being torn off. The old man starts across the ocean to find his boyhood friend. Beginning at the "Old Commissionaires," in London, where he fails to find any trace of his friend, he goes to the "Old Clergy," a beautiful place in Regent's Park, only to be again disappointed, as the records do not contain the name of the man he seeks. Then he tries the Chelsea Hospital for old soldiers, but without success, and it is suggested that at "Old

St. Cross," a little way out of London, he may get a trace of him, but again he meets with disappointment. Finally he goes to the Old Charterhouse, the home for retired professional men, makes inquiries there, and finds his friend. The



scene of the meeting is impressively played by the two actors, and we see a final picture of the old cronies over their pipes and ale at the village tavern talking over bygone days.

Released March 29th.

Length 500 feet.

"HOW A HORSESHOE UPSET A HAPPY FAMILY." (Edison.)

Cast:

Mrs. Murphy	Alice Washburn
The Messenger Boy	Vale Boss
Mike Murphy	Edward O'Connor
Young Murphy	Marty Fuller
Tim Flanagan	Arthur Housman
Mother-in-Law	Mrs. Wm. Bechtel

Mrs. Murphy, while marketing one day, finds a horseshoe which she believes to be the emblem of good luck, and brings it home, but her husband disagrees with her and insists that she must not keep it, as a horseshoe has always been bad luck



to him. When a telegram arrives from his mother-in-law stating that she is coming for a long visit Mrs. Murphy exclaims, "This is good luck." Mr. Murphy retorts, "It is bad luck." This starts a lively quarrel, which ends in Mrs.

Murphy having her way. She insists upon keeping the horseshoe, and decides to hang it on the wall, and in doing so it falls and breaks a mirror. This means seven years of bad luck to Mr. Murphy, who loses all patience with his wife, and finally throws the horseshoe out of the window. It strikes a man on the head in the street below and nearly fractures his skull. The injured man, with the light of war in his eye, quickly finds the thrower of the horseshoe, and a boxing match ensues, in which Murphy gets the worst of it. More bad luck, but the straw that breaks the camel's back is when Murphy's mother-in-law arrives, and smilingly presents him with a "good luck" horseshoe all tinselled and trimmed with ribbons. This is too much for Murphy. He goes into a fit, shrieks, tears his hair, and goes into convulsions.

Released March 22nd.

Length 475 feet.

"ANNIE CRAWLS UPSTAIRS." (Edison.)

Cast :

The Hall Porter	Robert Brower
His Wife	Mrs. C. Jay Williams
Annie	Helen Coughlin
A Flighty Girl	Edna Flugrath
Her Mother	Mrs. Wallace Erskine.
A Discharged Convict	Bigelow Cooper
His Wife	Mrs. Wm. Bechtel
The Girl	Gertrude McCoy
The Young Man	Harry Beaumont
A Tired Seamstress	Elizabeth Miller
Her Daughter	Edna Hammel
A Disheartened Youth	Barry O'Moore.

Annie, the daughter of the hall porter, who wears a brace and is three years old, is neglected by her parents. They quarrel. She finds the door ajar and crawls out and up the



stairs. A young girl on the first floor is tempted to go out for a wild night; her mother has been unable to dissuade her. As she opens the door to go, Annie crawls in. In a few minutes the girl goes back to the mirror and takes off her finery. Annie, neglected again, crawls out and upstairs again. On the second floor an ex-convict is contemplating a burglary. He is making ready when Annie knocks at the door. When she comes in the man takes her up and kisses her. He puts away his burglar's kit, and Annie crawls out and up again. On the third floor there is trouble between a pair of lovers. The girl does not want to marry, she wants a career, so the young man says good-bye; but as he opens the door Annie crawls up. He picks her up, show the lame leg to the girl. The girl hugs Annie, and Annie hugs them both together. Naturally the young man puts her down and turns his whole attention to the young lady. Annie crawls out. On the fourth floor a seamstress is sewing at the

machine, and her little girl, a child of about Annie's age, is trying to attract her attention. The woman gives the child a slap, and the child cries. Annie crawls in and the two begin to play together. The woman notices this, picks up her own child, hugs her, and feels the little limbs which, unlike Annie's, are sound and whole; and so, neglected, Annie has to go out and climb on. By now she is so tired that she can hardly crawl up the remaining stairs. On the top floor a young man, a stranger in the city, is contemplating suicide. He is alone, without friends, and in despair. Annie comes sleepily in. He picks her up and she falls asleep in his arms. Very gently he carries her downstairs again. The hall porter and his wife are still quarrelling, but when the young man appears with Annie fast asleep, they are silent, look at the sleeping child, and draw each other close. The young man nods his head and kisses the sleeping child.

Released March 19th.

Length 1,000 feet.

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"A HAPPY SEQUEL." (*Eclair*.)

Gontran's charming sister Helen, to whom he is devoted, is puzzled over her brother's changed manner. For the last few days he has been morose and taciturn, and in vain she questions him as to the cause. After trying to fathom the mystery in this way, she adroitly questions the servant, and succeeds in eliciting the information that her brother is to fight a duel on the following morning between eight and ten o'clock. Helen is much perturbed at this news, and flies for sympathy and help to her friend Pauline. This charming girl promises to assist her as far as she can, and the two devise a plan to prevent Gontran fighting the duel. Pauline sends him a letter, a flattering one, in which she entreats him to call upon her the next morning between eight and ten. The letter duly reaches Helen's brother, but, though he is obviously delighted, he writes back to say that he must postpone the pleasure until after mid-day. Thus thwarted, the two ladies decide that desperate cases need desperate remedies! Gontran must be kidnapped before the duel takes place! Two stalwart porters are commissioned for a sum agreed upon to do the work, and on the next morning, duly primed for their task, they arrive at the rendezvous. Gontran's adversary, the Viscount Agener, is the first to arrive, and, mistakenly supposing him to be their victim, they, having gagged and bound him, triumphantly bear him to Helen, and lay him at her feet. Great is her confusion and dismay when she discovers the mistake they have made. As for the gallant Viscount, he believes himself to be the hero of a romantic adventure, and has reconciled himself to his fate. Helen endeavours to explain, and, as she is both pretty and charming, he accepts her explanations, and they are soon good friends. The seconds declare the duel forfeit, and Gontran returns home, where he finds his sister with a stranger, who keeps his face averted when Helen presents him as her fiancée. He is furious when he discovers it is the Viscount, and discharges his revolver, much to Helen's dismay. The bullet falls harmlessly into the Viscount's hat, and laughingly he offers to exchange it for his sister Helen's hand. Gontran is induced by the charming Pauline to give his consent to the marriage, and the last scene leaves four happy people, a delightful sequel to a duel.

Released March 30.

Length 830 feet.

"THE GREAT BULLION ROBBERY." (*Eclair*.)

The very title of this picture film suggests possibilities of "thrills" and "sensation," and the spectator will not be disappointed. The "Eclair" feature films have long been noted for these qualities, essential to a successful production, and this, their latest addition, is in no whit behind its predecessors. The scenes in the picture comprise, among others, the embarking of an enormous consignment of gold on a steamship, an attempt at the robbery of the millions, the accidental firing of the vessel by the thief, the terrible position of two women imprisoned in the hold, the frenzied efforts to rescue them, and their final deliverance, together with the speedy retribution which follows the thief. In the opening scenes we see the banker, Rogers, of the Crédit Générale, Paris, dictating a letter to the manager of Hannay's Bank, London, acquainting him with the fact that the money, accredited to his firm will be despatched by the "S.S. Annam" from Marseilles. The typist to whom he dictates the letter is the accomplice of a gang of thieves, to the leader of which she quickly imparts the details of the transaction. The two leave for Marseilles in the track of the millions. At Marseilles the money is taken on the boat and lodged in the strong-room, while some undeclared boxes of explosives are through some mischance placed among the merchandise in the hold. The banker and his wife, accompanied by their maid, arrive at

Marseilles to see the treasure safely embarked. Mary their maid is engaged to the purser on the "Annam," and presents him to her employers. Meanwhile, Max obtains a position as assistant storekeeper on board the "Annam," and that night while the vessel is still in port endeavours to remove one of the boxes of gold, but as the quay is too well guarded to take it on shore, he throws it into the sea, intending to remove it later. The next day he enlists the aid of a diver, who, being thoroughly unscrupulous, agrees to help him, on the condition that he shares in the spoils. The banker, his wife, and Mary visit the ship, and, while Rogers interviews the captain, his wife and maid are shown over the boat by the purser. Down in the hold, the purser, hearing suspicious sounds emanating from the strong room, hastens to investigate. It is Max trying to remove another box, and, on being surprised, he hurriedly decamps, hurling his lighted lantern on to the boxes of explosives. There is a fearful explosion, and the huge pile of merchandise is thrown about in all directions. The two unfortunate women are imprisoned in the hold, while their only way of escape is barred by the wreckage. The fire gains in intensity, the two terrified women in a dark corner of the hold see death approaching nearer and nearer, as the all-devouring flames spread around them. The stifling fumes fill their eyes and their nostrils, while they vainly look around for help. Just beyond the huge pile of wreckage the crew, assisted by the purser and the banker, are frantically endeavouring to rescue them. Presently the upper deck is forced in, and willing helpers volunteer to penetrate the fiery depths below; but one after another of the would-be rescuers succumb to the heat and the stifling smoke, and have to be speedily hoisted to the surface. The two women have resigned themselves to die, when at last they are delivered and brought to the surface, where, fortunately, they quickly revive. On an inquiry later into the cause of the fire, a box of gold is found to be missing from the strong-room. As it has not left by the gangway, it is surmised to be in the sea, and, by the captain's orders, a diver descends to search the depths around the boat. At the bottom of the sea the diver discovers the missing gold, and by the side of the box lies the dead body of Max, a victim to his own greed.

Released March 30.

Length 2,100 feet.

"FUNNICUS' TREASURE." (*Eclair*.)

One day when Funnicus is indulging in that gentle exercise, fishing, there appears at the end of his line a small tin box somewhat similar to a sardine box. He opens it eagerly, and, though it contains no sardines, he is delighted to find inside a letter. It purports to come from a fair maid abandoned with some treasure on the strange Island of Jatte, peopled by a savage tribe, and the writer adds, "I will marry the brave man who will rescue me." This arouses all the chivalry latent in the soul of Funnicus, added to which, visions of untold wealth float before his dazzled eyes, and immediately our hero prepares to set forth on his mission. He is unable to charter a warship, so he rigs out a large bath, fits it up with a cannon, and sails away to the unknown island. When at last he draws near to it, wishing to impress and terrorise the natives, he begins a fierce bombardment of the island. But no dusky savages or wild woodsmen appear to dispute his landing. The fair islander, alone, clad in a fearsome and wonderful costume, welcomes him with unconcealed delight. A little later he discovers that the treasure is only imaginary, the islander is no princess in disguise, but simply our old friend Jane, yearning to transform herself into a romantic heroine. She soon tires of her would-be deliverer, and when he is asleep sails away in his home-made craft. So much for Funnicus' attempt at chivalry.

Released March 30.

Length 465 feet.



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"MAN VERSUS BEAR." (Elite.)

Wrestling matches have been portrayed on the film not infrequently, but never has a bear been shown whose intelligence

"A FATAL RECOGNITION." (Elite.)

Max, a young fireman, returns after fifteen years' absence to his native home, and falls in love with a young waitress.



is so developed and whose training is so perfect as the one shown in this film. All the tactics well known to the lovers of sport are employed by the bear, who eventually succeeds in defeating his opponent.

Released March 6th.

Length 260 feet.

They become engaged, and by chance, when comparing family miniatures, they learn with horror that they are brother and sister. This tragic discovery naturally dispels all their hopes of happiness, and they contemplate death locked in each other's arms.

Released March 20th.

Length 628 feet.

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

Phone: City 2129.



"THE SHERIFF'S INHERITANCE." (Essanay.)

A poor ranchman fondly kisses his wife and family good-bye. He steps out of his home and is attacked by a bitter enemy. A terrible struggle ensues. The sheriff, who happens to be near by with two of his deputies, separates the men and takes them to jail. The ranchman attempts to escape and is killed by a bullet from the deputy's gun. The following day the ranchman's youngest daughter goes to the sheriff's office and tells him that her mamma is dying, and wants to see him. He hurries to the shack and promises the poor woman he will

Eloise Gilmore, a school teacher, in her class-room. This leads to a love match, and Jack meets Eloise's aunt, a dear old lady. Wallingford James, a tricky broker, now gets Jack to induce Eloise's aunt to invest in some fake mining stock. Later, the newspapers are full of the gigantic swindle, and Eloise and her aunt are heartbroken, until Jack calls, returns the cheque that he did not turn over to James, and explains that the brokers are lodged in jail. Jack now claims Eloise as his wife, and her delighted aunt readily gives consent.

Released March 9th. Length 994 feet.



care for her little ones always. After her death he bravely attempts to bring up his small family, but is about to give up in despair, when he meets the town school marm. This is the beginning of a romance that results in her agreeing to aid him with his family troubles—and a quiet wedding takes place.

Released March 9th. Length 992 feet.

"THE CAT'S PAW." (Essanay.)

Cast:

Jack Wayne.....	Francis X. Bushman
His sister	Evebelle Prout
Eloise Gilmore	Francis Mason
Her aunt	Helen Dunbar
Three sharpers	Harry Cashman, Frank Dayton,
	and Bryant Washburn

Jack falls heir to the Hurley estate, and is guardian for \$20,000, held in trust for his sister Eva. That same evening Jack is seen in his club gambling at cards. He loses quite a sum, which he pays the following evening, from the funds of the Hurley estate. Not being able to throw off the temptation of gambling, he finally is persuaded to place a large sum of money on a "sure thing" in stocks that proves to be a fraud, and he loses all. His furniture is turned over to his creditors. While looking for a moderate apartment with his sister, a young woman passes and drops her pocketbook that is picked up by his sister. Jack returns the pocketbook to

"THE REWARD FOR BRONCHO BILLY." (Essanay.)

After holding up a stage coach, Broncho Billy disappears into the woods on horseback. The driver of the coach unhitches one of the horses and rides to the nearest town, notifies the sheriff, who goes in pursuit with the posse. Broncho abandons his horse and takes to the underbrush. The sheriff and his men, finding the horse riderless, dismount and take up the trail. Broncho is finally seen by the sheriff, who shoots at him. Broncho, returning fire, kills him. Years later, the sheriff's widow is in destitute circumstances through the loss of her husband. The baby, now a boy of about eight years, discovers Broncho Billy in the woods, suffering from loss of blood and lack of food. He gives Broncho a piece of bread and returns to the shack for more. During this brief period Broncho faints, and is found unconscious by the returning boy, who runs and tells his mother. She carries Broncho into her home where, on reviving, he recognises a picture on the wall as that of the former sheriff. Taking a reward notice out of his pocket that offers \$5,000 for his capture, dead or alive, he writes on the bottom of it: "Sheriff. I'm a goner. This woman is entitled to the reward. Please see that she gets it." After his death, the widow notifies the sheriff. He has the body removed, then O.K.'s the note left by the dead outlaw, and assures the widow she will receive the reward. With her boy clasped in her arms, she watches the posse disappear down the rugged trail.

Released March 13th. Length 986 feet.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

'Phone: Gerrard 5966 (Four Lines).



"THE LIDLESS EYES." (Gaumont.)

The days of the old Italian republics were days of dark intrigue and selfish ambition. Woe to the man who had worked himself to power if he did not, at the same time, weave a network of espionage about him which would protect his position and keep watch not only over the movements of his avowed enemies, but also over those who called themselves his friends. It was the time when blows were struck in the dark and from behind. The present film is concerned with the rivalry that existed between Ubertino, the Governor of Padua, and Mastino, Governor of Verona. The latter has sent Sancia, a beautiful young girl attached to his household, to spy upon the movements of Ubertino. She penetrates with her mother into the latter's palace and is present at a brilliant masked ball which

the dying man. He looks up and sees two great staring eyes, shorn of their lids, that search into the depths of his miserable soul. Ubertino strives to turn from their remorseless gaze, but the effort is too great. The tyrant of Padua has breathed his last. Sancia, the nun, kneels at the bedside and lifts her hands in prayer.

Released March 16th.

Length 1,085 feet.

"THE COLLAR STUD." (Gaumont.)

Archie and Billy are two students who are always together, except when either has an engagement with one of the other sex, and when his uncle invites him at short notice to lunch one Sunday, for the purpose of introducing him to a young lady whom he describes in flattering terms, the former makes



he gives. Ubertino, attracted by her loveliness, snatches at her girdle as she dances by. The girdle drops to the floor, and, in picking it up, he finds a letter. It is a letter from Mastino in which he advises Sancia what to do. Summoning his attendants to bring the two women quietly to a private apartment, he reads the incriminating letter to Sancia and her mother, who are recognised as belonging to the house of Verona. Ubertino fastens with fiendish sarcasm upon a phrase in the letter—"Keep your eyes open always, Sancia," and from it devises a horrible idea of punishment. Sancia's eyelids are cut off and she is sent back with her mother to Mastino's house. This terrible disfigurement makes it impossible for anyone to gaze on her, even when her face is concealed by a mask, and Lorenzo—the sweetheart for whose sake she had ventured so much—deserts her. Sancia then enters a convent to be sheltered for ever from the eyes of the world. Some weeks later the tyrant of Padua is reported to be dying, and two nuns come from the convent to watch over his last moments. One of them reads a book some distance from the bed; the other stands near Ubertino. She throws back her veil and touches

hurried preparations so as to get there in time. Putting his collar on, he makes the discovery that his one and only stud is missing. He searches high and low, but fails to discover it. His chum has gone out, and he knocks at young Mrs. Goodchild's door. He is oblivious of the fact that his braces are hanging down behind, but in he goes. She finds one of her husband's studs and drops it. Together they rummage under the table, but the search is disturbed by the husband's entrance, and Archie is kicked out. He finally uses a piece of string for his collar, and sallies forth when he should be due. A few flowers cost him a much-needed half-crown; the collision of his taxi with a barrow of vegetables fleeces him for a few pounds for compensation. He arrives breathless at his uncle's, his braces still in sight. Some consolation he expects to find on the well-laid table, but the introduction to the above-mentioned damsel is too much for him. He believes his uncle has played a cruel practical joke. She, on the contrary, is smitten with Archie, and exerts her most captivating wiles. Luncheon over, Archie determines to make his escape, and makes an excuse to go out. The "beautiful and young" lady



follows, and seeing him reach for his hat, seizes him behind. Archie rushes into the street minus his coat-tails and runs home all the way. He sits down exhausted on a sofa, but gets up to remove an uncomfortable object. It is the lost collar stud.

Released March 13th.

Length 1,025 feet.

"A QUESTION OF CORPULENCE." (Gaumont.)

There are many ways of convincing a man that he is getting fat. You may, for instance, ask him to pick up a pin from

and to the point. Leonce is faced with the alternative of buying larger collars or taking massage treatment. He decides on the latter, but jealously guards the fact from Suzanne. His frequent absences from home arouse the suspicions of his better half, and bent on discovering some clue to his movements, she rummages in one of his coats. Finding a note which invites him to call at a given address, and signed "Camille," Suzanne goes out with thoughts of vengeance. The maid of the house cannot convince her, however, that Leonce is being



the floor without bending his knees, or invite him to don last season's bags, and the operation in either case will generate considerable heat, if not profanity. In the case of Leonce the conviction was arrived at after a strenuous tussle with a collar. Leonce gives up the task and calls his wife to assist him. After screwing his neck with unnecessary vigour, Suzanne also abandons the problem. She looks at Leonce's bull neck and puffed cheeks, glances finally at his bulging waistcoat, and sniffs contemptuously. Her remarks are terse

massaged, and she accepts a bribe to permit Suzanne to look into the room where he is being treated. She observes a woman, a veritable Hercules, pound her silent suffering husband with untiring vigour. The various processes appear more amusing to watch than to experience, and Suzanne returns home in hysterical laughter. When Leonce returns he finds a solicitous and tender Suzanne, and being of a frank nature tells her all about his visits.

Released March 16th.

Length 970 feet.

THE GENERAL FILM AGENCY, LTD.

58, DEAN STREET, SHAFTESBURY AVENUE, W.

Phone: Gerrard 94.

"THE BURNING MILL." (General.)

Symen, a rich Dutch farmer, is celebrating the coming of age of his daughter Annette. Around the richly laden table there is gathered a joyous company of relatives and friends. All are wearing their best clothes in honour of the festive occasion. In this charming picture we cannot but notice and admire the pretty Dutch head-dresses so gracefully worn. On all sides there is happy laughter, and song and dance follow. To worthily terminate the day, Symen decides to take the whole family to the circus then performing in the small neighbouring town. We next see their arrival at the circus—the outside display which is to attract the crowd has just started. The clown, Pedro, who is on the platform, is smitten with Annette's charms and beauty, and cannot help following her with longing glances, when she enters to take her seat. Pedro hands Annette a letter in which he declares his love for her, and assures her at the same time that he will certainly give up the circus

three clowns can easily form a living ladder!" No sooner said than done. Standing on the shoulders of his companions Pedro balances himself as coolly as if he were performing in the circus. The human ladder is just long enough for Pedro to reach Annette, who falls fainting into his arms. Symen, when he hears of the clown's devoted bravery, consents to the marriage with his daughter, whom he has saved from an awful death.

Released March 27th.

Length 1,060 feet.

"THE TWO COMPANY DIRECTORS." (General.)

Adam and Garcin are directors of a large shipping company. Their business is prosperous, but Garcin, under the influence of bad counsels from his lady friend, Fernande, lends himself to fraudulent practices to capture the fortune that the shareholders have given him and Adam to manage. He relies on



to and take a situation worthy of the girl he wishes to make his wife. Annette replies that she is quite willing to be his, but that he must first ask her father's consent. When Pedro calls upon Symen, the latter declares most emphatically that his daughter shall never marry a clown. A few days after this interview the circus moves to the next town, and poor Pedro, with despair in his heart, continues to crack his jokes in the ring, leaving far behind him the girl he loves. Three months have elapsed. Annette has not forgotten the clown, and her father, in order to make her forget him, decides to send her to an aunt living some miles away. When Annette arrives at the great mill where her aunt lives, she is not a little surprised to find in the village the circus where poor Pedro is employed as a clown. The next day a serious fire breaks out in the mill. Annette is cut off by the flames, and as all the ladders are far too short, nobody is able to reach her. Pedro, hearing that a fire has broken out at the mill, rushes to the scene with some other clowns. He sees a young girl surrounded by flames: suddenly he recognises her. It is Annette! "There is no ladder long enough," says Pedro, "but we

the assistance of Max, his accountant, in the manipulation of his designs, to whom he describes a brilliant situation, and promises the hand of his daughter, Gabrielle. Max hesitates, but the temptation is too great, and he agrees to assist Garcin in his dishonesty. The books of the company will be falsified, and the ruin, by which the two will benefit, inevitable. Garcin had all the more reason to assure himself of the help of Max, as he had perceived that his daughter loved Raoul, the son of his co-director, Adam. Max proposes to Gabrielle, but the young lady refuses, and it is only on her father's pressing her, and later his threats, that she consents. Raoul, who had been informed by Gabrielle of her father's intentions for Max, begged of his father to ask for the hand of Gabrielle on his behalf, and, naturally, Garcin refuses. It is with this scheme in mind that he calls at the house of Mauricourt, a shady financier, to whom Fernande had introduced him, and they arrange that Mauricourt should cause a tremendous fall of the shares of the company on the Exchange. All went off all right as planned by Garcin—that is to say, to his great profit, and to the great disadvantage of Adam, his co-director.

who is obliged to give up his position as director of the company, and is ruined and covered with dishonour. Raoul decides to emigrate to America, as he cannot have Gabrielle, and goes to say good-bye to her, and she, not willing to give up the man she loves, decides to go with him. With regard to Max, seeing that Gabrielle, the rich heiress, has escaped him, he writes to Garcin to send him £4,000 for the part he has

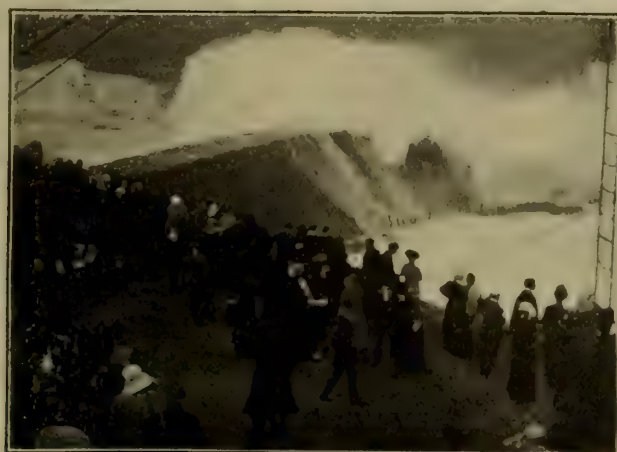
"A GALE IN THE BAY OF BISCAY." (General.)

In the opening scenes we witness the signalling of an approaching storm to distant shipping, its direction, severity, and duration being announced by an interesting system of flags, semaphores, and cones, which, being exhibited from the lighthouse summit, and a lofty flagstaff, are visible through telescopes for miles away at sea. Although on this portion of



taken in the affair. Garcin does not trouble himself about his accountant's demand, and carelessly puts the letter he has received in his pocket book. The latter, however, falls from his pocket and is found by Leroux, one of the big shareholders in the company, and this explains to him the sudden ruin of the company, and that of Adam, and, at the same time, he swears to find out the truth. Garcin, seeing himself discovered, attempts to destroy all the books of the company, but at the

the storm-swept coast a heavy sea is no novelty, yet an exceptionally severe gale is always picturesque and interesting to the people in the immediate vicinity, whether visitors or residents, and our next scene shows the beautiful effect produced by surf breaking over a breakwater, and in the foreground an interested crowd of admiring spectators. The interest and excitement of all is increased when, with the gale almost at its height, a small coasting steamer is seen in the offing doing its best in



moment of the attempt he is surprised by Leroux; the latter demands justice, and Garcin takes his own life. We next see Adam reinstated, and some years later his son Raoul returns from America with his wife and child. Gabrielle, the wife of Raoul, will always be well received in Adam's house, as he will forget the great sorrows of the past, and only dream of the joy that he feels in being with his family. This film, with its beautiful photography, will be certainly admired by the public, and will be a great success.

the teeth of the gale to make its way into port. So imminent is the likelihood of a wreck occurring, followed by loss of life, that the lifeboat crew is summoned by the ringing of the alarm bell, which is kept mounted within an enclosure for that purpose. Eventually the steamer in distress succeeds in entering port safely, much to the relief of everybody on shore. Meanwhile the waves continue to break and fall in mighty chasms of foam over the breakwater, and the surf to beat upon the rocky shore.

Released March 13th.

Length 2,150 feet.

Released March 19th.

Length 380 feet.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



Releasing:—HEPWORTH AND FITZ.

"THE TAILOR'S REVENGE." (Hepworth.)

Featuring:

Mr. Harry Buss, Mr. Jack Hulcup, and Miss Alma Taylor.

Algy one day receives a large bill from his tailor, to whom he has not paid any money for a long time. The tradesman's last demand is extremely peremptory, and Algy decides that something must be done or else there will be trouble. As Algy is both unable and unwilling to pay the full amount, he eventually decides that the best way to keep the man quiet will be to order a new suit from him. He therefore sets out for the



shop, where he is received with great politeness, the proprietor being apparently under the impression that Algy has called to pay the bill. When he discovers, however, that this is not the case, his demeanour undergoes a very rapid change, and he at first absolutely refuses to accept the order for the new suit. Eventually, however, he is struck by an idea which he thinks will cure Algy of his propensity for running long bills and not paying them; so he professes to be convinced by Algy's arguments, and promises to make him a new suit from a very showy-looking flannel which has just come into stock. Algy requires this suit for the next occasion on which he is taking out his best girl, and the tailor promises that it shall be ready in time without fail. The auspicious day duly arrives, and Algy, arrayed in his new garments, meets his ladylove, and sets off with her in triumph. Unfortunately, however, they have not been out more than a quarter of an hour when a shower of heavy rain comes on, and what is Algy's dismay when he finds the suit is slowly but surely beginning to shrink. The rain comes down harder and harder, and the suit shrinks quicker and quicker, until it looks more like a suit that has been made for Algy's younger brother than for himself. A crowd of amused onlookers begins to collect, and Algy is soon the object of a good many jeering and sarcastic remarks. The young lady leaves him in disgust, whilst Algy, seething with indignation, rushes off to the tailor as quickly as possible, followed by the majority of the crowd, who are determined to see the matter out. The tailor, who is delighted with the success of his ruse, receives Algy with roars of laughter, at the same time telling him that if he had paid his bill like a man it would never have happened. Unable to get any satisfaction from the tailor, and as it is still raining fast and the suit is still rapidly shrinking, Algy makes a bolt for home, pursued by a crowd of jeering errand-boys, who pelt him with flour and other articles until he reaches his house, where he at last gains refuge, determined that for the future he will pay his bills in an honest manner and save any more such unpleasant experiences as he has just undergone.

Released March 2nd.

Length 450 feet.

"THE DEFECTIVE DETECTIVE." (Hepworth.)

Featuring Mr. Harry Buss and Miss Chrissie White.

Rachael is engaged to Roland, who is a private detective by profession, and he is introduced to her family on an occasion when they are expecting a visit from a wealthy uncle from Australia, whom they have not seen for many years. The family seem quite pleased with Roland, and make themselves as agreeable as possible to him. The uncle duly arrives, and is welcomed with tremendous fervor, and all the family are on their best behaviour, and anxious to make as good an impression as possible on the wealthy old man. Uncle is correspondingly impressed, and that evening makes a rough draft of a will in their favour before they all retire to bed. As soon as he reaches his bedroom, however, he misses his watch, which he had given to the children to play with early in the evening, and consequently has to go back to the drawing-room to find it. On the way down, however, he is heard by Roland, who instantly decides that it must be a burglar, and that the chance of his lifetime has come for him to distinguish himself. He creeps out of his window, and, looking through the blind, sees the shadow of a man upon the blind moving about in the drawing-room, which immediately confirms all his suspicions. Regaining his bedroom, he seizes a pillow-case, and when uncle comes up the stairs he successfully bonnets him, and takes him prisoner by this simple means, and then shouting arouses the whole family to come and look at the burglar he has caught. Soon quite a crowd assembles on the landing, and Roland whips off the pillow in triumph to display his captive, and is astounded to find that the supposed burglar is only poor old uncle, who had merely gone down into the drawing-room to fetch his own property. Uncle is naturally very indignant, and, tearing up the draft of the will he has made, throws it in their faces, and repairs to his bedroom in high dudgeon. The whole family then turn round on Roland, and he is ordered to leave the house first thing in the morning. Rachael, however, cannot bear to see her boy so miserable, so she determines to try and set matters right. Going to



her uncle she explains how it all came about. At first the old man refuses to listen to reason, but after a time he is won over by the pleading of his pretty niece, and, restoring her the copy of the will, he consents to accept Roland's apologies, and all is peace and harmony once more.

Released March 16th. Length 575 feet.

"WE ARE BUT LITTLE CHILDREN WEAK." (Hepworth.)

Featuring Miss Flora Morris and Mr. Harry Royston.

Mrs. Goodheart and her daughter Daisy, who have lived for a long time in London, decide to give up their town house, and to dwell in the country for the future, and in accordance with this decision they purchase a comfortable cottage in the village of Little Middleham. They have not been there long before it strikes them that there is an extraordinary amount

of drunkenness in the village for so small a place, and they resolve that they will do their best to combat this evil, and bring about a better state of affairs. The chief offender is a very rough customer by the name of David Marr, a hard and cruel man who is the terror of the whole village in general and of his little cripple daughter Lucy in particular. Lucy is a special favourite of the Goodhearts, and an ardent worker at the Children's Band of Hope, which Mrs. Goodheart has started in the hope that the example of the children may lead their parents towards better ways. After a time Mrs. Goodheart is delighted to find that her efforts are beginning to bear fruit, and that there is a distinct improvement in the general tone of the village; but to her great grief David, in spite of all their efforts, and the pleadings of his little daughter, refuses to mend his ways. One day Lucy, together with several of the other children, is busy in the fields picking flowers for a bouquet for Daisy, whose birthday takes place on the following day. Whilst thus employed Lucy sees her father reeling along through the woods, and, following behind, comes upon him just as he has fallen senseless in a drunken stupor across the railway line. Lucy is far too weak to be able to move unaided the body of such a heavy man, so, sticking her crutch into the ground, she slips out of her dress, which is fortunately of a bright red colour, and places it upon the crutch to act as a danger-signal. She then hurries back towards her companions, but her progress without her crutch is naturally very slow, and the poor child can only hobble along in great pain. Fortunately, her little companions have already missed her, and set out to see what has become of her, and therefore meet her half-way. She has just time to tell them what has occurred when the poor child, overcome with pain, falls unconscious to the ground. The other children rush along to the spot indicated, and their united efforts are just in time to drag David's body from the line before the express goes thundering by. The shock, together with the realisation of the fate which he has so narrowly escaped, quickly sobers him, and, hastening back to the place where they left Lucy, he tenderly picks her up and carries her home as quickly as possible. On recovering, Lucy has only one request to make to her father, and that is that he will sign the pledge, which he does forthwith,

round the room to it, and her example is speedily followed by the two young gentlemen, and even by the footman who has shown them into the room. They all go dancing down to the motor, where the fever is caught by the chauffeur, and apparently also by the motor, which goes zig-zagging across



the road in a most extraordinary fashion. As soon as they reach the town they go "Rag-timing" through the principal streets, until they reach a restaurant, where they have dinner, and the infectious melody sets every one else in the place dancing about, and so they go on always dancing, and always to the same captivating tune, until in the final scene we see the young lady's wedding, in which she goes dancing away amid showers of confetti thrown at her by a bevy of ever-dancing guests.

Released March 20th. Length 500 feet.



promising never to touch drink again. Later on, with the money he has saved from giving up drink, David is able to afford to consult a famous specialist with regard to the health of his daughter, and in the end we see him taking the child away from the doctor's house, with her lameness cured, and with the happy prospect before her of being able for the future to run about like all her little companions.

Released March 20th. Length 925 feet.

"RAG-TIME MAD." (Hepworth.)

Featuring Miss Flora Morris.

A charming young lady is one day playing the accompaniment of a sentimental song for a gentleman of her acquaintance when she is interrupted by the arrival of another admirer bringing with him a copy of the very latest thing in "Rag-time." After playing it over she is so struck with the catchiness of the lilting melody that she cannot refrain from dancing


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Releasing:—BISON 101, GEM and VICTOR Films.

"A RIDE FOR LIFE." (*Bison*.)

Tom Lander, owner of a sheep ranch, quarrels with and discharges a Mexican hand, by name Pedro, who vows vengeance on him. Ed. Hawkins, cowpuncher on the Bar "B" cattle ranch, on proposing to Betty Lane, the foreman's daughter, is told that she is already engaged to John Gorman, the owner of Bar "B." Hawkins goes away, and obtains a situation with Lander. The rival ranchers meet at a village saloon, and trouble is narrowly averted by Hawkins, who takes Gorman with him out of the trouble zone. Pedro has heard the quarrel, and determines to take advantage of it to revenge himself on Lander. He lies in wait for Lander and shoots him. The

The tables are turned and the cattle men decide to do a little lynching on their own account, and Pedro is dragged out.

Released March 26th.

Length 998 feet.

"APARTMENT No. 13." (*Gem*.)

Jack Down goes on a motoring trip and locks up his apartment in the City, dropping his keys in the operation. A tramp comes on at this time, picks up the keys and takes possession of the apartment. He adorns himself in Jack's clothes, and then decides to rent the apartment. Nancy Butler meets Jack on the road, and they become acquainted. On her arrival she seeks an apartment, and by one of those peculiar turns of fate



bullet passes through Lander's watch, stopping it at 5.15. At the same time Gorman and Hawkins are together at the village. Pedro accuses Gorman of the crime, and the next day he is arrested. Gorman tells Betty to telephone Hawkins to come and establish an alibi. This is overheard by Pedro, who cuts the telephone wires, but not before enough of the message has been received to start Hawkins on his return trip from the Oak Crest Range, thirty miles away. In the meantime in the court-room the preliminary examination is being held. Hawkins pony-expresses the thirty miles, and arrives in the court-room just as the mob have placed the rope about Gorman's neck.

answers the tramp's advertisement. She is shown the apartment, and rents it, the tramp leaving happily after consummating a clever deal. One night Jack returns, and the complications arise. Nancy recognises him and claims the apartment, but Jack convinces her it is his. She decides to leave, but he, pleading illness, persuades her to remain. She, in sympathy, telephones a D.D., mistaking him for an M.D. In the meantime a maiden aunt calls, and Jack, in desperation, claims her niece as his wife, and then at last the D.D. arrives in time to straighten out the tangle.

Released March 19th.

Length 1,000 feet.



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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
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"LITERATURE AND LOVE." (Lubin.)

Betty Brown, an unsuccessful writer, mistakes Horace Limpton, a short-sighted editor, for a blind man, and helps him across a busy street. The two become acquainted, and, Betty telling him of her ill-success, he asks her to be allowed to



handle some of her work. That work being good, Limpton uses it, and later confesses that he is not blind at all. Love, however, supplies that deficit.

Released March 13th.

Length 1,013 feet.

"THE INSURANCE AGENT." (Lubin.)

Young Mrs. Brand wants to go to a big social entertainment, and, because her husband won't accompany her, she gets Jones, an insurance agent, for her escort. Jones, introduced



as her brother, gets rabid, and talks to all the guests at the reception until they insure with him. Mrs. Brand's husband turns up in anger, but is talked down by the fluent agent.

Released March 16th.

Length 1,008 feet.

"THE HIGH COST OF REDUCTION." (A.B.)

The "Albolene" theatrical sisters, stranded in a tiny town, decide to open a Physical Culture College. Mr. and Mrs. Jones come for lessons, and Jones falls in love with the girls, but is suppressed by his wife. He returns with a friend for



further lesson, but they find, instead of the beautiful maidens, their own wives, who have purchased the college themselves!

Released March 16th.

Length 565 feet.

"THE TENDER-HEARTED BOY." (A.B.)

The tender-hearted butcher's boy gives his mother all his earnings to support an orphan girl who lives with them. Meet-



ing a beggar woman, who declares she is starving, he steals meat from the shop, intending to pay for it later on. The theft is discovered, but the boy is saved by the death of the miser beggar, who leaves him money.

Released March 13th

Length 1,008 feet.

"THE WIVES OF JAMESTOWN." (Kalem.)

Bryan O'Sullivan, an Irish lad, saves the life of Lady Geraldine, and falls in love with her. To amuse herself the lady conducts a mild flirtation with him, but afterwards rejects his love. The O'Rourke becomes her favoured suitor, and Bryan, mad with jealousy, quarrels with him, and is forced



to leave the country. Then, too late, Lady Geraldine realises that she loves Bryan. Several years later Lady Geraldine's castle is captured by Cromwellians, and she is sent with others to be sold as wives to the Jamestown colonists. Bryan O'Sullivan, now John Pierce, a colonist, saves her from the insults of a wife-buyer, and she, although not recognising her former lover, decides to trust herself to him. At Bryan's home she is about to end her unhappy life, when her husband discloses his identity, and she finds happiness in his arms.

Released March 23rd.

Length 1,823 feet.

"AN ARTIST'S ROMANCE." (Lubin.)

Arthur, an artist, out rabbit-shooting, wounds a rabbit, and Lottie, another artist, at the same time. Lottie pleads for the rabbit, and Arthur is so touched that he paints a picture



of the incident entitled, "The Appeal." The girl also paints one, calling it "The Brute." The pictures, being exhibited together, the two get further acquainted, with the inevitable result.

Released March 13th.

Length 705 feet.

"THE MISSION OF A BULLET." (Kalem.)

Two men, rejected by the same girl, go gold-hunting. They quarrel and part, one of the men returning to steal the other's



food supply. In the quarrel that ensues a bullet opens up a rich ore pocket, and the quarrel is forgotten. Rich men, the two return, only to witness the marriage to another of the girl they both hoped to win.

Released March 16th.

Length 908 feet.

"AN ADVENTURE IN THE AUTUMN WOODS." (A.B.)

The son being ill, his old father leaves him in the care of the daughter, and goes to the trading post alone. On return-



ing the grandfather is attacked by thieves, who steal his money, which he afterwards recovers. The thieves follow him to his hut, but are foiled by the grand-daughter, who brings the help of her trapper lover.

Released March 16th.

Length 1,007 feet.

"THE USURER." (Kalem.)

Ernest Renard, a rich philanthropist, on his way to visit Grydes, whom he intends to appoint as superintendent of his new charity home, is knocked down by footpads. Grydes, ignorant of Renard's identity, refuses assistance, and Renard is rescued by Mills, a young man whom Grydes has ruined. Grydes' true character being thus disclosed, the appointment is given to Mills.

Released March 13th.

Length 1,000 feet.

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Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"MRS. TWEEDLEDUM AS A MILITANT SUFFRAGETTE." (*Ambrosio.*)

Mrs. Tweedledum determines to escape from the tyranny of the other sex, and starts a campaign among her fellow-women with such success that very shortly almost all the town are usurping the functions of their male partners. Even their dress begins to take on a masculine character, and, conversely, the gentlemen, forced to undertake all the household duties, break out into pinafores and lace caps. Even the policemen are displaced by lady officers, and the barristers at the Courts by lady advocates. Unfortunately, in every case of disagreement, the ladies are in the habit of fighting with tooth and nail, tearing each other's hair and scratching faces, so that in the end they tire of their new powers, and Tweedledum and his brothers are restored to their old pre-eminence.

Released March 23rd.

Length 595 feet.

"AN ADVENTUROUS HONEYMOON." (*Ambrosio.*)

Rodolfi, on the eve of marriage to a charming lady, is requested by her to devise a novel honeymoon trip, and lays his plans for a flying visit to a remote country village, the beauties of which he has heard highly praised. Characteristically he overlooks the fact that it is winter time, and the consequence is that he and his wife, after a journey of extreme discomfort in a crowded railway carriage, find themselves in a motor omnibus for the final stage of the journey. The engine breaks down, and they are faced with the pleasing task of picking their way through mud ankle deep. At the only inn they discover the local Philharmonic Society practising with such vigour that rest is out of the question. The local schoolmaster's offer to put them up is accepted with grateful thanks, which is somewhat modified when they find that the fire fills the sitting-room with smoke, and that the host's eight children are expected to share the dinner. In the morning Mr. and Mrs.

Rodolfi and the lady are seen pensively pondering over the attractions of a novel honeymoon—spent in separate cells.

Released March 23rd.

Length 772 feet.

"RODOLFI GOES BACK TO THE LAND." (*Ambrosio.*)

Rodolfi, a young man about town, has, by persistently living above his income and borrowing money at extravagant rates



of usury, got himself into a tight corner. His uncle's patience, strained to the utmost, gives way entirely when he is presented with a bill for £38 odd incurred by Rodolfi for a supper. The young man comes in for a severe wiggling, and is finally despatched with a letter of introduction to a farmer friend of his uncle's with the warning that he will be cut off without a shilling unless he justifies himself by hard work in his new position. Rodolfi finds life on the farm dull in the last degree, his duties mainly consisting in the tending of the innumerable pigs, which his host breeds on a large scale; but shortly the farmer's pretty daughter comes home from college, and after that the young man finds life much more tolerable, and in the end finds that he has gained not only a considerable experience of agriculture, but also a wife.

Released March 16th. Length 1,500 feet.



Rodolfi depart as early as possible, fortunately, unaware that a burglar has broken in during the night. With some difficulty they make their way to a decent hotel in the nearest town, and are just about to sit down to the first decent meal of the honeymoon, when the schoolmaster bursts in with the police and denounces them for carrying off his property. In the end

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"THE SACRIFICE." (*Nordisk.*)

Cast :

Count Hardegg	
Helena	His daughter
Goldstein	A rich factory owner
Henry	His son
Jack	An employee

Count Hardegg is faced with ruin. He obtains an interview with Goldstein, a factory owner and moneylender, endeavouring to obtain a loan. But Goldstein, remembering past transactions, refuses to help Hardegg unless a certain condition is complied with. The condition is that the Countess Helena, Hardegg's beautiful daughter, shall marry Goldstein's son, Henry. Sorrowfully the Count acquaints his daughter with the ultimatum, and Helena, in spirit of filial love, agrees to make the sacrifice. Over the telephone, Hardegg accepts Goldstein's condition, and the usurer gleefully tells his son to prepare for the wedding. So, a month later, the marriage takes place, and amid the acclamations of their friends, the pair drive off. But the horses are restive, and at length, getting out of the control of their driver, they dash madly along. Just about this time, the employees of one of Goldstein's factories are trooping home from work, and one of their number, Jack, seeing the runaways, makes a dash at their heads and effectually arrests their career. But in this he is himself flung to the ground and injured about the face. Eight days later, Helena sends for Jack in order that she may thank him for his action. He comes sullenly enough, for, discontented with his employer's harsh methods, he has been advising his comrades to strike. Helena's wholehearted thanks and genuine admiration completely soften him, and he becomes henceforth her devoted slave. About this time Goldstein is killed by an explosion that occurs during an inspection of his factory. The blow of his father's death has barely fallen upon Henry

Goldstein ere another comes to join it. A strike is declared at the works. A deputation waits upon Henry, who refuses, however, to accede to their demands, and Jack, the leader of the deputation, is badly humiliated before his fellows. Meanwhile Baron Hardegg has been left a vast fortune, and now that he is no longer in pecuniary difficulties endeavours to persuade his daughter to divorce her husband. This Helena refuses to do, declaring that to leave her husband when he is in such distress would be an act unworthy of the basest woman. Truth to tell, Helena was gradually falling in love with Henry, who, on more than one occasion had proved his worth. While out riding, Helena and Henry are attacked by a party of strikers, but are defended by Jack, who enjoins his companions not to harm them, and so, a second time, Jack proves his worth. The Count makes another attempt to alienate his daughter from her husband, but without success. Then comes an incident that brings the realisation upon Helena that she is really in love with the man who at the outset she was prepared to hate. A fire breaks out in one of the villager's cottages and is soon out of all control. Suddenly, with a cry of alarm, a woman in the crowd remembers her child. Henry, who arrives at this moment, volunteers to save the little one, and, flinging off his coat, rushes into the burning building. A moment later he appears at a window, the child in his arms. A pair of willing hands catch the little one as it is thrown down from above. Henry turns to make his escape, but finds all progress barred by a sheet of flame and smoke. Gradually the smoke overpowers him and he falls unconscious. Outside, Helena learns what has happened. She bethinks herself of her friend Jack, and implores him to save her husband. So Jack follows Henry into the burning cottage, and by a superhuman effort succeeds in bringing the unconscious man out into the open, and, overcome, falls dead at his feet. So, after all, Helena and Henry realise that they love one another, and we leave them in the last scene wrapt in love's embrace.

Released March 16th. Length 2,772 feet.

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Releasing.—S.C.A.G.L., AMERICAN KINEMA, THANHOUSER, BRITANNIA, COMICA, THALIE, IMPERIUM, and PATHE Films.

"A FLIGHT INTO EGYPT" (S.C.A.G.L.)

Cast:

Josephine (one of a dozen Sisters).....Mlle. Dehally
Mme. Jacob (her Mother) Mme. Rosine Maurel
Pharaoh Pasha M. Baron, fils
Putiphar Bey M. Blanche
Montosol M. Milo

Why is the Orient so curiously fascinating to the Western mind? We do not know. We cannot tell. Suffice it to say that anything of the East grips our Western minds un-

romantic "affaire d'amour" which springs up between Putiphar Bey and Benjamin, the youngest sister of Josephine. These two marry, Josephine marries Montosol, and Pharaoh Pasha, not to be outdone, espouses Mme. Jacob, and takes upon himself the duties of caretaker to the block of buildings!!!

Released March 12th.

Length 2,389 feet.

"THE RED STAIN." (Pathe.)

Masked by a strong and determined face, the Dutchman's deep feeling of sentiment rarely becomes apparent; but these



failingly. And so in this film, which unfolds the romance of Pharaoh Pasha, an Egyptian potentate, who makes the acquaintance of Josephine at a Paris theatre, where she has scored an immense success in a dance with her partner and lover, Montosol. But though scorned by Josephine, and glibed by his nephew, Putiphar Bey, Pharaoh Pasha cannot forget his Josephine, and makes an attempt to become closer acquainted with her, under pretence of renting a room in a block of flats of which Mme. Jacob, her mother, is the concierge or house portress. Eventually Pharaoh Pasha persuades Josephine to accept an engagement at his theatre in Cairo, at a high salary, and an amusing scene ensues when Josephine, aided by her eleven sisters, is assisted to elope with Pharaoh Pasha in the latter's auto. But, alas, for Eastern veracity! Josephine quickly discovers that the "Theatre" is the Pasha's harem, and soon begins to sigh for her Paris and her Montosol. Things, however, are moving in Paris. Montosol, warned by a note from Josephine as to her whereabouts, organises a relief expedition with Mme. Jacob and the remaining eleven daughters. The ensuing scenes in Cairo, where Josephine is rescued, the dismissal of Pharaoh Pasha by the Sultan for neglecting State affairs for his new-found love, his exile in Paris, and the final and happy unravelling of the tangle complete one of the most amusing and laughable plays ever thrown upon the screen, and an additional zest is given to the play by the pretty and

who have seen the Netherlands swept by a wave of enthusiasm on the occasion of an event of national importance know too well what a wealth of sentiment lies in every Dutchman's heart. We see it in this film. Minna Wenmann, the daughter of a customs officer in Volendam, on the Zuyder Zee, falls in love, without her father's knowledge, with Piet Blommestein, a smuggler. One day the smugglers are surprised by the revenue men, and, to avoid capture, put to sea in their fishing "schuit." The officers follow in another vessel, and a running fight on the sea ensues, a lively exchange of shots being kept up between the two vessels. At length the smugglers, unable to escape, head for the land, and, disembarking, make a dash for liberty. Hotly pursued by the revenue men, Piet turns to fight. A shot rings out, and Piet is struck in the wrist. Wenmann is upon him in a trice, but in the struggle is felled to earth by the younger and more vigorous man. Piet seizes the officer's gun and is about to shoot, when he recognises his fiancée's father. Awed by the shadow of the fearful deed he has all but committed, he hurries to Minna, who, seeing the danger he is in, conceals him in the loft. A moment later Wenmann returns, exhausted by the struggle. Taking a seat at the table and resting his hand upon it, he attempts to recover his usual sang froid, but is aroused in horror to find his hand splashed with blood! It has dropped from the loft above through a crack between the boards. Minna



is concealing someone! He taxes her with it—she denies it. Wenmann resolves to investigate the matter personally, and on doing so discovers Piet in the loft, severely wounded and bleeding fast. About to denounce the hiding smuggler, he is stopped by Minna, who confesses that Piet is her lover, and implores pardon for them both, pardon which in the end is granted, and which leads to a new life for Piet.

Released March 12th.

Length 871 feet.

weighty import between the Lords of Vinciglia and San Miniato, who, after having waged war against each other, settle their quarrel by arranging a marriage between their children. So the news is boldly sounded abroad with a blare of trumpets and a flourish of parchment roll. Beatrix di Vinciglia is to be united in solemn marriage to Jacopo di San Miniato. The news throws the damsel into a state of alarm, for her heart's desire is no lordling in gallant array, nor



"HER HEART'S DESIRE." (*Pathé*)

This is a film of very fine and rich colouring, which throws into strong relief the figures of a stirring, romantic story, a story of early mediæval times. It opens with a meeting of

knight fresh from the triumphs and glories of battle. Her heart is given to a pipe-player, a discouser of sweet music beneath her window. She listens to his music even as her betrothed whispers love-words into her ear, and as she sits, adorned with

jewels like an idol, in the banqueting room of her father's castle. It is her first meeting with Jacopo di San Miniato, but the ordeal comes to an end at last, and she is left for the time being to her own devices. She uses these few moments of respite to snatch hasty intercourse with her lover. Alas! her father surprises her, and upon his orders the musician is thrust out of sight into a deep underground dungeon. On the morrow death is to be meted out to him, and his head is to adorn the portcullis. But Beatrix lacks neither wit nor courage. With the help of one of her ladies she bribes her lover's gaoler to deliver her lover, and the man, half softened because of her eloquent pleadings, and swayed above all by the gold pressed lavishly upon him, promises to obey her. He is faithful to his promise, and that night the prisoner finds himself a free man again. A boat awaits him on the great lake by the castle, and across this bar to their freedom Beatrix and he row with swift vigour. The alarm is given, but it is given too late. Beatrix and her lover are beyond all hope of recapture, and the castle inmates have other work to do when their lord falls inanimate, struck down by the weight of the blow fallen upon him.

Released March 12th.

Length 919 feet.

"MATERNITY." (*Swenska.*)

Cohesion of scenes and a very clearly presented story make this film a good feature one. The story is a probable one, and has all the homely understandable touches that go direct to the

sewing machine to earn sufficient for her son's and her own needs. But the struggle breaks her, and, under pressure, she at length gives up her child to his grandparents, who—in spite of their arbitrary behaviour towards the mother—have always wished to have the child's upbringing and education in their own hands. So there is a painful separation, and poor Helen, made to feel very incompetent and that she is a thorough failure, is left to pick up the loose ends of her life as best she may. In the months that follow she has a sick longing to see her child, and one day she waits and watches until he appears with his nurse. She follows the two into the park, and whilst the nurse is engaged in talking to a sweetheart she manages to attract her boy's attention, and to have the joy of hearing him call her "Mummy," and to feel his arms around her neck. All the motherhood in her surges up at the touch, and an inborn sense of possession causes her to clutch her child closely, and to smother him with kisses. Her first joy changes into deep pain, as the remembrance of the injustice that has been done returns with renewed force. It seems to her more than she can bear to lose her child again, and swiftly thinking that it would be better for them to die together, she drags the boy to the lake and throws herself with him into the waters. Her attempt at suicide is frustrated, for both she and the boy are rescued. But greater sorrow and greater trials await her, for her attempt is construed into an attempt to murder, and after standing her trial she is condemned to many years' penal servitude. Ten years later Helen leaves prison, a grey-haired and sorrowful-looking woman.



heart of the majority. It is, undoubtedly, a film-play for the greater public, and its welcome should be a warm one. The film takes us into a Swedish *milieu*, into the home of Lieutenant George Müller, who was secretly married. The knowledge that he is withholding an important fact from his parents makes the young soldier's position in their house an unbearable one, and as often as possible he slips away to his own home, to his wife and his little one. The disclosure of the marriage arises in a manner which poor George has never anticipated. He is fatally injured in a steeplechase in which he has taken part, and on his deathbed he tells his parents and sister the story of his marriage. His sister goes to fetch his wife and the child, and George has time to kiss both good-bye, and to beg his parents to care for them after he is dead. For five years George's parents keep their promise, and Helen Müller has no reason to complain of their behaviour. Her sister-in-law's husband dislikes her, however, and dislikes her little son. He is intentionally offensive to her at times, and jealous of the place she holds in the hearts of his parents-in-law, and of the love given to the little boy. He eventually contrives to cause a breach between them and her. Helen is asked to leave the house, and she goes, taking her boy with her. For a year she struggles, working hard at a

Knowing no one, branded with the stigma of the prison, she finds it difficult to obtain employment, and when she does some slight fault causes her dismissal. Her plight is worse than ever, for she is now infinitely weaker, so much so that she faints in the street under the taunts and gibes of some rough little urchins. Her cause is championed by a young officer passing by. He sends the lads scattering, and picking up the woman he carries her to his grandparents' home, little thinking that he is holding in his arms his own mother. But if he does not know his grandfather does on seeing Helen's white face, and remorse for what he might have prevented in the past years, had he been less narrow-visioned, makes him wonderfully kind. He breaks the news gently to the boy, and quickly orders medical and nursing attendance for his daughter-in-law. Helen, on recovering from her fainting fit, recognises him, and her first feeling is one of revulsion. He, however, very quickly pleads for forgiveness, and the news that the well-set-up young man kneeling before her is her own son changes Helen's current of thoughts. The lad clasps her warmly, and, secure in his arms, her lassitude dropping from her, she smiles upon her son, upon the older man and his wife looking anxiously down at her, and upon life itself.

Released March 22nd.

Length, 2,397 feet.

R. PRIEUR AND CO., LTD.,

40, GERRARD STREET, W.

'Phone: Gerrard 9115.

Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.

"PAT AS A BIRD FANCIER." (*Lux*.)

Nearly everybody in your audience will have read of the celebrated Parisian bird charmer, who attracts much attention in the Tuilleries Gardens. Pat sees this gentleman, and desires to emulate his example. He purchases some birds' seed and commences operations. After a series of exciting adventures he comes to a large cage. Pat thinks that this gives promise of a bird of considerable dimensions—the promise is realised, but the bird has four legs, and Pat flies in terror from the angry lioness, who chases him through the town.

Released March 15th.

Length 525 feet.

"WHEN PASSION REIGNS." (*Savoia*.)

Pascale Rugini discovers two gipsies stealing hay from his fields, but the beauty of the gipsy girl, Marga, causes him to pardon the theft. Gradually Rugini's love for Rose, a village girl, cools, and his affections are transferred to Marga, the gipsy girl. Some time later he prevails upon her to give up her roving life and accept employment on his farm. Most beautiful sylvan scenes the love affair betwixt the young farmer and the gipsy shepherdess grows apace. One day, whilst pursuing a straying lamb, Marga falls into a ravine, through which a torrent surges. The cry of distress ascends above the



"GOLDEN ROD." (*Powers*.)

Mr. and Mrs. Manley have finished saying good-bye to their guests, who have been helping them to celebrate their golden wedding anniversary. Both are tired, but daddy, still gallant, helps mother to the easy chair, and to brighten her he recalls incidents of their childhood, and how, as a young man—a struggling artist—he could not seem to get an inspiration for his talent. A friend recalls to him that Nature is the most beautiful of all objects that can be painted. Dave packs his bag and goes out into the country; he discovers a young girl picking golden rod, and, after conversing a while, they discover that, years before, they were school children sweethearts. Dave uses her for the model, and wins the first prize at the art exhibition. With it comes fame, which brings him wealth, and also the realisation that his life will not be complete without the model. As he tells this story of their life, a sweet expression of happiness steals over the faces of the two, who are now alone with their memories.

Released March 15th Length 670 feet

tumult of the waters, and reaches the ears of the squire, who is inspecting his property close by. At the risk of his life he descends into the ravine, and reaches Marga just as the leaping waters are about to overpower her. Having restored her to safety, the squire walks part of the way homeward with the gipsy maiden, and this latter incident is observed by Rose, who takes advantage of it in order to arouse the jealousy of her old lover, who, without stopping to reason, becomes blinded with passion. Subsequent events, harmless trifles enough, confirm his suspicions, and his lust for vengeance exceeds all bounds. He waylays the squire, binds him with ropes, and conveys him into a deep cavern. After this he also secures the innocent Marga, and takes her to the cavern also. Binding man and woman together, he bids them embrace once more, and then prepare to meet their doom. He then leaves the cavern, after lighting a fire of dried grass, and closes up the mouth. His helpless victims are beside themselves with terror as the thick, black smoke commences to saturate the already foul air of that dismal cavern. After a wild struggle the squire suc-

ceeds in freeing himself of his bonds, and, dragging Marga into the open air, where they gradually revive, finally summons sufficient strength to visit Rugini, who at first thinks that he is visited by the spirits of his hapless victims. Remorse

on the arrival of the steamer on which she crosses the Channel, they follow her into the train. A female accomplice makes friendly advances in a railway carriage, and at luncheon contrives to place a drug in her wine. The scheme is successful



has already bowed him low, and his eyes are opened to the fact that Marga's love was for him all the time. She loves him still, and all agree to forgive and forget.

Released March 15th.

Length 2,200 feet.

up till that moment, but the thieves are not aware that Gerald, a smart young detective, has kept a watchful eye upon them. The detective skilfully turns their plots so that they turn against the plotters, and when the train arrives in Paris he



"MISS SIMPTON'S JEWELS." (*Lux*).

Miss Simpton, the daughter of a wealthy London banker, goes on a visit to Paris. A gang of jewel thieves learn that she is carrying her valuable jewellery with her. Immediately

has the birds nicely trapped. They are handed over to the police, whilst Miss Simpton proceeds to her hotel to rest after her eventful journey.

Released March 15th.

Length 505 feet.

SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 5156.



"GREATER WEALTH." (Selig.)

Cast:

Ed. Young, a mechanic Thomas Santschi
 John Sharon, a steel magnate Hobart Bosworth
 Harold Sharon, his son Wheeler Oakman
 Louis Swartz, a labourer Frank Clark
 John Erickson, a labourer Edward Huntley
 Dr. John Meekins Fred Huntley
 Mrs. Young Bessie Eyton
 Mary Young, Ed. Young's baby

"Baby" Lillian Wade
 Mrs. Sharon Eugenie Besserer
 A Nurse Camille Astor
 Mechanics, labourers, etc.

The fact is that happiness is not based upon material prosperity as much as upon human affection. John Sharon, a steel magnate, is enormously successful from the worldly point of



view; while Ed. Young, his humble employee, views himself as a failure because his income shrinks as his family responsibilities increase. Sharon's only son is a drunken disappointment, his wife becomes alienated from him, and his daughter, the only one that he loves, falls critically ill. Young, while visiting Sharon, learns to his dismay that his own beloved daughter is very sick, and as all of his happiness is centred in his home, he grows morose and vengeful. Some professional agitators induce him to attend an anarchist meeting, and he is prevailed upon to "remove" Sharon, as an enemy of mankind. That night the millionaire's daughter dies, his own recovers; and he confronts Sharon just as he returns shaken from the death-bed scene. Young confronts him and gives him five minutes to convince him why he should not be killed. With wonderful coolness and sympathy he convinces the would-be assassin that he has a right to happiness he has never enjoyed. The picture of his palatial home and the empty heart stays the assassin's knife and leads both to a better observance of the opportunities of life.

Released March 23rd.

Length 1,085 feet.

"A LOYAL DESERTER." (Selig.)

Paul Worthington, a Federal private, receives a letter from his family physician, apprising him of the dangerous illness of his mother. He takes the letter to the commanding officer with a request for a "leave of absence," but Colonel Colfax

refuses emphatically. Paul determines to visit his mother at any cost, realising the gravity of his offence in the time of war. He leaves camp, does his filial duty, and, while at home, General Buckner and his aids from the Confederate side use the lower part of the house for a consultation, as it is in the war zone. Paul manages to overhear an important plan to



trap General Grant. He memorises the conversation, gets through the lines, warns the great commander in time, and is eventually pardoned for his loyal desertion in rendering equal service for the cause of the Union.

Released March 23rd.

Length 1,024 feet.

"THE CURIOUS FAMILY." (Selig.)

Cast:

Hiram Spiffkins, a country swain Frank Weed
 Belle Curious, his sweetheart Lyllian Leighton
 Uncle Baldy Curious, her uncle John Lancaster
 Bobby Curious, her kid brother Timmy Sheehan



The Curious family are very much excited over the visit of a rural swain to his sweetheart, the belle of the family. They peek through windows, listen at key-holes, and finally make a visual invasion of the parlour through the furnace register. This piece has plenty of wholesome fun, and not a little human nature in its droll conceit and deft working out.

Released March 27th. Length 514 feet.

TYLER FILM CO.,

12, GERRARD STREET, W.

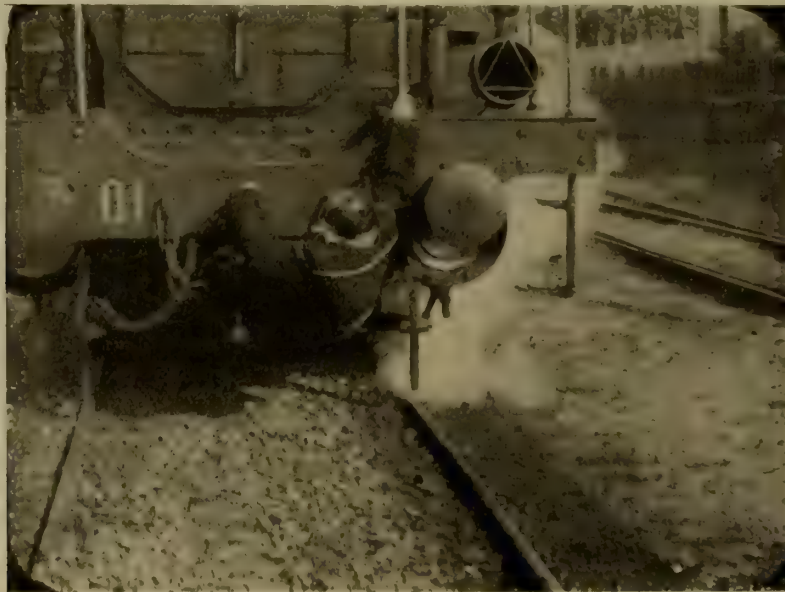
Phone: Gerrard 9997.

Releasing:—ECLAIR, ITALA, TYLER, and AMERICAN STANDARD Films.

"TIGRIS." (*Italia.*)

The story is very cleverly opened by a title which tells us that on October 13th a mysterious motor car picked up a mysterious passenger opposite the house of the jeweller Isaac. The car drives off and next morning it is discovered that a burglary has been committed at the jeweller's. Roland, the celebrated young detective, and the chief of police are on the spot carrying out investigations. There seems to be no clue indoors. Outside an oil splash and the impression of a defective tyre give Roland a clue. He photographs the impression. The affair has created a sensation, and a newspaper containing an account reaches the home of Leblanc, a prosperous merchant, whose sister Lydia lives with him. Although she does not know him, Lydia is interested in Roland's romantic career. Leblanc is aware that Roland is devoted to chess, and a game is played every day at a certain café. He has his own reasons for getting to know the detective, and he adopts a remarkable method of securing his end. He invites Lydia to drive with

him in his office one morning a snapshot is taken of him. Then Tigris makes himself up so that one could not tell which was which if they were placed side by side. Two workmen, members of the gang, cut the telephone wires communicating between the office of the chief and Roland's apartments. The detective is awakened at night by the sound of the telephone bell, and is instructed to meet the chief, who will be waiting with the car in a certain road. He hurries off, finds the chief as he supposes there, and enters the car with him. As it speeds down the road, however, he is attacked by Tigris and his accomplices, and a fierce struggle ensues in the car. The detective is overpowered, gagged, bound, carried out and laid on the railway line as we observe a train approaching in the distance. Then follows a perfectly amazing spectacle. With a supreme effort Roland seizes the buffers of the engine as it dashes upon him. The horrified driver perceives him, and, with the fireman, climbs along the engine and hoists the unfortunate Roland up and into the cab. The detective thanks his



him, and at a suitable point thrashes the horse viciously so that he bolts and dashes through the plate glass window of the café. There is a scene of indescribable excitement; Leblanc and Lydia in a fainting condition are carried into the café. Roland is there, renders assistance and returns home with the couple. As the result of this he becomes intimate with the family. In his rooms Roland disguises himself as a chauffeur, and sets off in search of the motor car with the defective tyre. At last he finds it and proceeds thereafter to shadow it disguised as a porter. One evening he notices it pick up a passenger, and as the car drives off he jumps up behind. Then through a small window at the back he sees the passenger disguise himself. Although Roland does not know it, it is Leblanc changing from one disguise to another. The car stops. The porter drops off, and when the passenger alights he glances suspiciously at the man lounging against the wall. Suddenly he darts round a corner and runs at top speed. Roland dashes after him but collides with some ladies, and is delayed in the chase. He follows his man to a café; there Leblanc or Tigris, for the two are one, rushes in, strips off his disguise, and when Roland enters he finds his friend Leblanc, who assures him that the man he was after has gone out by another doorway. Leblanc is the head of the much dreaded "T" gang, the "T" indicating Tigris. His stratagem for introducing the detective to Lydia has been successful, and now in a secret apartment he plots with his masked comrades to get rid of the detective who is on his track. An ingenious plan is concocted. As the chief of police leaves

rescuers, but on arriving at the station decides that it will be best if he allows a report to get about that he is dead. Consequently, false news is sent to the papers, and Leblanc with a smile reads that the body of the detective has been cut to pieces on the line. Once more cleverly disguised as an old beggar, Roland takes up the chase. He is still unaware of the criminal's real identity. Seeing his man, disguised this time as an old man, picked up by the car, he once more follows the car to a large mansion. Roland is refused admission to the grounds, and a policeman is on the point of arresting him when he strips off his disguise and sends a constable for reinforcements. Meanwhile, inside the mansion Tigris has attacked the elderly owner, robbed the safe, and is preparing for flight when the reinforcements arrive. He is in a tight corner, but, quick as a flash, he strips off his own disguise makes himself up in the likeness of the man he has killed, and then steps out into the hall indicating that the man they seek is in the inner room. The police rush in, and instantly Tigris locks the door upon them. Then he rounds upon and fells a servant who stands near. For the moment he has escaped, but as the house is surrounded, the problem is how to get clear. Once more he does a quick change, and this time transforms himself into the likeness of the chief of police. He succeeds in deceiving the men posted outside and gets clear away in the motor car. Roland and the real chief witness with chagrin his departure. As the motor spins along the road Tigris suddenly rises in his seat behind the driver and grapples with him. The car is going at a smart pace, but, nevertheless, the

unfortunate driver is flung into the road, and Tigris rides off. Since Tigris now knows that Roland is not dead there is nothing to be gained by the detective concealing himself. He, therefore, renews his intimacy with Lydia. Whilst Roland is recounting his experience to the chief, a note reaches him from Tigris containing a curious challenge. A beauty competition is to be held. Tigris announces that he will go disguised, invites Roland to go disguised as well, and to see which of them will be the first to discover the other. It seems as if they were not going to find each other. But suddenly Tigris observes the chief of police and sees an elderly man talking to him. This gives him the clue, for the elderly man is Roland. Securing the aid of one of the dancing girls, he endeavours to get some drugged wine administered to Roland. The attempt is not entirely successful, but as the result of it, the detective is afflicted with hallucinations. On the screen there appears a succession of pictures showing the fantastic visions which pass through the drugged man's brain. Tigris observes him stupefied at a table, and once more with his

curious and remarkably effective spectacle. Tigris and his right hand man make a dash for a secret door. Roland springs after him, closes the door, fells the man, strips him and returns to the other room in the likeness of an accomplice. The black mask disguises his features. When the light is turned on again it is found that Roland's pipe has been fastened to the back of a chair and is absolutely riddled with bullets. The police arrive and break in. Tigris, taking the man he believes to be his comrade, by the hand, leads him to the secret door thence through the sewers of the city to a cellar where is a lift which takes the men up. Arrived at the top Tigris touches a spring in the wall and a secret door in his own drawing room flies back, and he enters the apartment. Lydia is there, but he gets her out of the room before Roland enters. When Roland enters the wall springs back again and the detective, covering his man with a revolver, demands his surrender. The noise attracts Lydia, and Roland is stupefied with astonishment when she rushes in between them. Tigris admits that he is defeated, but for the sake of Lydia he begs Roland to allow him to take



accomplice gets possession of the detective. But just as they are carrying him from the place the chief of police, whose suspicions have been aroused, arrives with a squad of men. There is a terrific fight, in which the place is practically knocked to pieces. Tigris succeeds in escaping, but Roland is happily recovered. The detective seems completely baffled, but one day he chances to see the chauffeur of the mysterious car leave a tavern of ill repute. He hurries away to disguise himself in order to investigate, and, while he is away, Tigris enters the place, passes through a secret doorway, and goes to a meeting of the gang. Roland's disguise is very clever. He is made up now like the mysterious chauffeur and completely deceives the people in the bar. He notices that the landlord guards the entrance. By a subterfuge, he gets behind the bar, and, while he and the landlord are apparently stooping down to search for money, Roland drugs him and, under shelter of the bar, disguises himself as the landlord and rises up looking for all the world like the real man. Watching his opportunity he telephones to the police, then passes through the doorway and enters the room where the gang are plotting. A messenger entering the inn, discovers the body of the innkeeper. Immediately an alarm is raised, and one of the gang rushes down to inform the chief. Seizing a chair Roland knocks out the light. In the darkness the red glow of his pipe moving about is the only thing visible, and immediately revolvers fire and a volley of bullets is sent in his direction. This is a highly

justice into his own hands. He stands near a table and, pressing a button with his finger, he disappears like a flash through the floor. Horrified the two young people peer down into the depths of the cavity. Tigris is dead, and as nobody knows that he was Leblanc, Roland comforts Lydia with the assurance that the knowledge will remain locked in his own breast.

Released March 16th.

Length 3,600 feet.

"LOVE'S DECEPTION." (*Eclair*.)

A dashing young officer gets an invitation to a castle where he hopes to lay siege to the heart of the nobleman's daughter. She in a whimsical mood, learning of his arrival, changes dresses with her maid and instructs the latter to act the part of the mistress. To his astonishment the officer finds the lady is rather pronounced in her manners, and that he really fancies the maid more than her mistress. There are some amusing encounters between them; at last, the officer is called away without discovering the trick. Apparently he does not desire to marry the nobleman's daughter, but subsequently he returns to the castle to see the maid, and finds her to be the mistress. He is delighted beyond measure when he surprises the lady occupying her proper sphere. The comedy ends with a pretty picture of the fair deceiver unmasked and yielding to her lover's entreaties.

Released March 6th.

Length 645 feet.

URBAN TRADING CO., LTD.,

89-91, WARDOUR STREET, W.

Phone: Central 3118

Releasing:—ECLIPSE-RADIOS Films.

"THE RED DEVILS." (*Urbanora.*)

Arizona Bill is returning from Fort Monroe, where he has been to get provisions for the ranch. Perched on the waggon beside him is his little son, Tommy, who has been allowed to go to the town with his father as a special treat. The road winds through wild and desolate country. Bill cheers his weary team to fresh efforts, he is anxious to get back to Betty, his wife. Suddenly, half a-dozen Indians appear from behind the rocks, and, seeing, the unprotected waggon, they endeavour to stop it. Bill lashes his horses to a gallop, but they are already tired with the long journey. More of the "Red Devils" join in the chase, and Bill sees that he has no chance against the number. He tells little Tommy to hide in a large wooden box, which is half empty, and prepares to face the inevitable. The Indians surround the waggon, bind Bill, and carry him and the packages and boxes contained in the waggon to their camp in the mountains. Some hours later the



"Red Devils" quit the camp in search of further plunder, leaving one of their number to guard Bill. Night has fallen, and little Tommy, cramped and stiff in the box cautiously raises the lid and peeps out. The guard is asleep, all is quiet. Softly the little boy pushes back the lid and clambers out. Bill has fallen into an exhausted sleep, but awakens as Tommy gently strokes his face. Bill tells the child to get past the sleeping Indian and seek for help. Bravely he sets out on his perilous mission. He is going to help father! Meanwhile, Betty, worried by their prolonged absence, starts out, with a few cowboys as escort, to seek them. They find Tommy, who is still looking for assistance, and the little chap tells the story of their adventures. Betty hangs a case containing loaded pistols and a knife around her boy's neck, and, kissing him, tells him to go back to his father, and she will, meanwhile, get more help and surround the Indian camp. Sturdily Tommy asserts that he is not afraid, and makes his way back to the den, where the guard is still sleeping. He cuts the rope binding Bill, and shows him the pistols. Bill takes the boy in his arms, and attempts to pass the guard, but the Indian awakens, and gives a cry of warning, which arouses the camp. Bill makes a dash for the open, and crouching behind a bush,

manages to hold his adversaries at bay for a few minutes with the pistols. Meanwhile, Betty, with a number of mounted ranchmen, has surrounded the camp, and the Indians soon find they are outnumbered, and make but a feeble resistance. The little family is once more happily united, and Tommy, held aloft in his father's arms, is greeted as the hero of the hour.

Released March 19th.

Length 995 feet.

"MIRTH AND MYSTERY." (*Urbanora.*)

A conjurer and his pretty assistant make their bow to the audience. Suddenly their heads, becoming twice the usual size, commence a dance around on their own, fitting on to each other's bodies in a truly marvellous manner: The lady then makes a rapid pie; when she lifts the crust, a live rabbit is in the basin! She pipes to the little animal, which immediately assumes enormous proportions, and, rising on his hind legs, dances to the jig. Clever tricks with knots follow, and a plaster figure in a bathing dress is brought to life by the magic pipes, and diving to the floor is smashed to atoms. This is followed by other tricks, more wonderful still, until the conjurers again make their bow and disappear.

Released March 19th.

Length 445 feet.

"DUPIN LOSES HIS WIFE." (*Urbanora.*)

Dupin and his wife are out for a walk. They are spending a month on the Riviera, and are making the most of the sunshine. Mrs. Dupin goes into a shop to buy postcards and Dupin misses her in the crowd. The poor man is nearly frantic at his loss, and, holding a large photograph of the missing one, he sets out to search the town, including the Zoological Gardens, where he visits all the animals, and asks the keepers if they have seen his wife. Meanwhile, Mrs. Dupin has been found by the police, weeping bitterly, and led off to the police station, where, some hours later, she is found by her sorrowing spouse, and a joyful scene ensues, Dupin embracing everybody in his delight.

Released March 9th.

Length 375 feet.

*When you have read this copy
of "The Cinema" hand it to
your friend.*



VITAGRAPH CO., LTD.,

15-17, CECIL COURT, W.C.

'Phone; City 8427.



"TOO MANY CASEYS." (Vitagraph.)

Cast:

J. Patrick Casey.....Mr. William Shea
 Pat Casey.....Mr. Charles Edwards
 Mrs. Pat Casey.....Miss Florence Ashebrooke
 Johnny Casey.....George Stewart
 Mrs. J. Patrick Casey.....Mrs. Kate Price
 Tommy Casey.....Master Foley

In a row of tenements, right next door to each other, live two families by the name of Casey. Casey No. 1 and his family, who are old residents, look with some condescension upon the newly arrived Caseys, and refuse to mix with them. This arouses a sort of feud. Caseys No. 2 indulge in concerts on their house organ, which backs directly against the party wall of Caseys No. 1, who are almost driven frantic. To counteract this, Casey No. 1 hires a street band, and overwhelms the noise next door. Matters are brought to a crisis when a burglar is discovered by the two Caseys loitering in

engaged to be married, after Billy graduates from West Point and becomes a lieutenant. A very serious set-back to their tentative understanding occurs when Mr. Girard loses heavily in a stock transaction that places him under obligation to his friend Morley, whose son is anxious to marry Mildred. John asks Mr. Girard for his daughter's hand, and he, in return for his father's favour, consents to and insists upon the marriage. John Morley is an inveterate "Dope" fiend, and secretly and periodically applies the needle to his arm. After his marriage to Mildred, his father discovers that John has the morphine habit, and disinherits him. Mildred, with her father and mother, go abroad, and while away receive news of the death of John Morley. Mildred, now a widow, sends the news to Billy Emerson, and says she longs to see him, and has never ceased to love him. Billy, who is now a lieutenant, stationed at the Philippines, cables back word to Mildred of his constancy, and hopes for the fulfilment of their engagement. Billy cannot leave his post, so Mildred goes to the



their backyards. Both of them take their revolvers and together capture the burglar. Each is ambitious to claim the credit. During the wrangle the burglar escapes. Casey No. 1 accuses Casey No. 2 of interfering. They flourish their revolvers, and things wax hot when a policeman appears and takes them in, charged with attempt to kill. Fortunately, a policeman has seen the burglar in flight, arrests him, and brings him into the station house and the presence of the Caseys. They are discharged. So overjoyed are they and their families, a truce is declared. Peace and happiness now reign where discord once prevailed.

Released April 5th.

Length 673 feet.

"A MARRIAGE OF CONVENIENCE." (Vitagraph.)

Cast:

John Morley, jun.....Mr. James Young
 Stephen Girard, a broker.....Mr. George Ober
 Mrs. Girard.....Miss Rose Tapley
 Mildred, their daughter.....Miss Edith Storey
 John Morley.....Mr. Tefft Johnson
 Billy Emerson, Mildred's lover

Mr. James Morrison

Love is a wonderful thing, but it is full of bumps and jolts for most of us. Billy Emerson and Mildred Girard are secretly

Philippines, and they are married with military honours in the sunshine of the tropics.

Released April 3rd.

Length 1,010 feet.

"WHILE SHE POWDERED HER NOSE." (Vitagraph.)

Cast:

Ellen Page.....Miss Lillian Walker
 Betty Thompson.....Miss Florence Turner
 Abner Waite.....Mr. Tom Powers
 John Thorpe.....Mr. Courtenay Foote

In facial decoration Ellen is an artist, and never appears in company without adding to her beauty every touch to arouse the admiration of the most indifferent of the sterner sex. John Thorpe, a wealthy young man, calls one afternoon to see Ellen. She is not prepared to receive him when he sends his card up, and she tells him she will see him in a moment. Hoping to make herself most charming, she takes so much time in dressing and "kalsomining" herself, Thorpe becomes impatient, and sits down at the piano, playing several selections which he finds on the music rack. While thus engaged, a young lady friend of Ellen's, the orphaned daughter of a composer, calls to see her, and she overhears Thorpe playing one of her father's compositions. Involuntarily she becomes absorbed, and enters the parlour. Thorpe

is surprised to see her, and she is no less confused when she finds herself in his presence. She explains her unintentional interruption by telling him about her father's composition which he has been playing. They manifest a mutual interest in each other, and it develops into a case of love at first sight. Thorpe proposes to her, and she consents to become his wife. During their courtship and engagement in the parlour, Ellen is still busily engaged decorating her face. At last she is ready, but alas! when she reaches the parlour to receive her



anticipated admirer, the butler gives her a note, which informs her that Thorpe and her young lady friend, whom he met in the parlour, had gotten tired of waiting, had become engaged, and had gone to secure a marriage licence. Ellen is nonplussed, gives vent to her feelings in a display of anger, which is dispelled when the butler announces the arrival of one of her poorer admirers who ardently loves her. He asks her to accept him in marriage. For fear of losing him, and not caring to take another chance, she falls into his arms, a willing subject of his embraces.

Released April 3rd.

Length 921 feet.

which she is obliged to wear seems to be the cause of constant embarrassment to her. One day, in passing a millinery store, she sees a very elaborate and attractive hat at the very low price of \$5.00. She determines to secure it, and from that moment she figures on securing it by every possible economy. That night, when she goes to her bed, she dreams of the hat and the impression she is making among the girls at the factory. She oversleeps herself, and when she reaches her place of employment she is discharged by the foreman. She tries to secure a position elsewhere, but is always rejected. She has gone without food to secure the new hat, and now begins to feel the pangs of hunger and weakness. She looks distressed, and her appearance arouses the sympathy of a good-hearted fellow, who steps to her side and forces a bill into her hand. The poor girl is dumbfounded, but when she sees the denomination of the bill she immediately thinks of the hat and the realisation of her dreams. As fast as her weakened condition will permit, she goes to the millinery shop and buys the hat. Overjoyed, she starts for her home, but drops helpless upon the sidewalk. She is taken to the hospital and dies; her last moments are made happy by the possession of her much-cherished ambition, the new hat, which she fondly holds in her hands as she passes away.

Released April 3rd.

Length 830 feet.

"A LEAP YEAR PROPOSAL." (Vitagraph.)

Cast:

Diana Morley.....	Miss Leah Baird
Bob Gray.....	Mr. E. K. Lincoln
His father.....	Mr. Tefft Johnson
The editor.....	Mr. Hal Wilson

A "tip" is given to the evening newspapers that Bob, the son of Robert Gray, the proprietor of a large departmental store, is engaged to be married to one of his father's employees. Mr. Gray, being a prominent and well-known citizen, the tip is a valuable and spicy piece of news, but it must first be verified. To secure some authoritative facts, Diana Morley, a young lady reporter of the paper, is assigned to the case. She applies for a position as a fashion demonstrator, or model, at the department store. Being very pretty in face and figure, she makes a very favourable impression upon Robert Gray, jun., and he, likewise, upon her. It seems to be a case of



"THE HAT." (Vitagraph.)

Cast:

Marie.....	Miss Mary Charleson
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Self-conscious of her poverty, ashamed of her wretched condition and personal appearance, Marie finds it very trying among the other girls in the factory where she works. She hopes and prays that some day she may be able to avoid their jeers and ridicule, because of her shabbiness. The old hat

mutual admiration. She is recommended by him to his father, and is at once employed. She fills the gowns to perfection, and whenever she passes in view of Mr. Gray's patrons, never fails to show his goods to the best advantage with profitable results. Bob cannot keep his eyes from her. He is completely captivated and charmed by her grace and beauty, and does not hesitate to tell her he loves her. She writes a note to the editor of the paper that the "tip" is O.K., and Robert Gray,



jun., is to marry one of his father's employees, whose picture, 471, is on file at the office. When the editor receives this news, he hurriedly gets the picture and finds that it is a photograph of Diana. The story is published in the evening's paper. Bob reads it, and he immediately writes her a note saying he considers her story a proposal, and he accepts it. When Bob tells his father, he makes strenuous objections. Bob shows him the letter he wrote to Diana, agreeing to marry her. Mr. Gray takes the letter, and writes across it, "My heartiest congratulations and blessings," and gives it to

a goodly amount of cash and walks away, forgetting his rain protector. Outside it is raining, and he hastily returns to get it. Not finding it, he comes to the conclusion it has been stolen. He meets several friends. An old gentleman comes along with an umbrella resembling Bunny's. He and his friends go after him. The old fellow gets on a passing street car. Bunny and his friends call a taxi. When the taxi catches up to the car, an open one, Bunny tries to snatch the umbrella. The car stops. A policeman takes the old gent to Court. The judge discovers a small tag attached to the



Diana. She gives it to Bob, and Mr. Gray makes a hurried exit, leaving them alone in their happiness.

Released April 5th.

Length 1,023 feet.

"WHO STOLE BUNNY'S UMBRELLA." (Vitagraph.)

Cast:

Bunny.....Mr. John Bunny
 Officer at bank.....Mr. Charles Eldridge
 Old gentleman.....Mr. George Ober
 A friend of Bunny's.....Mr. Robert Gaillard

It looks like rain. Bunny carries his umbrella. He stops in the bank. Placing his umbrella on the writing-shelf, he draws

umbrella bearing the name of Smith, which convinces Bunny he has made a mistake. He is fined \$10.00 for disturbing the peace. He engaged a detective, who happens to be a bogus one, and Bunny is obliged to hand over another bunch of coin. This about cleans him out, and he goes to the bank to draw some more money and finds his umbrella lying on the floor underneath the shelf. He feels rather foolish, but this is nothing to the feeling he has when he is served with a complaint and summons from the old gentleman for false arrest, claiming \$5,000.00 damages.

Released April 3rd.

Length 610 feet.

WESTERN IMPORT CO., LTD.,

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Phone : Gerrard 3080.

Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"IN OLD TOWN." (*Majestic.*)

Peggy Milton returns to the old town from a fashionable boarding-school. She is met at the depot by her affectionate parents and her old sweetheart, Tom Harland. But Peggy has been spoiled by the fashionable school. She is cold to Tom, and snubs her parents. When she gets to the house she begins to cry because it is not like the swell residences of her classmates. She finds fault with her room, and decorates it with college flags, photographs of athletic teams, etc. Tom Harland comes to call, and sees her reading a pile of novels. He is disgusted, and goes to talk with her father. In Peggy's room

bottles, and pretends to be half drunk. He carries this on until at last she is disgusted, and begs him to be himself, whereupon he tells her the truth, and they end up with an engagement party.

Released March 22nd.

Length 995 feet.

"AN OLD LOVE LETTER." (*Majestic.*)

In a family of four girls, the youngest sister, Maud, is sweet sixteen, old enough to want to be a young lady, and too young to be allowed to have beaux like her older sisters. Maud's



Tom gets an idea and whispers it to the old man. Tom leaves, carrying with him the scrap-book of photographs. That night he and the fellows get together and dress themselves up to look like the college boys in the scrap-book. Tom leads the practice, and is so successful in the rehearsal that the town constable comes to find out the cause of the noise. When they tell him he enjoys the joke too. As there is a ball at the Lodge Hall that night the fellows start out to call for their sweethearts. Tom goes for Peggy. She is disgusted at his costume, and refuses to go. But her parents make her go. At the dance hall the fellows all come in and get in the middle of the floor and give college cheers, etc., to the disgust of the girls. Tom shows Peggy home, and afterwards the boys give her a serenade in true college style. The next day Tom borrows an automobile and a chauffeur from a friend, and comes to take Peggy for a ride. He has it filled with champagne

mother runs a boarding-house, and John Bruce makes his home with the family, falling in love with Maud's oldest sister Dolly. Bruce is shy, and cannot nerve himself to tell Dolly of his love. He writes her a note, in which he asks her to be his wife, giving it to the maid to deliver. Little sister Maud loves Bruce, but is never even allowed to talk to him. She makes a confidant of the maid, and they scheme between them to spoil Dolly's love affair. The maid gives Bruce's letter of proposal to Dolly, but Maud gets possession of it later, and, putting it in a fresh envelope, gives it to each one of her sisters in turn. They each think that Bruce has made them an offer of marriage, and rush to their mother with the glad news, only to discover that he has proposed to each of them. The result is disastrous to Bruce, and he leaves town without getting a hearing. Maud repents, and tries to get him to remain, but without success. However, she succeeds in making him see

that he has overlooked the prize sister of them all, and three years later, when he returns to claim her as his bride, he meets the three sisters walking with their husbands, each wheeling a bouncing baby.

Released March 19th.

Length 995 feet.

"THE FOREST ROSE." (*Thanhouser.*)

Forester and Maywood, two wealthy neighbour planters, volunteered their services to defend their country when the war of the Revolution broke out. Forester was made colonel of his regiment, while Maywood became a captain. The men mortgaged their plantations and gave the benefits to the Government, which was hard pressed for funds. Colonel Forester was mortally wounded at the battle of the Cowpens, but before he passed away Captain Maywood promised that he would care for Forester's motherless little girl. Maywood's family, at the close of the war, was so penniless that the Government gave them 1,000 acres of land, which at that time was known as the North-Western Territory, and into this land journeyed the family. As the years went by Albert, one of Maywood's sons, fell in love with Rose Forester. Albert continually cautioned his father against the invasion of Indians, but the elder man was opinionated, and declared that there was no danger. One day, when Albert and his friend, Louis Wetzel, returned from a hunting trip they found that Maywood's cabin had been destroyed by fire by the Indians, and apparently all its occupants, with the exception of Rose, whom Wetzel, by virtue of his woodcraft, determined had been carried off by the Indians. Albert Maywood vows that he will avenge the death of his parents, and will rescue the abducted Rose. He and Wetzel set out and track the Indians. They rescue Rose, but the trio encounter another band of Indians, who capture Albert and Rose, Wetzel being successful in making his escape. Albert, however, by his cleverness soon effects his escape, and he and Wetzel go in search of Rose. In their wanderings they come upon a small fort upon the banks of the Hockhocking River, the commandant of which is in fear of an attack from the Wyandottes. Albert and Wetzel go on a reconnoitring expedition for the commandant, and from a place called Standing Stone they observe the Indian village far below. As their canteens are nearly empty, Albert takes them to a near-by stream to refill them, and there he meets two women, apparently Indians. Fearing that they will give the alarm, he grapples with them, and in the course of the struggle he discovers that one of them is his "Forest Rose." The real Indian woman escapes, spreads the alarm, and hundreds of Indians surround Standing Stone. While the two men are planning the defence Rose slips away, but returns and aids the white men to pass the sentries and escapes with them. The trio are followed, but, after many hardships, reach the fort, where Albert and the "Forest Rose" are married.

Released March 22nd.

Length 2,000 feet.

"THE VOICE OF CONSCIENCE." (*Thanhouser.*)

An orphan girl was given a home by one of her father's friends, who, with his mother, carefully looked after her. The girl's benefactor was much her senior, but she soon fell desperately in love with him, although she hid it from those around her. Jealousy came into her life when a young woman came to visit her guardian's mother. Soon it was apparent to the orphan that the man she admired was deeply in love with the elder girl, and she saw that his affection for his ward was purely paternal. While the two girls and the young man were motoring one day they met with an accident, and the young women were badly injured. A little country hospital was near by, and there the victims were taken, being placed on adjoin-

ing cots. The young man did all he could for their comfort, but his actions showed that his heart was wrapped up in the elder girl. This his ward noted, and as she lay on her cot she brooded and prayed for a chance to have revenge. The man's sweetheart was suffering principally from shock, and a heart stimulant was given her at constant intervals. This draught was a very powerful drug, and the ward knew that an overdose would be fatal. Full of hatred, she watched her chance, and when she thought she was unobserved poured half of the contents of the bottle into the glass containing the mixture prepared for the patient. By good fortune the doctor, who was outside on the porch, saw her. He decided that she should be punished, and had a firm belief that conscience would cause her more suffering than could be administered by the law. The guilty girl peeped stealthily when the doctor approached her enemy's cot, and gave her a dose of medicine. She shuddered a few minutes later when the screen, emblem of a patient's approaching death, was put around her neighbour's cot. Later, when the screen was removed, and she saw the empty bed beside her, she bitterly regretted the evil deed that jealousy had led her to do. The girl was not dead, however; the doctor only pretended to give her the medicine, and removed her, for safety's sake, to another part of the hospital. The guilty girl regained her strength very slowly. Weak and wan, she was seated in the hospital grounds one beautiful afternoon when some visitors were announced. They were the man she loved and the girl she thought she had killed. Joyfully she greeted them, but was so weak from shock that her callers were ordered to leave. To the doctor who came to administer to her the girl made full confession, and devoutly thanked Heaven that in some mysterious way the crime she planned had not succeeded. The doctor explained that he knew all, and had known it from the time she tampered with the medicine, but had kept the secret. Humbly she thanked him, told him she had learned her lesson, and as reparation would consecrate the rest of her life to doing good.

Released March 19th.

Length 1,000 feet.



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open to receive suggestions.



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Telegrams: "FADDIST, LONDON."

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require.
All communications should be addressed, Advertisement Manager, THE CINEMA, 40, Gerrard Street, London, W.C.

THEATRES, HALLS, AND PREMISES LONDON AND SUBURBS.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, 91. long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 108, THE CINEMA.

LONDON, S.W. Rent £120 p.a. Lease 7, 14, 21 years. Price £150. Seats 225. Established 2 years.—Box No. 301, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be sold at lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

SW.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., Southwold Mans., Mauda Vale. Fo. 105.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
45A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, near	300	11	35	350	120
London, S.W.	500	64	250	5,000	102
London, W.	140	66	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	206	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	300	Closed.	90	80	100
London, N.W.	400	25-30	260	750	114
London, E.	1,500	—	700	8,000	116
London, E.C.	450	38	260	750	280

Further particulars of the above of
Messrs. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

SW.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

SE.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also a smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge and outlet connected with the larger Hall. Price for Freehold £5,850, including fixtures, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

SE.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

N.—Skating Rink, easily adapted to a Cinema Theatre. Close to a very busy thoroughfare. Low price. Ground Rent £500 p.a. Part of the Premises at present produce £130 p.a.—Box No. 109, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a. inclusive.—Box No. 358, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000 or Leasehold could be acquired.—Box No. 359, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Fo. 177.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Fo. 181.

SE.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Fo. 184.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Fo. 182.

SW. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Fo. 186.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Fo. 188.

SW.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Fo. 175.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Fo. 306.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Fo. 190.

SW. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Fo. 185.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum, or price, Freehold, £900.—Box No. 126, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Building, at present Let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Box 157.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £255 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

S.E.—Site, situate in a main road. Area 7,800 square ft.: if desired adjoining S. Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an ext., for £300.—Box No. 169, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. T. B., Box 156, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 338, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 152, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 399, THE CINEMA.

HARRIS AND GILLOW.
CINEMA PROPERTY AGENTS,
451a, Oxford Street
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
Bow Road	46 x 80	£	Freehold.	£ 3,000	125
Streatham	162 x 232	400 or Freehold.		10,200	134
W.C.	110 x 35	167	98		140
S.W.	70 x 115	402		10,000	142
E.	200 x 110	150 or Freehold.		2,400	124
S.W.	60 x 56	Freehold.		2,000	143
W.		4,500			147
W.C.	100 x 100	850	23	2,500	138
W.	42 x 100	350			144
E.C.		8	53	1,200	125
Suburb, S.W.	98 x 45	65 or Freehold.		1,250	133
E.	40 x 121	120			130
Suburb, N.	65 x 100	Freehold.		6,500	176
W.C.	52 x 175	750	99		131
Suburb, S.E.	52 x 220	Freehold.		1,800	137
W.	65 x 65	232	46	8,000	127
W.C.	215 x 61	1,600	90		141
W.		150	45	15,000	132
Hackney		250		900	146
N.W.	40 x 100	70			139
E.C.	35 x 235	300	80		183
S.E.	75 x 120	800	46		307

Further particulars of
HARRIS AND GILLOW as above.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

TO LET or Sell, large Premises, with Building Site, measuring 100 ft. by 30 ft. Rent £4. Neighbourhood North London. Immediate possession if required. Lease 26 years. Price £650 (£300 can remain).—S. A. Stacey, 114, Lofting Road, Bainsbury.

THEATRES, HALLS, PREMISES, AND SITES.

HOME COUNTIES.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HARRIS AND GILLOW.
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
Berks	200	£ 12	£ 22/12/0	£ 450	193
Middlesex	410	20	Freehold	2,525	191
Essex	500	50	300	1,100	192
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	203

Further particulars of
HARRIS AND GILLOW as above.

HERTS, St. Albans.—Freehold Land and Buildings, in the heart of the city 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and paths at rear. Price £2,500.—Box 311.

THEATRES, HALLS, Etc.—Continued.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Apply, Harris and Gillow, as above. Fo. 190.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Fo. 194.

SOUTH OF ENGLAND.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Box No. 200, THE CINEMA.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Fo. 199.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Fo. 204.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Box No. 197, THE CINEMA.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £11,000 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

MIDLANDS.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000. Freehold.—Box No. 231, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Fo. 230.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Fo. 227.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 34 years. Price £3,000.—Box 401, THE CINEMA.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time. Box No. 225, THE CINEMA.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Box No. 226, THE CINEMA.

NORTH OF ENGLAND.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 219, THE CINEMA.

YORKS.—Site, 6,840 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500. Freehold.—Box No. 210, THE CINEMA.

LIVERPOOL.—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be Let at a low rent. A splendid opportunity.—Box 212, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Fo. 218.

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

	Seatings.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Yorkshire	1,100	60	78	3,100	223
Durham	500	16	130	320	217
Yorkshire	3,000	—	133	700	206
Yorkshire	700	—	—	2,600	209
Lancashire	800	20	78	400	221

Further particulars of
HARRIS & GILLOW, as above.

YORKS.—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000; or Sell it as it stands for £2,000. A fine opportunity.—Box No. 213, THE CINEMA.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 205.

A GREAT BARGAIN.—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 999 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box 220, THE CINEMA.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Fo. 216.

HULL.—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops Will undoubtedly prove a great success. Price, Freehold, £1,800.—Fo. 209.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

EAST OF ENGLAND.

SUFFOLK. Large town. Skating Rink, easily adaptable. Price, Freehold, £2,500. Might be Let.—Box No. 232, THE CINEMA.

A BARGAIN.—Norfolk. Excellent Cinema Theatre, no opposition, can be Purchased for £850. Holding nearly 500. Net profits £500 p.a. Ill-health cause of sale.—Apply, Harris and Gillow, 451a, Oxford Street, Fo. 233.

WEST OF ENGLAND AND WALES.

EXETER.—Site in grand position in this large town, having an area of nearly 10,000 sq. ft.—Box No. 249, THE CINEMA.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £800 per annum. Splendid opportunity. Centre of the town, trams passing door.—Box No. 235, THE CINEMA.

NEWPORT.—Splendid Site, largest suburb. Main street. Nearest Picture Show half-mile. 25,000 population. Reasonable terms.—Apply, Box No. 251, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
451A, Oxford Street, W.
HAVE THE FOLLOWING FOR DISPOSAL

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Denbigh	600			1,600	238
Gloucestershire	600		9/10/0	4,000	242
Glamorgan	550	23	104	600	252
Devon	400	18	40	600	246
Glamorgan	300	8	50	120	239
Glos.	980		650	1,150	243

Further particulars of
HARRIS AND GILLOW as above.

DEVONSHIRE. Premises easily converted at a small outlay, in large well-known seaside town. Excellent opportunity. Frontage 36 ft., depth 133 ft. Price £1,300.—Fo. 234.

DEVONSHIRE.—Excellent Site, in the chief street, for Sale. Freehold. Price £650. Or a Building Lease will be granted at a Ground Rent of £52 p.a. 35 by 69. Additional ground can be had.—Apply, Harris and Gillow, as above. Fo. 247.

AN UNUSUAL OPPORTUNITY.—Glamorganshire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £800. Box No. 250, THE CINEMA.

SWINDON.—Site, in splendid position, with two frontages, nearly 10,000 square ft. Price, Freehold, £2,000, or would be Let on Building Lease.—Box No. 236, THE CINEMA.

B **RISTOL.**—Corner Site. 95 ft. by 99 ft. Price, Freehold, £2,500, or on long Lease at £100 per annum.—Box No. 245, THE CINEMA.

GLoucestershire.—Large manufacturing town. A Property, situate in the best position, comprising two good Shops and Hall at rear, with entrance between the shops. Can be extended to seat 750 to 800. Lease 21 years. Rent £350. Price £2,000.—Box No. 240, THE CINEMA.

A FINE OPPORTUNITY.

GLoucestershire.—A splendid Theatre for Sale. Price £5,000. Rent £180 p.a. Lease 7 years, with option of renewal. Seating 500, with room for extension. Licensed for Cinema, Music and Singing. Population 30,000. The takings average £190 a month, and are increasing.—Box No. 241, THE CINEMA.

C **ARDIFF.**—Site in the centre of city, 67 ft. by 127 ft. Price £2,500, or to Let at a Ground Rent of £50. Premium £1,500.—Box No. 248, THE CINEMA.

T **RURO.**—A good Site, having frontages to two streets. Price, Freehold, £2,500. A large business could be done.—Box No. 244, THE CINEMA.

DEVONSHIRE.—Nice Site, well situated in a seaside town, with an area of 9,500 sq. ft. Price, Freehold, £7,000.—Box No. 354, THE CINEMA.

M **ONMOUTHSHIRE.**—Theatre, taking £60 a week, for Sale. Rent £410 p.a. Price £900. Seating for 310, at a cost of about £800. Seating could be increased to 500. Admission 3d., 6d. Saturdays 6d. only.—Apply, Box No. 373, THE CINEMA.

FILM FACTORIES FOR SALE.

B **RIGHTON.**—Film Factory, comprising dark rooms, cleaning rooms, theatre, motor-driven printers and drums, camera, &c., &c. Everything is nearly new. Rent £45 p.a. Price £300. A great bargain.—Box No. 253, THE CINEMA.

THEATRES WANTED.

REQUIRED. as soon as possible, Cinema Theatre. Good Rent will be paid, but no premium. If closed no detriment.—Reply, S. J. H., 33, St. Ann's Hill, Wandsworth.

T **HEATRE** required, East or South Coasts preferred, seating not less 500. Cash available £2,000. Show good profits and bear close investigation.—Apply, with the fullest particulars, S., Box 255, THE CINEMA.

W **ANTED,** a CINEMA THEATRE, London or immediate Suburbs, seating 400 to 600. Must be doing a good business, and be a genuine concern. Particulars will be treated in confidence.—R. W., 138, Lillington Street, London, S.W.

G **OING CONCERN** Wanted, in the Provinces. Price up to £2,000.—Particulars in first instance to J. V. E., 887, Fulham Road, S.W.

W **ANTED** at once, Picture Theatre, London or 10 miles of same, seating at least 500. Present returns no object. £1,000 cash ready.—Box 254, THE CINEMA.

FINANCIAL.

P **ARTNER** Wanted, with £1,500, to invest in very profitable Cinema Theatre, now showing good returns. Books kept by chartered accountants.—Box 257, THE CINEMA.

A **DVERTISER** has a sum of £500 to invest in a Cine Theatre. A Partnership entertained. Must bear strict investigation.—Particulars to Box 258, THE CINEMA.

G **ENTLEMAN,** having had experience in the Cinematograph trade, would be pleased to hear from anyone with about £2,000 to invest in opening a Picture Theatre. Profits guaranteed.—Reply, Box 256, THE CINEMA.

F **OR SALE,** well-established, go-ahead Cinematograph Business, at present making 150 per cent. profit, which can easily be doubled. This will be absolutely proved, and every detailed investigation allowed to serious intending Purchasers. Business will be taught to Purchaser. Price £1,000.—Write, Box No. 402, THE CINEMA.

INVESTMENTS.

A **FREEHOLD GROUND RENT** at £50 p.a., secured on a well-built Cinematograph Theatre, upon which a large amount of money has been spent. To an immediate Purchaser £1,000 will be accepted, thus offering a well-secured 5 per cent. Investment.—Agents, Harris and Gillow, 451A, Oxford Street, W.

A **N INCOME** of £150 p.a. secured by a Rent Charge on one of the finest Cinematograph Theatres in the West-End of London. Price £1,500. A great bargain.—Agents, Harris and Gillow, 451A, Oxford Street, W.

£150 P.A. for £1,500—A well-secured Ground Rent of £150 p.a., secured on most expensively-built Freehold Property in London. Can be purchased for the ridiculously low figure of £1,300, thereby paying 10 per cent. on the money invested.—Agents, Harris and Gillow, 451A, Oxford Street, W.

OFFICES, SHOWROOMS, &c., TO BE LET.

S **HAFTESBURY AVENUE.**—Ground Floor Offices and Basement. Suitable for Box 290, THE CINEMA.

L **ONG ACRE.**—Entire Premises. Rent £200 p.a. Almost any Lease.—Apply, Box 289, THE CINEMA.

C **ONDUIT STREET.**—Upper Part of 8 Rooms. Rent £450 p.a. Suitable for Cinematograph Co.—Apply, Box 283, THE CINEMA.

W **ARDOUR STREET.**—Entire Premises, 4 Floors. Rent £300 p.a.—Box 286, THE CINEMA.

W **.C. DISTRICT.**—Second Floor Suite of 5 Rooms, in modern building. Rent only £100 p.a.—Apply, Harris and Gillow, 451A, Oxford Street, W. Fo. 297.

C **HARING CROSS ROAD.**—Good Shop and Basement, suitable for Film Renter. Rent £200 p.a.—Box 285, THE CINEMA.

S **HAFTESBURY AVENUE.**—Showroom. Large floor space. Rent £250 p.a.—Film Agency. Rent only £100 p.a.—Box 288, THE CINEMA.

C **HARING CROSS.**—Ground Floor, with large Basement. Rent only £90 p.a., inclusive.—Box 287, THE CINEMA.

W **ARDOUR STREET.**—Fine large First Floor to be Let. Rent £160 p.a.—Box 284, THE CINEMA.

N **EW OXFORD STREET.**—Large Showroom Premises to be Let on Lease. Rent £275 p.a.—Box 291, THE CINEMA.

OFFICES WANTED.

L **ARGE Cinematograph Co.** require Entire Premises of 40 Rooms, in Wardour Street or adjoining. Rent not to exceed £1,500 p.a.—Full particulars to Box 298, THE CINEMA.

W **ANTED,** at once, 1 or 2 Rooms close to Aldridge's. Rent £50 to £60.—Box 295, THE CINEMA.

W **ANTED,** 4 or 5 Offices, close to Piccadilly Circus, for the Film Business. Rent must not exceed £150 p.a.—Apply, Box 296, THE CINEMA.

W **ANTED** at once, in the West-End, near Shaftesbury Avenue preferred, large Premises for Film Hiring Business. Rent not to exceed £400 p.a.—Apply, Box 293, THE CINEMA.

WANTED, by March Quarter, Suite of 8 or 9 Rooms, on 1st floor, for Variety Agency, in W.C. District. Rent about £200.—Apply, Box 294, THE CINEMA.

WANTED, in West-End, by March quarter, 12-15 Rooms for Dressmaker. Rent not to exceed £300 p.a.—Box 292, THE CINEMA.

FILMS IN THE MARKET.

ADVERTISER having no further use for the following Films, is prepared to sell cheaply for Cash:—"Bunny at the Derby," "Red Cross Nurse," "Spirit of the Range," "Lady Sheriff."—Box No. 387, THE CINEMA.

PROPRIETOR of several Picture Palaces is prepared to Sub-Let his Programme in order to lessen expense.—For full details apply, Box No. 398, THE CINEMA.

GAUMONT GRAPHIC, 10 days old, for Sale.—Send best price to Box No. 399, THE CINEMA.

FEATURES for Hire:—"Fire at Sea," "Cry of the Children," "Life of a Mother," "Clown's Revenge."—For fuller particulars apply, Box No. 390, THE CINEMA.

"A SHIP OF LIONS" for Sale. Price only 2d. per foot. Approval if desired.—Box No. 391, THE CINEMA.

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FILMS WANTED.

PATHE GAZETTE Required. Six months' contract. Must be recent release.—Particulars as to price, &c., Box No. 393, THE CINEMA.

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ORGANS, specially constructed for Cinema Theatres.
From £130.
CORPS AND SON,
28-30, Oxford Road, Finsbury Park, N.
Established 78 years.

PIANOLA Piano for Sale. Also Æolian Orchestrille. Bargain.—Box 334, THE CINEMA.

A TWO-MANUAL and Pedal Pipe Organ, by leading maker, for Sale, with 14 stops, automatic player, and a motor blower. Cost £350. Price £225.—Apply, Box 259, Office of THE CINEMA.

A BARGAIN.

PIANOLA, combined piano and player, by Maxfield, for Sale. One of these well-known instruments, almost new. Cost 80 gns. For quick Sale will accept £53.—Box No. 260, THE CINEMA.

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A NEW 26 H.P. 1913 METALLURGIQUE, with enclosed Limousine body, by Van den Plas, with armchair seats. Lamps. Electric lights inside. One of the very handsomest bodies ever built. Price £775, being £225 under list. A great bargain.—Elliott, 887, Fulham Road, S.W.

20 H.P. DENNIS & LANDAUETTE, seating 5 inside. Electric light, speaking tube to driver, 5 lamps, speedometer, clock, tools, Stepney, and tyre in perfect order and condition. Price only £225.—Apply, Mr. S., 24, Wellington Road, St. John's Wood.

A 40-50 H.P. ROLLS-ROYCE, 1912. Torpedo body. Practically new. C.A.V. Lighting set. Detachable rims. Two spares and tyres complete. Klaxon. Five lamps. Inspection lamp. Kolapso hood. Double screen. Every accessory and fitting. Only two months use. Will sell for £300 under cost.—Capt G., c/o Harris and Gillow, 451A, Oxford Street, W.

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SITUATIONS WANTED.

QUALIFIED MANAGER, with several years' experience in the Management of high-class Picture Theatres, requires Change. Thoroughly understands his duties. Moderate salary.—Box No. 376, THE CINEMA.

ADVERTISER, having four years' excellent reference, requires Post as Head Operator. Now disengaged. Fully qualified in every branch, used to responsibility.—Apply, Box No. 377, THE CINEMA.

DOORMAN, tall, good appearance, requires Job. Two years' experience. Sober, honest, and not afraid of work. Good character.—Box No. 378, THE CINEMA.

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MUSICIANS.

VIOLINIST Required for Cinematograph Theatre. Must have good repertoire and first-class qualifications.—Apply, Box 331, THE CINEMA.

PIANIST (Lady) Requires Situation. Thoroughly competent. Moderate salary. Excellent references. Disengaged.—Apply, Box 330, THE CINEMA.

PIANIST-CONDUCTOR Requires Engagement. Used to Pictures and Variety. Several years' experience.—State particulars to Box 332, THE CINEMA.

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TIP-UP VELVET SEATS, 3s. 11d. Actual Maker.—Hellenbrand, 113, New North Road, N.

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FOR AUCTIONS, PRIVATE SALES, or LETTINGS of all Cinema Properties apply to the Experts, Messrs. Harris and Gillow, 451A, Oxford Street, who know the best means of disposing of this class of property.

MISCELLANEOUS.

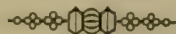
PLOTS.—Beginners are invited to send Plots and Ideas for Photo Plays to the Kinematograph Bureau, 10, Fernley Road, Sparkhill, Birmingham, enclosing stamped addressed envelope.

WHY not have a Beslite Screen? You are not obtaining the best Picture obtainable if you don't show on "Beslite." See advertisement in THE CINEMA.—Write for particulars, Beslite Screens, 140A, Shaftesbury Avenue, London.

THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAF INDUSTRY.



No. 20. VOL. II. [New Series.] WEDNESDAY, FEBRUARY 26, 1913. [Registered at the G.I.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

21, NORTH AUDLEY STREET, OXFORD STREET, W.
Wires: "FADDIST, LONDON." Phones: GERRARD 7676 & 8798.

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One Page	5 0 0	4 10 0	3 15 0	3 0 0

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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THE MANUFACTURER, THE RENTER, AND THE EXHIBITOR.

REASONINGS ON RECENT TRADE TROUBLES, AND A SUGGESTED SOLUTION.

By SAMUEL HARRIS.

I finished my notes on this subject last week with summaries on manufacturers and renters. In my draft I also had a summary on exhibitors, but the printers overlooked it. It was as follows:—

The Exhibitors.

The exhibitors do not desire trusts nor combines, and are quite content to leave matters as they are. They have been conducting their business for some years now on prices and principles that are current to-day. They can obtain their programmes of all sorts and sizes and at all prices. Those who want "the goods" are able and willing to pay for them, and when they want first runs have no desire to cut.

The Beginning of the End.

There are always what are termed "skimmers" in every business, and if one starts his methods and succeeds with an easy-going renter, it makes a start and a beginning, but I feel sure would only in the result—if it became a practice—lead to a bad ending. Prices would come down, so would quality, and so would the general tone of the programme and the theatre—and that would be the beginning of the end.

I will commence this week with remarks on

The Manufacturers.

I am absolutely certain from the many conversations I have had with this section of the trade that manufacturers do not want a trust or a combine in any sense that these words are taken by the trade to imply, to infer, or to mean. The whole of the manufacturers in this country believe in the open door, and you cannot form a trust with an open door. When you come to think of it, they have every reason for wishing for an open door and an open market, and the reason is because competition is good and puts them on their mettle. Experience of the closed door has already been gained in France and Germany, and what is the result? I believe these countries are now the smallest exhibiting countries in the world—I mean, of course, reckoning them in the chief exhibiting countries, and this even in spite of the fact that they were of the first, if not the first, that we had, and there is a very good reason indeed why this has come about. Give good value for money and you create a market. This has not been done in those countries, and therefore theatres have not multiplied, the result in consequence being that the market in films has been sadly restricted, the business in that respect not good and in very few hands. Here in England we have received value for money, we

get the very best films the world produces—all the finest products being sent here—the English film manufacturer has profited by experience, and now turns out a film as good as is made anywhere; the result is that the exhibitor has been able to offer the public, value for money. The theatres here have increased and multiplied in a degree that for a young business is astonishing, and they are still increasing, are being built larger and more handsome, and more money is waiting to be put into the business. Capitalists and financiers are anxious to come in, and all the result of an open market, without trusts or combines, and manufacturers know it, and are content to let matters remain as they are.

They have no wish to put up prices. These can, of course, be put up in various ways:—

In France, and in Germany, I believe, some of the houses have to take a portion (if not all) of their programme from certain manufacturers.

In America (when there was some kind of a trust or a combine of some of the manufacturers) exhibitors hiring trust films, I believe, had to pay two dollars per week royalty for each—but a case was recently fought in the Courts, and the trust, if it existed, has now been done away with.

It is certainly known in this country that a "tied house" does not benefit the consumer, who is, in our case, the public; and the only person it benefits is the manufacturer, whether it be beer or films; but experience has taught him this benefit is only for a time, and that is very short; he soon commences to drop any profits that he first made, and then starts to lose the value of his goodwill; the public quickly find they are not getting value for money, and then the manufacturer is himself without purchasers of his goods. The exhibitor need not worry in the slightest. The manufacturer here knows which side his bread is buttered, and knows that the principle of tied houses is not a principle of progress. *Experientia docet*, and I think that England leads to-day in the volume of films bought and sold. Manufacturers are, therefore, quite content with that result.

They have an enormous amount of capital tied up and are very careful of false moves or new experiments—which they have no wish to try so far as a Trust is concerned. They have quite enough worry and trouble as it is, and have no wish to increase these by embarking in the renting business. Renters need have no anxiety. The manufacturers always looked upon them as an essential factor and did not get them in, to get them out again. There is plenty of room for them, and manufacturers do not wish to usurp their position.

The points they desire are—

- (1) To retain an open market;
- (2) To sell their goods on their merits;
- (3) To pave the way for new comers, and so create competition;
- (4) To let prices remain as they are;
- (5) To work in an amicable way with all parties.

I feel sure that all members of the other branches of the trade will agree that these five points can only tend to benefit the whole industry, and will be delighted to help all in their power to aid the manufacturers to conduct their business on these conditions.

The Renters.

The renter does not desire any quarrel with anyone. He wants to be let alone to do his business in his own way. He is purely and simply a dealer in films, just the same as a dealer in horses who buys and sells and jobs them out. When they are too old to let them out, he sells them to the second-class tradesman or to the cat's-meat man. Now the renter, I contend, has complaints to make against the exhibitor. I do not speak of all. It is not right for an exhibitor to hire and pay for a film to use at one house, and then to lend it to the man a mile away, and get back half the cost of the hiring he has paid, for his one house. Not only is it not right as regards the renter, it is also unfair to his competitor who is paying full price himself for the films he uses, without getting any back by loaning them elsewhere. This, I think, is an abuse which should be stopped, and exhibitors who are so jealous of guarding their own interests should not at the same time try to take advantage of the renter in this manner. The renter does his business in a fair and straightforward way, he pays a good price for his goods, is always willing to take the risk by planking down his cash, and sometimes it is a very large amount. He cannot cut the manufacturer in the price, and he does not want to be cut himself. Manufacturing is not getting cheaper, but dearer, and if exhibitors try to cut the prices they will only have themselves to thank if they go the other way. While manufacturers and renters are content, exhibitors should be, as profits are quite satisfactory so far as they are concerned.

Renters are content to work amicably with all the trade for the best results, and they consider that it is only lack of acquaintance that has helped to create any little friction. If all parties met together at a round table, good results are bound to accrue. It has invariably been found at all joint meetings of bodies in this way that they each can give and take, and as far as the renters are concerned they are quite ready to do a bit of both.

The big hirer wants to stop all squabbles. He has very big stakes in the business, into which he has sunk a very large amount of money, and if rows continue demoralisation of some kind is bound to set in. People in the trade then commence to lose heart and courage, which at once tends to have a bad influence on the business as a whole. The exhibitor must protect the renter. They are a great boon to him, as if they had not come into the business it might have been that where they can now hire all films, they would have had to purchase the majority of them; exhibitors have already to sink such a great amount of money in the

building and equipment of their theatres and have no cash to spare to purchase films, just the same as I have always told landlords who say they want to sell their freehold and will not let on building lease—viz., exhibitors are *proprietors* of theatres, not property owners. They have only sufficient to build and fit up a theatre, and have no trust-funds handy to purchase freehold properties. The same thing applies to films, and therefore, the renter fills a very important void, and should, in consequence, be looked up to accordingly. Their business is not a bed of roses. If a film is idle for a week or so, the balance is pretty sure to be on the wrong side—it all means hard work, great care and foresight, and they have a good deal to put up with. For instance, an exhibitor will tell a renter he had a certain film offered him last week at much less price than the renter is asking to-day. It subsequently turns out that the man who had offered it is what is termed a small renter or a renter's agent. Now, of course, all are not alike; there are good and bad of all sorts; but it has been the case, more than once, that films are offered to be rented by the renter's agent to exhibitors, and if sufficient bookings are arranged, for the renter's agent to be absolutely certain of his making a profit without any risk, he will purchase the film; but if he cannot fill up so that there is no possible chance of a loss, then the exhibitors are left in the lurch and must go and arrange for another film (perhaps a week or two afterwards), or they are left with a blank in their programme.

Now the exhibitor who tells the renter he was offered the same film cheaper, when he has absolutely been let in over it, does no good to anyone, certainly not to himself; to commence cutting, as I said before, is bound to result in detrimental business all round. Good goods are always worth their money; buy them, pay a fair price, and the renter will be quite satisfied. The renter only wants an open market—the right to buy and sell at market prices; no cutting either by him or against him—and is content, under these circumstances, to leave things as they are.

The Exhibitors.

The exhibitor must have the open market, so that he gets that big choice of films which, in any other case, would be restricted. He must have, above all, variety in his programme. The public *will* have variety, and he must give them what they want. He must be able to choose films manufactured in England, France, Germany, Italy, America, and anywhere else he can get them from. One of the catch phrases in the trade is the well-known one, "Constant change of programme," and it must be able to be obtained; the bigger the selection the better, and to get it in the open market, without any restrictions, is the only thing. Let money continue to talk, as it always has done; the exhibitor must be able to go with his cash and get what he wants. He does not object to competition, and, heaven knows, he gets plenty of it; he does not object to pay the price for the film he wants, but no compulsion and no restrictions; he won't be hampered or hedged round by laws, other than those made by Parliament and the L.C.C.—I can tell you, and you can, I am sure, believe it, that these are quite enough for him to last a long time; therefore he wants no law set up as to who, when, what, why, and how he shall get his goods.

YOU
DON'T WANT BROKEN LIMBS

—BUT—

**YOU WILL SURELY KICK YOURSELF
PRETTY HARD IF YOU MISS BOOKING**

**THE GUARDIAN OF
THEIR HEARTS,**

FEATURING

Miss Kathlyn Williams,

America's Greatest Picture Artist.

It is immense.

A feature of the first water.

See it in our Showrooms next week.

For Release Sunday, April 13th.



SELIG POLY

E. H. MONTAG

12, GERRARD STREET

HERE'S ANOTHER BIG DRAW.

SIR THOS. LIPTON

APPEARING IN PERSON IN

THE LIPTON CUP.

A Yachting Story for release on Thursday,
April 17th. All will want to see Lipton
on the screen. Selig originates, others
follow. Great four-colour posters that
- - - will alone prove a magnet. - - -

SCOPE COMPANY,

Sole Agent,

LONDON, W.

Telephone : 5156 Gerrard.

Telegrams : "Polyscope, Westrand, London."

"I pay the piper and I call the tune" is not exactly what he says, but he expects to be told by the manufacturer and renter to "Pay your money and take your choice." Very well, then. He has heard quite enough talk of trusts and combines, and he necessarily fears the raising of prices; but the manufacturer and the renter are not wanting to do any such thing. They are neither wanting "to kill the goose that lays the golden egg," and that is why in the case of the exhibitor, *he* looks so well after the public, and in his turn expects the same treatment from the manufacturer and the renter. The exhibitor must, however, be fair to the renter, and as I do not wish to repeat myself, I must call his attention to my notes under "Renters" as to his hiring a film for one theatre and loaning it elsewhere. This sort of practice should be stopped at once, but I feel sure is only practised by very few. The better class exhibitors, I know, condemn the practice in no measured terms. I would strongly urge exhibitors not to commence the cutting business. It does not pay in the long run, and never has done so. If they continue on this policy, there are only two courses open, and they will only have themselves to blame. They are:—

- (a) Either the films cannot be kept up to their present standard of excellence; or,
- (b) There will have to be some sort of arrangement made by the other members of the trade to keep prices to their present standard.

Therefore don't commence to get prices down, or they may begin to go up.

In conclusion, I would like to make a suggestion—

Each section of the trade must study the other; their interests are very closely interwoven—more so than appears on the surface—and any move by any section should not be taken without the gravest consideration and very great deliberation. It is a young business; the three sections are living one upon another, and really the interests of each are the interests of all. Please digest that well: THE INTERESTS OF EACH ARE THE INTERESTS OF ALL. Very well, then; one false step by any one party may lead to a grave loss to all.

"Prevention is better than cure."

The aid to prevention:—

A ROUND TABLE.

Each party has its association; each association has its committee; each committee might appoint three or five delegates, and the nine or fifteen delegates could appoint a President or Speaker. This could be designated "The Cinema Association," and any question or new movement in the trade should not be passed without the fullest discussion.

There is the suggestion—it only requires working out; and I feel sure of one thing, that with proper rules and regulations it would lead to a feeling of settlement and security amongst the whole trade. Misunderstandings would be wiped away, everybody would settle down, animosities and bitter feelings be forgotten, and the three sections would join hands, once and for all, in a feeling of brotherhood, and thus reap an everlasting benefit for the whole of the cinema trade, which would, I feel sure, be bound to culminate in the old fairytale-book-style "And they all lived happily ever after."

S. HARRIS.

DEWSBURY NATIVE AND DANTE'S "INFERNO."

"WHAT'S WRONG WI' T' PICTURE?"

There is a petulant spirit of censorship in the air at Dewsbury which the inhabitants are not finding either convenient or pleasing. The latest pleasure which has been taken from the would-be naughty child—for as such the Dewsbury grown-up appears to be treated—is the view of the exhibition of pictures representing Dante's "Inferno," which was shown at Leeds picture houses recently.

Dante's "Inferno" was secured at considerable expense by Andrew's Pictures, Ltd., and shown on Monday and Tuesday of last week, with matinées in the afternoons, at the Industrial Hall, the latter place being rented from the local Co-operative Society.

On Wednesday evening, to the disappointment of a large number of people, there was no show. The abandonment of the film was not the result of the action of the Watch Committee, as is generally believed by the townsfolk, or the interference of the Chief Constable, but the Co-operative board, who, apparently, not content with sub-letting their hall, take on themselves the duties of censors. Needless to say, their action in requesting the manager of the picture hall at once to refrain from showing the film—which, considering he is in their power, is tantamount to a threat—has roused indignant protests in the town.

The attitude of the board is all the more aggravated by the fact that after requesting that the picture should not be shown they have not the courage to admit that it is their doing.

The Chief Constable (Mr. H. M. Kerslake), could scarcely forbear a laugh.

The film was shown to him at a private view merely as an act of courtesy, and after he had seen it he was asked by the owner what he thought about it, and he said he had enjoyed it very much.

Considerable amusement is afforded, even amidst the annoyance.

"Why, 'kids' weren't allowed, and what's wrong wi' t' picture for us?" asked one native. He had heard so much about it, and the night he was going to see it the place was closed.

Another who had seen it remarked: "It is a reg'lar master o' art in photography, but it's awful. Fancy, bare legs sticking up, and women wi' noan so much on. Lasses are saying in t' mills; 'Tha wants to go theear; it's grond.'"

It is somewhat strange that a picture which has been shown in London, the most Puritanical city in the world, for over eighteen weeks, and has been witnessed by some hundreds of thousands of persons without a single complaint being made, even by the Rev. F. B. Meyer, should excite the ire of the good folk who manage the Dewsbury Co-operative Society, and whose *forte*, so far from deciding upon the quality of a film, should doubtless be the selection of cheese, butter, and bacon, or perhaps electioneering eggs. Our advice to Messrs. Andrew's Pictures would be to put the picture on exhibition at their nearest hall to Dewsbury, or even to secure another building in that town. The advertisement the film has gained should make it for them double the gold mine it undoubtedly is.

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

Though the title, "In Touch with Death," is somewhat gruesome, so ably have the Gaumont Company handled the subject of their forthcoming 3,000 feet feature film, that I venture to predict for it a gigantic success. This company have lately been giving us some remarkably fine pictures, and the one I have referred to is bound to enhance their reputation in this respect. It is strange, but no more strange than true, that the Gaumont Company have kept themselves clear of exclusives, for no matter how good a picture may have been, they have always placed it on the open market, thus enabling even the smallest exhibitor to get the benefit of it. And they will do the same with "In Touch with Death," which will be reviewed in our next issue.

* * * *

Mr. Coleby, of Cinema Productions, the firm which made such a hit with "The Bloomsbury Burglars," has secured the exclusive rights of "Dante in Purgatory." The title is one to juggle with, and the film will, without doubt, fascinate the picture-loving public and prove a worthy sequel to "Dante's Inferno." If I were a cinema theatre proprietor, I should set apart two weeks, one for showing the "Inferno" and the other for "Purgatory," and I fancy I should require two taxis to carry the small change to the bank.

* * * *

Cecil Court is the home of good things, and readers will, therefore, not be surprised to learn that the genial Dick Edmondson, of America Film Releases, has spotted a winner in "His Double," a three-reeler, with a decidedly novel plot. It is a picture which I am sanguine enough to prophesy will be found in every programme shortly.

* * * *

I should like to call attention to a printer's error which crept into the last issue of this journal, by which it was made to appear that "Quo Vadis" was purchased at auction by Jury Kine Supplies, Limited. Of course, it should have been Jury's Imperial Pictures, Limited. I am glad to state that this extraordinary film, for which the record price of £7,600 was paid, is being strenuously sought after by all the big exhibitors throughout the country. Mr. Jury was a wise man when he made up his mind to have this picture, no matter at what price.

* * * *

Messrs. Prieur and Co., Limited, are now showing their weekly programme on Mondays and throughout

the week, instead of on Tuesdays, as was formerly the case.

* * * *

Mr. McDowell, the managing director of the B. and C. Company, tells me that their players have had a very successful time in Jamaica, and that they will arrive home to-morrow (Thursday) by the "Charges" (Elder and Fyfee Line). The company have secured some very fine dramas and one particularly thrilling film of about 2,500 feet of the Lieut. Daring series.

* * * *

The Selsior Film Company ask me to point out to exhibitors that Dancing Films, with synchronism between music and dancers (protected by Patents Act, 1907), are solely controlled by them. Their productions up to date, they inform me, are "The Turkey Trot" (New Century exclusive), "Ragtime Texas Tommy," and "Ragtime à la Carte."

* * * *

The Beslite Screens, I hear, are now being used at the Institute, Shanklin, and Pavilion, Sea View, I.O.W., also The Cinema, The Quadrant, Richmond. These are only a few recent orders, and in every case excellent pictures are being shown to large audiences.

* * * *

The latest addition to the topical film is the *Eclair Journal*, which is certainly worthy the attention of exhibitors. It is right up to date, contains a wide variety of subjects, and the photographic quality is excellent.

* * * *

I found quite a party of distinguished visitors in the Kinematograph Trading Company's projection room the other afternoon when I dropped in. It included the Hon. Maurice Brett and Mrs. Brett (Miss Zena Dare) and Miss Phyllis Dare, and quite a buzz of excitement was heard when the Dare-Grossmith dancing pictures appeared on the screen. All expressed themselves highly delighted at the excellence of the film.

* * * *

"The Miracle," I gathered from a chat with Mr. Joseph Menchen, is going great guns in the provinces, and is playing to crowded houses. I think that, like the poor, "The Miracle" will be always with us.

URBANORA

RELEASE MARCH 26th.

THE TWO FATHERS.

DRAMA.

No. 4310. Code: "Legoff." Approx. Length 975 ft. Price £16 5s.

STUDIES IN POPULAR ASTRONOMY.

URBANORA SCIENCE SERIES.—No. 53.

No. 3951. Code: "Astro." Approx. Length 410 ft. Price £6 16s. 8d.

A DAY IN THE LIFE OF A NEW RECRUIT.

COMIC.

No. 3948 Code: "Rigo." Approx. Length 510 ft. Price £7 8s. 9d.
(RE-ISSUE at 3½d. per foot.)

THE FIRST STEEPLECHASE.

COMEDY.

No. 2652. Code: Hindmost. Approx. Length 600 ft. Price £10.

THE ALHAMBRA (Granada, Spain).

SCENIC.

No. 4328. Code: "Algran." Approx. Length 325 ft. Price £4 14s. 10d.
(RE-ISSUE at 3½d. per foot.)

All these films have been passed by the British Board of Censors.

THE CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE, 89-91, WARDOUR STREET, W.

Telegrams: "Bioscope London."

Telephone: 3118 Central.

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

The Cinema Language.

The picture palace, which has already conquered so many words, is now enriching the language. "Cinemaginative" is the description applied by a contemporary to a youth who gave the Metropolitan Police force a lurid tale of an attack by two mysterious strangers with false beards. It turned out that the story was a pure fable, but the inventive youth had witnessed similar scenes on the cinema.

Novel Money Raising Plan.

Nottingham religious people are being stirred up just now because the management of one of its largest Baptist chapels, finding itself handicapped by a heavy debt, has decided to rent its chapel to a cinematograph company for all the week nights, reserving to itself only the use of the building on Sundays.

How Nottingham is Provided For.

There will soon be picture palaces in Nottingham to accommodate 12,000 persons, and as these institutions give at least two exhibitions per day, 24,000 will soon be able to enjoy the delights of picture palaces in a single evening.

Cinema Theatre Auction.

An Accrington cinematograph hall, known as Queen's Hall, was last week offered by public auction, and was sold to Mr. Hotson, of Didsbury, for £3,400. It was stated that the gross receipts last year were £2,400. The sale was brought about as a result of a Chancery dispute between the partners to the original ownership. Attached to the hall are several shops, and the net rental of the site is £52.

Will it Come True?

Everybody must have been struck lately by the increased number of pictures by British manufacturers which are being shown at cinema halls. Two American buyers, who are at present in London, purchasing for the United States and the Canadian market, have expressed the opinion that before eighteen months have expired British-produced pictures will be the most popular in the world. In the event of such a prediction being fulfilled, it will simply be the turn of the wheel of fashion, for at one time England led the world in cinema production. So says the Daily Telegraph.

Where Not to Build.

A large financial agent, interviewed in the City, remarked that "Capitalists, who five years ago would not look at the cinema, have now gone over the other way, and are cinema hall mad. The cinema, it is true, has vast possibilities, but there are certainly limitations. Halls should only be built where they are really wanted, and worthy of the patrons for which they were catering. Otherwise, the 'fabulous fortunes' which promised so well would prove to be nothing but a mirage, and as fugitive as the pictures on the screen." This is good, sound advice to those about to build halls, simply because the existing one near is doing so well.

"Les Miserables."

It having come to our knowledge that rumours are being circulated throughout the trade (especially among exhibitors) that "Les Miserables" was not produced by Messrs. Pathé Frères Cinema, Limited, we wish to impress upon the exhibitors in the trade that Pathé Frères, and Pathé Frères alone, are responsible for this wonderful film.

Censorship Clerically Blessed.

Convocation of York met on Wednesday and Thursday last when several interesting questions were discussed.

Canon Rawnsley moved the following resolution:—

(1) That this House, believing that the cinematograph can, in a true sense, be recreative and educational, is grateful to the British National Board of Film Censors, and calls upon the licensing authorities to assist in the movement by exercising

constant vigilance. In the cause of elementary education and the health of young children it urges that special afternoon performances with suitable films should be provided for them on Saturdays and holidays, and that no children under 14 should be admitted to cinematograph shows unless in charge of their parents after 9 p.m.

This was duly recorded and carried.

Brighton Summonses.

Two proprietors were summoned at Brighton Police-court for not keeping the gangways clear of obstruction in accordance with the conditions of the licence granted under the Cinematograph Act, 1909.

Mr. J. K. Nye appeared for both defendants.

The Chief Constable (Mr. W. B. Gentle) stated that, having had a talk with Mr. Nye, he was convinced that there had been a misunderstanding by the defendants. They seemed to be under the impression that so long as there was no permanent obstruction the Act was not infringed. That was a mistake, and the gangways must be unobstructed for public safety. He was convinced that Mr. Nye's clients wished to conform with the conditions, and he would therefore ask their Worships to allow the summonses to be dealt with in a certain way. The Magistrates, in consenting to an adjournment, said that they were pleased that one of the defendants had withdrawn some statements he had shown on the screen at his theatre.

Stands for the Exhibition.

The question with which everyone who has decided to show at the forthcoming International Cinematograph Exhibition at Olympia next month is now confronted is, with whom to place the order for the fitting up of his stand. There are many competent firms who make a speciality of this kind of work, but the prospective exhibitor naturally desires to give his order to those upon whom he can rely to make the best and most artistic display at the minimum of cost. He also requires to be assured that the work shall be done by the appointed time. All these desiderata are complied with if the order be placed with Messrs. A. Elmes and Co., of 347, Upper Street, London, N., who stand pre-eminent amongst exhibition fitters. What is more is that not only do they erect the skeleton in the shape of the fascia, walls, roof, and floor, but they also hire out the electric fittings, furniture, and decorations. Intending exhibitors would be well advised to get in touch with Messrs. Elmes and Co.

THIS WEEK'S CONTENTS:

The Kinetradogram.

**POSTED
WEEKLY
TO ALL
SHOWMEN.**

KINEMATOGRAPH TRADING CO., LTD.,
55-9, Shaftesbury Avenue, W.

WHAT IS WANTED? A NOVEL PLOT!!

WE HAVE IT:

HIS DOUBLE.

Length about 3,000 feet.

Released, 21st April, 1913.

**AN ASTONISHING STORY TOLD
IN A NEW WAY.**

**IT WILL MAKE YOUR AUDIENCES TALK,
YOURSELF REJOICE, AND THE PAY-BOX
WORK OVERTIME.**

*On view at our Showroom daily from
28th FEBRUARY.*

AMERICAN FILM RELEASES,

19, CECIL COURT, LONDON, W.C.

Telephone: 3953 City.

Telegrams: "AMREL, LONDON."

Cinematographed at 75.

Sir Evelyn Wood, V.C., who a few days ago celebrated his seventy-fifth birthday, afterwards mounted his hunter and cinematograph pictures were taken of him as he followed the hounds.

An Important Case.

A case was heard before Mr. Registrar Clarke at the Walsall County Court last Wednesday, in which Stephen Arblaster, of 49, Borneo-street, Walsall, sued the proprietors of the Electric Picture Palace, the Square, Walsall, to recover £2 10s. damages to an overcoat.

Mr. J. F. Addison appeared for plaintiff, and explained that whilst his client was in the Picture Palace on December 22 it was so crowded that he had to stand up. He stood with his back against the wall, and afterwards found some white paint or some such material on his coat. Plaintiff reported the matter to the manager, but was told to bring a claim if he wanted compensation.

Mr. C. A. Loxton defended, and submitted that it was simply distemper on the coat, and could easily be removed with a little petrol.

Evidence was given by plaintiff, who denied asking for compensation until he had been treated in an offhand manner by the manager.

Evidence for the defence was given by Mr. J. S. Keep (tailor), who said he had rubbed a piece of cloth on the wall and easily cleaned it afterwards.

The case was adjourned, it being stated that the coat could be cleaned in the meantime.

A Good Line in Slides.

The new permanent rainbow slides, a smart device in announcement slides, which are on sale at Moss Empires' Bio. Department, 86, Charing Cross Road, are a feature which will repay inspection. The rainbow effect is a fixture, while the black surface is easily renewable, the "cinema black" being used as long as the slide lasts.

The slides are inexpensive, and the black surface can be removed after each announcement.

An Error.

We regret a slight inaccuracy in our paragraph in last week's issue *re* the new premises of Messrs. Moss Empires' Bioscope Department. The address is 86, Charing Cross Road, and not 58, as printed.

Managerial Change.

Mr. Vivian Preston has severed his connection with the Gem Electric Theatre, Queen's Park, Manchester, where he has been sole manager for a short, but very successful, period, and has been appointed sole manager for the new hall, now near completion, to be opened in March, the Queen's Picture Palace, Longsight, Manchester, Manchester's latest and most up-to-date theatre. He will be pleased to be put on all mailing lists.

Yorkshire Exhibitors' Association.

About 70 members of the newly formed Association of Yorkshire Cinematograph Exhibitors were present at a special meeting held at the Grand Central Hotel, Leeds, on Thursday last. A committee was appointed, and was instructed to prepare a set of rules, which will be submitted at a future meeting, when officers will be elected.

Sacred Pictures Barred.

French film-renting firms have decided to exclude priests from their picture subjects, and to leave religious pictures alone.

A Brighton Picture Theatre Case.

On Friday, in the Chancery Division, Mr. Justice Swinfen Eady had before him a motion by the Natural Colour and Kinemacolor Company, Limited, *v.* Somerlad and Co., proprietors of the Grand Cinema de Luxe, King's-road, Brighton.

Mr. A. J. Walter, K.C., moved, on behalf of the plaintiffs, for an injunction to restrain defendants from advertising certain cinema pictures in connection with the words "real cinema colour," or any other description so expressed as to lead to confusion with kinemacolor, the designation under which the plaintiffs referred to their films exhibited at the Scala, London. The plaintiffs' films were made from photographs taken from

natural colours, and it had been the practice of the plaintiff company ever since they started to use the word kinemacolor in connection with all their advertisements and placards, and they had obtained several injunctions with regard to the use of that word. The defendant company were the proprietors of a large number of picture palaces, and at their Brighton theatre they had been showing coloured pictures under the title complained of, which they advertised by means of posters and programmes. Counsel then read affidavits, from which it appeared that the word "kinemacolor" was invented by Mr. Charles Urban, and that £50,000 had been spent by the plaintiffs in advertising the colour pictures.

His Lordship: Are there any natural colour films except those of the plaintiffs?

Mr. Walter: None.

The affidavits on behalf of the defendants showed that their films were coloured by painting and stencilling. They contended that the words "cinema colour pictures" had been in general use, and that kinemacolor was not associated in the public mind solely with plaintiffs' productions. The defendants further said that they had used the words complained of quite openly and honestly since April, 1912, and they had been printed on all programmes, posters, and bills.

His Lordship (to plaintiffs' counsel): Why have you not taken proceedings before?

Mr. Walter: We never heard of it. The moment we did so we wrote, and then took proceedings. Counsel added that if his Lordship thought the delay was such as to disentitle the plaintiffs to the interim injunction asked for, he would not press the case further.

His Lordship: There will no order on the motion, except that the costs will be the costs in the action.

Caustic Comments. No. 3.

How curious a thing that "circulation" plays a leading part in the "make-up" of one of our trade organs. We sometimes wonder how many big doses of tonic they are going to give their "readers." The whole business savours of the most glaring kind of patent medicine advertising. Why not blazon forth at once a motto? "Quack! Quack!" would do nicely. (Ours, by the way, is "Bow, wow"!!!)

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For Three-Day Bookings—Add 25 per cent. on half prices quoted for week.

Code Word.	TITLE.	Length.	VACANCIES and Prices for Week's Hire.			Maker.
			March 10.	March 17	March 24.	
			£ s. d.	£ s. d.	£ s. d.	
Dawning ..	The Dawning ..	1826	5 5 0	4 10 0	3 15 0	Vitagraph
Sharpers ..	The Card Sharpers ..	2066	booked	8 10 0	5 5 0	Cines
Water ..	Oil and Water ..	1546	1st date	April 21	10 0 0	A B
Burglar ..	Billy's Burglar ..	1722	booked	booked	0 0 0	Vitagraph
Service ..	On Secret Service ..	2300	1st date	March 31	0 0 0	K B
Karma ..	Re-incarnation of Karma ..	1886	1st date	April 7	5 15 0	Vitagraph
Tigris ..	Tigris ..	3600	1st date	March 31	11 15 0	Itala
Eelskin ..	Zigomar: The Eel's Skin ..	3200	1st date	April 7	10 0 0	Eclair
Trapper ..	Trapper Bill ..	1950	booked	6 0 0	5 0 0	Bison
Tribal ..	Tribal Law ..	1950	booked	8 0 0	5 0 0	Bison
Devil ..	Devil's Daughter ..	3008	7 10 0	6 0 0	5 5 0	Nordisk
Spark ..	The Smoulderin' Spark ..	1490	3 0 0	2 10 0	2 5 0	Selig
Ace ..	Nick Winter and the Ace of Clubs ..	1693	4 5 0	3 8 0	3 0 0	Pathé
Safe ..	The Secret of the Safe ..	2600	8 0 0	7 0 0	5 10 0	Cines
Scaffold ..	At the Foot of the Scaffold ..	1975	booked	3 10 0	3 0 0	Hepworth
Pharaoh ..	A Son of Pharaoh ..	2250	6 0 0	5 0 0	4 10 0	Hubsch
Risk ..	At the Risk of Her Life ..	2800	4 10 0	4 0 0	3 10 0	Cosmo
Falsehood ..	A Noble Falsehood ..	2365	4 5 0	3 15 0	3 0 0	Vesuvio
Redcross ..	The Red-Cross Nurse ..	1300	3 0 0	2 10 0	2 5 0	Gaumont
Crime ..	His Brother's Crime ..	2248	5 0 0	4 10 0	0 0 0	Diskes
Butterfly ..	Broken Butterfly ..	3062	5 15 0	booked	booked	Diskes
Usurper ..	The Usurper ..	2780	4 10 0	4 0 0	3 10 0	Gaumont
Redskin ..	A Daughter of the Redskins ..	1800	4 10 0	4 0 0	3 10 0	Bison
Dearborn ..	At Old Fort Dearborn ..	2050	2 10 0	2 5 0	2 5 0	Bison
Strength ..	Strength and Cunning ..	2030	2 10 0	2 10 0	5 0 0	Cines
Jess ..	"Jess" ..	2200	2 10 0	2 5 0	booked	Thanhouser
Custor ..	Custor's Last Fight ..	2100	booked	2 0 0	1 15 0	Bison
Hearts ..	Human Hearts ..	1935	2 0 0	1 15 0	1 15 0	Imp
Cristo ..	Monte Cristo ..	3150	3 10 0	3 10 0	3 0 0	Selig
Panther ..	The Panther's Prey ..	1920	2 0 0	booked	1 15 0	Gaumont
Trail ..	On the Santa Fe Trail ..	3050	2 0 0	2 0 0	1 15 0	Bison
Secrets ..	Foreign Office Secrets ..	3580	2 5 0	booked	2 0 0	Elite
Widow ..	The Merry Widow ..	2320	2 15 0	booked	booked	Eclair
Mills ..	Mills of the Gods ..	3079	3 10 0	3 0 0	3 0 0	Vitagraph
Mask ..	The Black Mask (2 copies) ..	2950	3 7 6	3 0 0	3 0 0	Skandinavia
Owner ..	The Mine Owner ..	2525	2 5 0	2 0 0	2 0 0	Elite
Whims ..	Whims of Fate ..	2000	1 10 0	1 10 0	1 5 0	Eiko
Den ..	In a Den of Lions ..	2017	2 5 0	1 17 6	1 17 6	Nordisk
Kings ..	Kings of the Forest ..	1800	3 0 0	2 10 0	2 0 0	Selig
Sister ..	Like a Sister ..	2660	3 10 0	3 10 0	10 0 0	Itala
Father ..	Father (2 copies) ..	3485	4 7 6	4 0 0	3 10 0	Itala
Balkan ..	A Balkan Conspiracy (2 copies) ..	2800	3 0 0	3 0 0	10 0 0	Elite
Race ..	A Race for an Inheritance ..	2400	2 10 0	2 5 0	2 5 0	Gaumont
Kador ..	Mystery of the Kador Cliffs ..	2450	2 5 0	2 0 0	0 0 0	Gaumont
Stealers ..	The Child Stealers ..	2425	1 10 0	1 10 0	1 10 0	Pathé
Ordeal ..	A Sister's Ordeal ..	2900	2 5 0	2 5 0	2 5 0	Cines
Vulture ..	A Human Vulture ..	1800	1 10 0	1 10 0	1 10 0	Gaumont
Britannicus ..	Britannicus ..	2280	1 10 0	1 10 0	1 5 0	Valetta
Glory ..	Death or Glory ..	2117	1 10 0	1 10 0	1 10 0	Cines
Counterplot ..	Plot and Counterplot ..	2873	2 5 0	2 5 0	2 0 0	Cines
Post ..	Won on the Post ..	2300	1 5 0	1 5 0	1 5 0	Australian
Honour ..	A Soldier's Honour ..	3000	1 2 6	1 2 6	1 2 6	Bison
Redfox ..	Redfox: a Man of the Wild ..	2410	1 2 6	1 2 6	1 2 6	Pathé
Pilgrim ..	Bunyan's Pilgrim's Progress ..	3500	3 0 0	3 0 0	0 0 0	Ambro
Destruction ..	The Wheel of Destruction ..	1435	1 15 0	1 10 0	1 10 0	Pathé
Empire ..	Builders of the Empire ..	2390	1 10 0	1 10 0	1 10 0	Bison
Tamer ..	Lion Tamer's Revenge ..	1928	1 5 0	1 2 6	1 0 0	Cines
Hispast ..	His Past ..	2100	1 5 0	1 2 6	1 0 0	Hubsch
Money ..	The Money Kings ..	2876	1 15 0	1 10 0	1 10 0	Vitagraph
Flags ..	Under Two Flags ..	2000	1 10 0	1 10 0	1 10 0	Thanhouser
Children ..	The Cry of the Children ..	3000	1 10 0	1 10 0	1 10 0	Thanhouser
Abyss ..	The Bridge Over the Abyss ..	1750	1 0 0	1 0 0	1 0 0	Gaumont
Brigade ..	Charge of the Light Brigade ..	1000	0 15 0	0 15 0	0 15 0	Edison

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THE SUNDAY QUESTION. THE COMING ELECTIONS.

FURTHER IMPORTANT PRONOUNCEMENTS UPON OUR LETTER BY MEMBERS OF THE
L.C.C. AND THE M.C.C.

"Don't ask me to answer your question publicly on the platform, because the clergyman from the local church is here, and he is against Sunday opening, and it would lose me a lot of votes." This was the reply given to a representative of THE CINEMA by a candidate as he came from the platform after speaking to some of his electors, and I am glad to be able to record it, for this reason—because it clearly proves that we are quite within our rights in what we have done in endeavouring to get as many members of the Councils to state that they are "in favour." Surely if a clergyman intends doing his best to influence votes against a candidate because of his ideas of right and wrong, we have a perfect right to do our utmost to obtain votes in his favour. We are taught to look up to clergymen, and to endeavour to follow in their footsteps, but, of course, it may be this is a case of "Don't do as I do; do as I say." We know that this is very often the case. Now, in our first list that we published on February 12 we gave the opinions of a total of 33 members of the L.C.C. and 3 of the Middlesex C.C. In our second list, published on February 19, we gave the opinions of 33 members of the L.C.C. and 15 of the Middlesex C.C.

Of the first list (of the L.C.C.), 28 are unreservedly in favour of Sunday opening, and 5 in favour with certain reservations, and (of the M.C.C.) 2 are in favour and 1 against.

Of the second list, there are (of the L.C.C.) 32 unreservedly in favour and 1 against, and (of the Middlesex C.C.) there are 7 unreservedly in favour, 3 queries, and 5 against.

Now, there are a total of 141 members of the L.C.C., and we have 62 absolutely in favour and 5 in favour with reservations. We have received letters from 4 representatives of members saying they are away, and we could not, of course, get their views. That leaves a balance of 70 from whom we have not received replies. If we, therefore, take it that all those who have not replied at all are "against," then we have a total of 62 for, 5 in favour with reservations, 4 queries, and 70 against.

Regarding the Middlesex C.C., we are not in such a happy position. There are a total of 77 members, and we have only received replies from 20. Of these, 10 are in favour, 3 in favour with reservations, and 7 against.

Now, I am going to try to answer those who are against Sunday opening. To take the L.C.C. list first, the one member who has written to say he is not in favour is Mr. R. L. Stuart, of Rotherhithe, and he simply stated, "I am not in favour of the opening of cinema theatres on Sundays." He has not given any reasons whatever, so I am unable to reply to his objections, because I do not know them.

In the case of the Middlesex C.C., the first on our list who is not in favour is Col. Henry F. Bowles, and, again, he gives no reason. He simply states:—"I voted

against the opening of theatres and music-halls on a Sunday, and I SEE NO REASON why I should regret having done so." I sincerely hope Col. Bowles has read my articles in our last two weeks' issues, as if so, he may alter his views, and *see the matter* from a reasonable point of view. One can, of course, see anything from any point of view, like Admiral Nelson did at the battle of Trafalgar when he put the telescope to his blind eye, and could not see the order to retreat. I hope Colonel Bowles is not acting in a similar manner.

The next not in favour is Mr. N. D. Allbless—who does give his reasons for objecting. He states:—"I give extracts:—(1) Apart from the fact that such performances seriously interfere with the *due observance* of the *Sabbath*, my main objection to it is on the ground of its involving Sunday labour for the employees.

(2) If cinema theatres were allowed to be open on Sundays, there is no reason why music halls should not be allowed the same privilege, and, if this were done, a very large number of people would be practically deprived of one day's rest in the week, which is absolutely necessary from every point of view.

Now these are his reasons:—In the first, he states "due observance of the Sabbath," but Sunday is not the Sabbath. It is Sunday, the first day of the week. The seventh is the Sabbath, the one on which we are commanded to rest and duly observe. Therefore, it does not, to use his own words, "interfere with the due observance of the Sabbath;" it isn't the Sabbath.

His main objection, he states, "is the involving of Sunday labour." I wonder if he employs domestic servants, if not, who cooks his joint on Sundays, who cleans his door-step, his brass knocker, and his boots. Who prints his paper that he reads on Monday. Does he refuse to ride in 'buses, trams, trains, or taxi on Sunday, and when he is at the seaside does he sit on a chair on the front and help to employ the collector by paying his 1d., and a hundred and one other things. I wonder if he could answer satisfactorily all these questions to make good his arguments.

In No. 2 of his reasons, there are two "ifs." But he forgets that music halls are allowed, and have been for many years, to open on Sundays for the Sunday League Concerts. I presume he means for the ordinary music hall performances; but that is quite different, because in cinema theatres one can have a change of operator, or ticket collector, or doorkeeper for one day in seven, but you cannot have a change in a Harry Lauder or a Marie Lloyd. Again, there are no drinking licences in cinemas, and there are in music halls, and a host of other reasons that really override his arguments wholesale.

He can be assured, regarding one day's rest in seven, that the cinema theatre proprietor values his good employees far too much to get rid of them, if, because he wanted them to work seven days, they would not do so. He values them

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sufficiently to know that one day's rest in seven is absolutely necessary for their health—and their good health is required for him to get the best of their services. He can be assured that men of the calibre employed at cinema-theatres are quite competent to look after themselves, and do not need his protection. We are all of us very dependent indeed on our employees, and when we get good ones we know how to keep them, as also do the employees know when they get good governors.

The next on the list is a sort of a query—Mr. C. L. Attenborough. He says:—"Personally, I should prefer that all cinematograph shows should be closed on Sundays, but I am opposed to persecuting or penalising persons on this or any other ground in which a religious question is involved."

It should be noticed that Mr. Attenborough describes the arbitrary closing on Sundays as "persecuting or penalising," and I agree with him.

Next comes Mr. D. H. Grimsdale. He simply says, in as charming a manner as possible, "I am sorry I cannot support your views, as I am altogether opposed to the opening of places of amusement on Sunday." Again no reasons and no arguments.

Next is Mr. B. P. Lascelles. He, I call a query, but he distinctly states:—"Whatever may be my opinion . . . I certainly should not feel justified in using it to *coerce* others." . . . There you are, "*coerce*"; that's just it, and I agree, it is nothing more nor less than coercion.

The next is the Duke of Northumberland. Again no reason whatever, simply "I have no hesitation in saying that I decidedly object to the opening of cinema theatres on Sunday."

Of course, he "has no hesitation" in saying it.

But Mr. Lascelles calls it coercion, and Mr. Attenborough describes it as persecution. Now, I feel sure, the London theatre proprietor would prefer the Duke to practise that sort of thing on his minions in the country. There they have the castle, with its noble lord of the manor, who, no doubt, looks after them in a fatherly sort of way, and subscribes to all their charities, and they would not object half so much to be governed by him in that antique rack and dungeon sort of style. But we don't like it in Middlesex. Noble dukes and lords have such a way with them of getting the cash from their London tenants by the raising of rents, and getting large premiums when leases fall in, and spending the surplus cash in improving their estates in the country and the lot of their serfs upon it, that there is not half so much to be said if they use a little oppression there; but they give us in Middlesex no such *quid pro quo*. Therefore, use just a little discretion, if you please, Your Grace, and remember that here we have no pretty country lanes to wander along in the charming summer evenings, and that whether it be a dull, dismal, dark, and dusky night in the winter, or a still, sultry, or stormy evening in the summer, we find a gentle, rational, and quiet enjoyment for an hour or two in looking at some pictures, passed by the Censor, shown by men who work only six days per week, and the money we pay to see the pictures goes to help the sick and the suffering.

I certainly cannot imagine "objectors," after reading these last few lines, raising their eyes to heaven, in mute protest, and thinking that we are heathens to

want to do such a terrible and horrible thing—mark you—from 6 to 10 on Sunday evenings; and the restaurants and public-houses are open from 6 to 11. Are they working six or seven days a week, there? Have their goods been passed by their Censor, and do their profits go to charity? If not, where is the justice in their arguments? Why, our noble Sunday closers absolutely incite the populace to enter the public-houses and spend their money in drink, and leave the children at home, shut up in a dark room (for safety—because they are not allowed in the public-houses). Upon my word, the more deeper you probe the question, the more ridiculous it is. Shut up the place where a father and mother can take their child in respectability, and keep open the ones where they cannot take them, but where the parents can spend their money, and —.

Cinema theatres have done more in a short time to cure the drink curse by enabling people to see what they look like and what they do when drunk (who really could not before picture it), by showing what curses drink brings along in its train, than all our politicians or agitators have accomplished in a hundred years. Surely, surely objectors to Sunday opening who have any judicial or equitable view, or open mind, *must* pause on reading these arguments, and wonder if they do right—and please don't forget, "Judge not, that ye be not judged."—You are not given your position to judge us, nor to put us in the right or the wrong paths. That is for "the man of God" to do. Who are *you*, that you judge us as to how to be religious? We have to answer on that score to our Maker, and we do not ask you to direct us to the right paths, because we do not think you know them any better than we do. "Do unto others as you would be done by." Remember that your position on the Council should be used for *constructive* purposes; not for obstructive or *destructive* ones, and if you cannot do the one, it is not Christianlike to do the other. It is not sufficient for you simply to say, "I object," and "I have no hesitation to say I object." Don't forget, if you are religious men, that one day you will have to answer for your deeds on this earth, just the same as everyone else. Leave the judging for the present to our appointed magistrates or judges on this planet, or hereafter to "The Great Judge of the Universe," and mind your own business. It is not for you to usurp powers which the people never intended to place in your hands, and, with all due courtesy and respect to the great and mighty members of the Council, I would suggest that this is what has already taken place in too many instances, and is growing apace at too great a speed to please the multitudes.

I have only room to criticise one more letter, and that is one from Mr. C. D. Roberts. I must produce this in extenso—it is worth it. It is as follows:—

"I am not in favour of opening any cinematograph show on Sunday with the condition you suggest, 'that the receipts go to charity.' We have had quite enough of that humbug. I am not against cinematograph shows opening on Sundays in certain localities. I have always supported the 'no action' policy, and in the Ealing cases where the District Council and very many residents opposed, there I voted for the endorsement *not to open*. Your help one way or the other will not assist me, but I think the report that is published to the effect that 'we are not



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going to support the County Council's resolution ' may have the effect of driving your friends off the committee in March, and I say the same with the action of the trade in opposing Mr. Cole, of Wood Green. *I do not care a rap about his troubles, but he is too strong for the trade, and he can turn round and put men on the committee that are of his views.* Have you thought of this? There is no doubt the Middlesex Licensing Committee has been most moderate in all its actions for years past (and I think I can vouch for 18 years). I am sure in that direction it will not improve, *but if your friends are turned out in March in consequence of trade action you may find the new committee a little less lenient."*

Now I wonder if that is the sort of letter we should expect from a God-fearing and religious-minded man? In the first place, I call attention to his first four lines, down to the words "We have had quite enough of that humbug." Now what does he mean?—I have it. He doesn't know!—*Absolutely ignorant of the fact that the cinema theatres of London during the fifteen months expiring September, 1912, gave £27,247 to charity—vouched for, mark you, Mr. Roberts, by the L.C.C.—as a matter of fact, Mr. Roberts, these are the L.C.C.'s own figures. Is it possible that a public man, a man of authority, a man who should be open-minded and just, should make such a statement as to call that humbug. £20,000 humbug! (Six humbugs for me, then, please.)*

Now I want to refer to that part of his letter I have italicised: "He is too strong for the trade; he can turn round and put men on the committee that are of his views. . . . You may find the new committee a little less lenient." Well, words fail me. I stand aghast, amazed. I gasp. Give me air! Is it possible that it all boils itself down to being governed, coerced, persecuted by ONE MAN? "Put men on the committee that are of his views." Do you understand what this means—what it might mean—according to ONE MAN's ideas—bigoted views, friendships, even according to what sort of liver he has? These men are not judges; they have not sworn any oath to administer justice fairly. Oh, come, come, it's really too much. And then, to cap it all, the threat, "You may find the new committee a little less lenient." Well, well—"it takes the biscuit," did you say? My dear bhoys, it takes Huntley and Palmers' whole factory. What it means is this: If you dare to look after your own interests in trade, if you dare attempt to get anyone on the Council who will try to get you a little protection from fanatics, we will bring our whole force and power to bear upon you, and when we get there again, woe betide you; we'll show you to dare to try to get a man to represent you who will not want to tie your hands and feet before he lashes you. You'll not only get lashed now; we'll use other tortures. There's the rack business and the burning oil. Oh, we'll bring all sorts of things up against you now—early closing, curfew bell every night, cruelty to children by making them pay for admission. Ah, my boy, you wait; we'll show you. "Less lenient," did I say? Ah! Ah! Ah! Ah! It sounds quite creepy—just like the villain in the plot.

Surely, then, no stronger argument in favour of putting Mr. Cole, of Wood Green, to the right-about, is needed than Mr. C. D. Roberts' letter. Does he mean to infer that Mr. Cole intends, if re-

turned, to so constitute the committee that he knows beforehand exactly what the result will be. If so, comment is unnecessary.

I must say that I honestly don't think members of our governing bodies take up that attitude as a rule. I imagine they are the exceptions. I believe that they honestly—the majority of them—strive to do their best. Sometimes their best is very good; sometimes it isn't. Sometimes they can see ahead; at other times they can't, and are short-sighted. Men in their position should be able to look at questions from both points of view, and not from one only, begotten from their surroundings, and sometimes own cramped ideas. They should try, if possible, to look at things from the other point of view. They need not directly they get in that chair in the Council Chamber feel that they are the great men of the country, and that if they were not there the whole place would go to —. They need not think that they are there to look after the *morals* of the people. They are not. We have our judges, our magistrates, and the police who do that, and we pay them for it. Nor are they there to look after our religious principles. We have our clergy, our Rabbis, and the Salvation Army. They are there for other purposes, which I feel sure they carry out with every idea to do what is right. And that is all we want them to do. If we want to go to church in the morning and to pictures in the evening, we ought to be able to go; and if we can't see pictures in the Middlesex C.C. area, we'll see them in the L.C.C. area; and if we can't see pictures at all, we'll go to the Sunday League concerts at the Alhambra, Queen's Hall, Albert Hall, &c. If they were to close the churches on Sunday, and leave the picture theatres open, those who want to go to the churches will do the same as those who want to go to the pictures—they'll get there, trust them, by hook or by crook! Religion and amusement. It's no use, we've always had both, ever since the days of Adam, and before then. If you keep the people from looking at pictures at cinema theatres, you will keep them at home with the whisky bottle and a pack of cards—one can really go on with good arguments, as the case for "Opening on Sundays" is such a good one and the case for closing them such a very, very bad one.

Manufacturers, Renters, Exhibitors,

I think you will consider that we, as a trade journal, here to watch and protect your interests, have now done *our* duty as much as—probably more than—you expected. That is, however, what we consider we are here for. To do what we have done has cost money, time, and energy; but we reck not of these so long as we can benefit the trade. Manufacturers, renters, and exhibitors, our part of the work is done; arise and do yours—don't lay down quietly and doze during this critical time. You have now a little over five weeks, that's all—five short weeks, only 27½ working days to make all your arrangements, lay your plans, and fight your battles. Up, then, and at it. "The Lord helps those who help themselves." Write, then, at once to ALL the candidates putting up for election (who have not stated their views in our columns), and put to them the specific question: "Will you vote in favour of the Sunday opening of cinema theatres if the profits go to charity;

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if the employees work only six days per week; and if all films shown are passed by the Censor." To each of them we have written three separate letters, and on each of the last two occasions we sent them copies of all the replies we had received from those candidates who were kind enough to reply. I regret to say that they have not all taken advantage of the good examples set them, and have not all had the courtesy to reply to either of the three letters.

If you get a "No," or if they will not answer you, then you know what to do. If you want any copies of this article to send them, write us at once. If you get an answer "Yes," you will immediately do all in your power to influence votes for such candidates as well as for all those candidates in our "In Favour" column hereunder. Up and be doing, then. Let your battle-cry be "Without fear or favour," and, my free-born brother Britons, you cannot do better than take as your motto that of your country—your free country—"Honi soit qui mal y pense" (evil be to him who evil thinks), and fling it in the teeth of the kill-joys. "Chacun à son goût" (each man to his taste), another French motto, is applicable, and should be well digested by all parties, as well as an old motto of a celebrated strong, brave, and gallant English knight: "Brook no interference," and when his "friends" saw that motto, and knew whose it was, with the battle-axes, daggers, and spear-heads quartered on a shield above the motto, it is unnecessary to tell you that they needed no reminder of the import of that motto. (Not a bad coat-of-arms at all for the Exhibitors' Association.) Very well, then, go in and win. "Right is might."

My work is done, and will, I sincerely trust, bear fruit, and if my words are read by those of the Council who are broadminded but not bigoted, I feel, after all, that we may hope for that justice of fair play which we expect from our own countrymen, and more especially from those whom we place in positions of honour and trust, whose motto should be: "Protection of all, persecution of none."

SAMUEL HARRIS.

LONDON COUNTY COUNCIL.

MR. G. L. BRUCE (Bow and Bromley):—"I am in favour of the present rule honestly enforced."

MR. W. LLOYD TAYLOR (West St. Pancras):—"I am in favour of the present arrangements, to which, as a member of the Theatres and Music Halls Committee, I was a party. It is important that the pictures should be of a clean, healthy, and educational character, that the profits should go to charity, and that no man should be required to work more than six days a week. These conditions observed, I shall (if elected) support the policy in the future to which I have been a party in the past."

IN FAVOUR.

Adler, Miss H.	Central Hackney.
Anderton, Alderman F. R.	
Brandon, Jocelyn	Hammersmith.
Briant, F.	North Lambeth.
Benn, Sir John	West Kensington.
Bruce, G. L.	Bow and Bromley.
Chevlesmore, Lord	St. George's Hanover Square.
Claremont, A. W.	East St. Pancras.
Cotton, H. E. A.	East Finsbury.
Chapman, Theodore	South Hackney.
Cavaye, Col. W. F.	South Kensington.
Davis, David	North Kensington.
Denison-Pender, J. C.	South St. Pancras.
De Forest, Baron, M.P.	Kennington.
Dew, George	South Islington.
Dunne, J. W.	City of London.

Easton, E. G.	Fulham.
Ensor, E. G.	Poplar.
Ecroyd, W. H.	Bermondsey.
Evans, B. B.	Hoxton.
Fisher, C. Urquhart	Norwood.
Gates, Percy	Westminster.
Greenwood, Hubert J.	St. George's, Hanover Square.
Gautrey, Thomas	Peckham.
Gordon, H. H.	Whitechapel.
Gillett, G. Masterman, J.P.	East Finsbury.
Haddo, Lord	Peckham.
Hill, Viscount	Greenwich.
Hunt, William, J.P.	Wandsworth.
Headlam, Rev. Stewart	South-West Bethnal Green.
Hayden, William	Brixton.
Hobson, T. F.	North St. Pancras.
Hunter, J. Herbert	North Paddington.
Hayes Fisher, The Right Hon., Alderman.	
Hume, G. H.	Greenwich.
Holmes, J. Stanley	Hoxton.
Johnstone, The Hon. Gilbert	City of London.
Jackson, Cyril	Limehouse.
Jephson, H. L., J.P.	West Islington.
Jesson, Charles	Walworth.
Lloyd-Taylor, W.	West St. Pancras.
Lawrence, Miss Susan	West Marylebone.
Lewis-Barned, Major	South Paddington.
Levita, Major Cecil W., M.V.O.	North Kensington.
Lygon, The Hon. Henry	Holborn.
Lidgett, Rev. J. Scott, M.A., D.D.	Rotherhithe.
Leon, A. L.	North St. Pancras.
May, James	Mile End.
Mathew, Charles J.	St. George's-in-the-East.
Morrow, F. St. John	Norwood.
Meinertzhagen, E. L., J.P.	Chelsea.
Norman, R. C.	Chelsea.
Naylor, Alderman G. K.	
Pannell, W. H., J.P.	City of London.
Rostron, Lawrence	Central Finsbury.
Reynolds, Walter	Hampstead.
Russell, A. B.	Central Finsbury.
Smith, Frank	North Lambeth.
Sankey, J., K.C.	City of London.
Shepherd, A. J.	Central Hackney.
Salmon, Isidore	Hammersmith.
Smith, E.	North-East Bethnal Green.
Stettauer, C.	Mile End.
Ward, Alderman Henry.	
Williams, Howell J., J.P.	South Islington.
Wilson, Albert	West Southwark.
Yeo, A. W.	Limehouse.

AGAINST.

Stuart, R. L. Rotherhithe.

MIDDLESEX COUNTY COUNCIL.

MR. W. G. LOBJOIT:—"I am against Sunday opening of cinemas. Those who to-day are demanding that others shall work on Sunday for their pleasure must not be surprised if before long they themselves are compelled to work on Sunday for others' gain. Our English Sunday, it seems to me, has played no small part in the achievement of our national greatness; to defend our Sunday against further encroachment is a national duty, as much as to oppose any other national enemy. Greed of gain is never so sinister as when it masquerades in the garments of philanthropy."

MR. H. BARRASS:—"I have been very active on the committee in many ways, and have voted for the non-interference with the Sunday cinema. Where the proprietors have shown their willingness to show only those films subject to the passing by the censor, I hold they are a splendid counter-attraction to the public-house."

IN FAVOUR.

Brown, Chas. E.
Barrass, Henry.
Biddiscombe, Chas.
Beasley, W.
Clench, W. H.
Cornish, W. D.
Dobson, John H.
Malone, P. B.

AGAINST.

Allbless, N. D.
Bowles, Col. Henry F.
Grimsdale, D. H.
Lobjoit, W. G.
Northumberland, His Grace the Duke of
Roberts, C. D.
Wild, T.

Members whose names are not to be found in this tabulated list have not expressed their views upon the subject, and exhibitors should make a point of putting the question to them personally. This should be done without delay.

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—INVICTA FILM CO.—

IS A CINEMA THEATRE A NUISANCE?

IMPORTANT ACTION AT MANCHESTER ASSIZES.

A case of considerable interest was opened in the Civil Court of the Manchester Assizes on Wednesday, before Mr. Justice Horridge, when James Mann, of Beal Lane, Shaw, a builder and contractor, claimed damages against the Shaw Picturedrome Company, Limited, or alternatively an injunction restraining the company from a nuisance, which, it was alleged, was caused by their conduct of their business at the picture hall.

Mr. Langdon, K.C., and Mr. Openshaw (instructed by Mr. G. P. Fripp, of Oldham), represented the plaintiff, and Mr. Acton represented the Picturedrome Company.

Mr. Langdon said that plaintiff built a house in Beal Lane in 1895, and there was then a plot of land adjoining. A picture hall had since been erected on that ground. Mr. Mann came to court to ask for damages, or, subject to his Lordship's discretion, for an injunction so that he might go on living in his own house as quietly as he did before the hall was built, and not be subject to various nuisances which were said to arise from the conduct of the hall. The nuisances which were complained of, continued Mr. Langdon, were really a combination, and the whole thing might be described by any tenant of the house, not merely as a nuisance, but as a "something" nuisance. There was a gas engine at the hall, and unless it was constructed in such a way that gas and air were properly combined, the engine was constantly "frapping" off, and the pulsation was going on all the time. Close to the back window of the living room and the kitchen of the house there was also an exhaust pipe, and such a thing, puffing into a person's house, he was sure, would not be appreciated. Then there was a piano in the hall. A piano was an estimable thing when played occasionally, and played with a certain variety of time and expression. There was the gas engine going on, the exhaust pipe going on, and the piano going on, all to the discomfort of the plaintiff and his family. Over and above all that there was the constant collection of crowds of people who stood in line in front of the house and at the end, greatly to the plaintiff's annoyance. Further, the passage between the house and the hall was used as a convenience by people who attended the performances. The owners of the hall had not taken any steps to prevent that nasty and offensive nuisance.

Mr. Mann (the plaintiff), in the course of his evidence, bore out Mr. Langdon's statement.

Mr. Acton, for the defence, denied that there were any nuisances as alleged, and submitted that the action was only the result of spite on the part of plaintiff.

His Lordship, in summing up, pointed out that the plaintiff could not come there and ask for damages for anything of a fastidious character. They had to consider whether the alleged nuisances were merely fanciful or whether they rendered the occupation of plaintiff's house less healthy or less comfortable. With regard to the question of the alleged nuisance from the crowd they had to consider the nature of the place. What might be a nuisance in Belgrave Square would not be a nuisance in Whitechapel. They all knew what Lancashire industrial centres were. The people earned good money and were honest, but the towns were not earthly paradises. The things of life must proceed. It was a great nuisance to have a crying baby in the next house, but one could not bring an injunction against people because they had a baby. A piano next door with children learning to play scales was also a nuisance, but they could not bring an action because of this. Before they gave a verdict for the plaintiff they must be satisfied that something really and materially had interfered with the comfort and enjoyment of his property.

The jury, after an absence of 15 minutes, found for plaintiff for £95 damages.

On the application of Mr. Acton, a stay of execution was granted for ten days, on condition that the damages and costs were paid into court, notice of appeal to be given.

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THE ECLAIR COMPANY STRIKE A NEW NOTE.

"BALA00"—A UNIQUE SUBJECT.

Something unique and extraordinary is to be found in "Balao0," which the Eclair Company are releasing on April 6. The story is taken from the novel by Gaston Leroux, the eminent French writer who has been aptly termed the Conan Doyle of France, so thrilling and dramatic are his works. The wonderful feats of strength and agility of M. Bataille as Balao0, the human monkey, are most amazing, and will undoubtedly hold picture palace patrons spellbound. The dramatic novelty of the plot, coupled with excellent photography and magnificent settings, should make this film a sure winner. Exhibitors have long learned to look to the Eclair Company for something startling. Their "Zigomar" series is quite the best thing of its kind that picture patrons have had provided for them, but in launching out in the direction they have now taken the company have proved that their resources are by no means played out. Something new in the pictures is what has long been wanted, and it redounds considerably to the credit of Eclair that they have filled the want. Here is the story of the picture now under notice:—

CAST:

Balao0	M. Bataille
Hubert	M. Kraume
Coriolis	M. Liabel
Madeleine	Mlle. S. Crosnier

M. Coriolis, a scientist of some fame, receives as a gift from a friend a curious creature, half human, half monkey, which he names Balao0. The scientist makes a study of his new acquisition, and, under his tuition, Balao0 becomes a wonderfully intelligent creature, is dressed like a man, and works in the fields. The sight of Coriolis's daughter Madeleine always seems to make a great impression upon Balao0, as if in his strange animal fashion he regarded her with awe and reverence. One day while in the woods Balao0 is caught in a wolf-trap, and is rescued by a notorious poacher named Hubert, to whom ever afterwards Balao0 shows a dog-like devotion. After a time Balao0's inherited instincts begin to betray themselves, and he plays malicious pranks on all and sundry. Unsuspecting pedestrians on the country road are suddenly felled to the earth by a heavy blow from a powerful arm, while their mysterious assailant is nowhere visible. A village maid is seized and thrown into a stagnant pool. No one is safe from his onslaughts, and soon the countryside is ringing with the doings of this terrible creature. The news reaches the scientist's ears, and he reprimands Balao0 very severely, and, as his master is the one person he fears, the creature flies in terror. He seats himself on the buffer of a train, and travels many miles. A few weeks afterwards Coriolis learns through the Press of the malicious pranks of an elusive being

in Lugano, and, surmising that it is Balao0, he departs in search of him. At Lugano Balao0's escapades have terrorised the peasantry, who have petitioned the mayor to organise a search party for him, and the scientist joins them. Climbing from tree to tree with the agility natural to him, Balao0 evades his would-be captors, and finally jumps into the blue waters of the lake. The search party quickly launch a boat and go after him, and succeed in reaching him. But when they try to draw him into the boat, he, with one sweep of his powerful arms, sends the boat over and the occupants into the water, while he swims quickly away and lands far from his persecutors. Some time afterwards, while Coriolis is still regretting the loss of the strange creature, Balao0 turns up in the vicinity of his old home, but fears to make his presence known to the scientist or his daughter. Hubert, the poacher, a reckless, dissolute man, has fallen in love with Madeleine, and one day makes overtures to her, which she rejects with scorn and indignation. That evening Hubert has an altercation with a commercial traveller at the village inn, and, his black heart filled with hate, Hubert vows vengeance. He alone is aware of Balao0's presence in the neighbourhood, and, seeking him in the woods, Hubert induces the creature to enter the inn and murder the unfortunate traveller. Balao0 obeys his instructions implicitly, and in a wonderfully dramatic scene he enters the inn, and, walking along the ceiling, he stoops over the sleeping man and carries out his murderous design. The innkeeper's wife, chancing to look through an aperture in the wall, is a horrified witness of the deed, and promptly faints with terror. The next morning the crime is discovered, but the innkeeper's wife is able to throw little light on the mystery. Hubert is accused of the crime, but when he is examined he is able to prove an alibi, and is immediately acquitted. Delighted with the success of his fiendish plan, he further prevails upon Balao0 to carry off Madeleine. The faithful creature obeys, and the young girl is one day seized by Balao0 and borne through the woods to a lonely hut where Hubert awaits them. On seeing the poacher's attitude to the terrified girl, Balao0 seems suddenly to comprehend Hubert's true intentions, and hastens to protect her, thereupon Hubert fires at him with his gun and wounds him mortally. The wounded creature crawls away into the woods, and, despite his pain, lays a trap for Hubert, into which a little later the poacher falls, breaking both his legs. While he is lying helpless Balao0 extorts from him the whereabouts of Madeleine's hiding-place. He repairs to the scientist, and through his aid Madeleine is restored to her father; and when, later, Hubert is brought into his presence, with graphic gestures Balao0 describes the murder at the inn, indicating Hubert as his instigator to the deed, and a few minutes afterwards the strange creature falls back dead.

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SCHOOL TAUGHT OPERATORS.

VIEWS OF READERS UPON THE VALUE OF BIOSCOPE SCHOOLS.

We have this week received further communications from readers upon the value of knowledge gained at schools for operators and the difficulty which students subsequently experience in securing employment. This subject is one of the greatest interest to quite a considerable number of persons, including those who have parted with their money as well as those who may contemplate doing so, and we have, therefore, decided to throw open our pages for a full and free discussion of the matter. We append a selection from the letters received up to the time of going to press:—

A DIRTY PRACTICE.

To the Editor of THE CINEMA.

DEAR SIR,—I am much obliged to you for publishing my letter in your edition of this week, and can but admire your spirit of fairplay for so doing.

My remarks as to the advantages derived from learning cinematograph operating in a school were meant to demonstrate that you can learn all that is required to make a good operator, but, of course, the actual operating in the theatre box is the test, as it requires celerity (nerve) and a cool head. Operating in private without salary and responsibility is quite a different proposition to operating in presence of an audience which has paid its money to see the entertainment, and it is the nerve and coolness under difficulties which is then wanted and is acquired in the theatre operating box.

As you have so kindly opened your columns to my pen, may I draw your attention to a dirty and evil practice which is common to all operators (school or other)—that is, the licking of the film when breaks take place, so as to quickly place the broken end of the film roll to make it adhere, and so proceed with the winding immediately. Firstly, it is a most dirty practice, and, further, a most dangerous one, as it is liable to

sow and spread the germs of many diseases of a dreadful character. I have seen a single film thus treated five or six times a day by different operators, each of whom become liable to contract and further spread disease, and when you consider that these films go the round of many theatres, and have a fairly long life, the danger seems a terrible one, to say nothing of any danger incurred by the lips coming into contact with particles of chemicals from the emulsion.

This dangerous practice is not only usual with breaks, but also for ascertaining which is the emulsion side of the film. Surely something could be devised to clearly mark and indicate the emulsion side on the margin where the sprocket holes come, and where the maker generally puts his name. This would obviate the necessity of practising this very nasty habit, and avoid the risk of spreading disease.

"A CONTENTED SCHOOL OPERATOR."

London, W., February 22, 1913.

THE EMPLOYMENT DIFFICULTY.

To the Editor of THE CINEMA.

SIR,—I was greatly interested in your remarks on the subject of "Schools for Operators." I myself have been through the course with one of the schools, and for my part I am satisfied that I am now proficient; but I have had a good deal of previous electrical experience, and have been engaged in the motor trade. I can see that any person who knows nothing of the business would not be proficient in the time advertised. Can you tell me the best way to get a situation? Everybody I apply to up to the present says that I have not enough practical experience of bioscope operating.

Wishing you every success,

Yours, &c.,

"OPERATOR."

Cricklewood, N., February 17th, 1913.

["Operator" will find other matters mentioned in his communication dealt with on the Editor's Page.—ED.]

TWO FAMILIAR ECLAIR FACES.

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"JANE"

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AMONG THE CINEMAS.

News and Views of Houses Here and There.

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Owned by.....	Pyke's Circuit, Limited.
Opened.....	March 5, 1910.
Manager.....	Mr. C. F. Dunkley.
Operator.....	Mr. J. Ballard.
Seating.....	250
Leader of orchestra ..	Mr. Angless.
Performances.....	Continuous. 2 p.m. till 11 p.m.
Sundays.....	6 p.m. till 11 p.m.
Pictures changed.....	Sundays, Mondays, and Thursdays.
Prices charged.....	6d. and 1s.
Projectors used.....	Two Gaumont machines.
Music.....	Two violins, 'cello, double bass, piano.

Pyke's Cinematograph Theatre, Great Windmill Street, is situate in the heart of the theatre world of

much to be commended, for the cinema theatregoer having fared well at a Pyke's house in one district passing by that in another is at once attracted, and generally drops in.

Once inside the fine vestibule strikes a note of warmth and comfort, which is re-echoed directly one places one's foot in the auditorium, where are to be found over 250 elegantly appointed tip-ups in red and gold, the prevailing colour throughout the building. A clear and uninterrupted view of the screen is obtainable from every point, whilst the rake is sufficient to enable those seated furthest from the screen to view the picture in comfort



London, being surrounded by many large and well-known playhouses.

By the aid of lavish expenditure, magnificence, and yet perfect taste, in which nothing is gaudy and nothing overdone, but everything a charm, it has been made such a theatre as will undoubtedly go a long way towards bringing the moving picture theatre into even higher favour than it at present enjoys. It most certainly is the death-blow to the false impression that pictures are simply a craze.

Give the public a good programme, comfort, rest, and recreation and they will flock to your picture theatre in increasing numbers is the good advice of Mr. C. F. Dunkley, the enterprising and able manager of this charming home of pictures. Mr. Dunkley sets great store on his musical arrangements, and his orchestra certainly ranks as one of the best in the heart of London. He is indeed fortunate in having secured the able services of Mr. Angless, who leads.

Similarity in design is the characteristic keynote of all the theatres under Mr. Montagu Pyke's ægis, an idea

even when a lady patron dressed in the height of fashion is seated in front.

The programme is always thoroughly up-to-date, the taste of all are catered for, but there is always an entire absence of anything suggestive, the tone of the entertainment being clear and healthy throughout.

The operating chamber is a perfect model of what such a place should be for the operator is able to work in comfortable and healthy surroundings. Equipped as it is with every appliance of the latest improved design it is small wonder that an absolutely flickerless picture is projected.

When I dropped into the house in the course of the afternoon I found an audience comprised of the élite of London. There was not an available seat at the time, and chatting with an habitué of the place I was informed that this state of things generally prevailed from the time the house was opened until it was closed each night. I do not wonder at this, for on the whole, taking into account both music and pictures, the entertainment provided is one of the best in London.

V. F. T.

MANAGERS, ATTENTION!

— IF YOU WANT A —

Box Office Attraction

BOOK

THE ONLY GENUINE

Prof. Max. Reinhardt's Masterpiece,

THE MIRACLE

Three Consecutive Months²⁰¹² in London.

— CAN ONLY BE BOOKED THROUGH —

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MANAGERS, TAKE NOTICE

PROF. MAX REINHARDT'S Masterpiece,

THE MIRACLE

A Lyricscope Play,

With Music by PROF. E. HUMPERDINCK,

HAS BROKEN ALL RECORDS AT

KING'S HALL, LEYTON,

CURZON HALL, BIRMINGHAM,

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Telephone : 9476 Gerrard.

Telegraphic Address : "MIRACFILM, LONDON."

"THE CINEMA" POSTER COMPETITION.

PRIZES OFFERED AT THE FORTHCOMING CINEMATOGRAPH EXHIBITION.

As previously announced, THE CINEMA is offering valuable prizes, consisting of gold, silver, and bronze medals and money awards, for the best designs for posters suitable for the cinematograph industry.

The Competition will be open to either amateur or professional artists, the drawings submitted to be in line, wash, water-colour, or oil panels. The first three to be either on Bristol board or suitably mounted for display, the last-named framed or otherwise.

Competitors are at liberty to submit designs for stock posters for (A) Drama; (B) Comedy; (C) Scenic or Educational; (D) Cowboy or Indian Subjects.

Designs may be submitted for the whole or any of the classes mentioned, and it is not incumbent upon competitors to enter for the whole series. All designs to be suitable for reproduction on a double-crown poster—viz., a sheet 30 inches by 20 inches.

Artists who are desirous of entering should in each case adopt a nom-de-plume, furnishing us with their full

name and address for identification purposes. When the designs are sent in they should bear the nom-de-plume of the executant only.

There will be NO ENTRANCE FEE, and EARLY APPLICATION on the appended form will enable competitors, either lady or gentlemen, amateur or professional artists, to enter for what is bound to prove one of the greatest attractions of the exhibition, and with a reasonable probability that their work will be considered, and in all probability accepted, by some of the leading cinematograph firms, who are always open for Poster suggestions. If you have artistic talent, kindly fill up coupon and post to us NOT LATER THAN MARCH 8. All designs must reach the offices of THE CINEMA, 21, North Audley Street, Oxford Street, W., by March 15, 1913.

The names of the judges, whose decision all competitors, as a condition of entry, agree to accept as final, will be announced in a subsequent issue.

"THE CINEMA" POSTER COMPETITION.

INTERNATIONAL CINEMATOGRAPH EXHIBITION, MARCH 22—29, 1913.

To the Editor THE CINEMA,

21, North Audley Street, Oxford Street, London, W.

I desire to enter for THE CINEMA Poster Competition at Olympia, and intend to submit designs for
Classes..... I agree to accept the Judges' decision as final. My nom-de-plume will be.....

Name.....

Address.....

..... Date.....

THE EDITOR'S PAGE.

QUERIES ANSWERED AND DIFFICULTIES SOLVED.

On this page the editor replies to queries put to him by his numerous readers upon matters relating to the cinematography industry which are not dealt with in the space devoted to managers, operators, and musicians. Letters should be addressed to The Editor, THE CINEMA, 22 North Audley Street, Oxford Street, London, W., and should be marked in top left hand corner "Editor's Page." In no case will replies be sent by post.

Registration of Plot.

Mr. D. Lewis (Highbury) puts the following query:—"Having written a plot ready to be sent in to the producers, I would like to know whether I have got to register it or not. Kindly give answer and oblige."

It is quite unnecessary for you to register your plot—that is, presuming that you mean in order to copyright it. Under the Copyright Act, 1912, copyright is vested in the author of any story or book without registration. You need not be afraid of film producers filching your ideas, for they are an extremely honest body of business men. I always advise, however, that when sending plots in to scenario editors—unless, of course, they are delivered by hand and a receipt secured—they should be sent by registered post. You then have proof of delivery. Do not forget to enclose a stamped envelope for the return of your MS., for on the average 99 per cent. of plots submitted are unworthy of production.

Another Would-be Actress.

Marice Bort (Baltham) writes:—"To which cinematographic film company could I apply in order to get a part for playing in cinematographic films."

"I would be quite willing to work at the beginning without any remuneration in order to learn it."

If you make a study of our pages you will find in them the names of all companies producing in England, and your best plan would be to make written or personal application to them. You do not state whether you have even had any experience in amateur theatricals or have studied elocution. Of course, there are very few who are really fitted to play in the pictures, as even some members of the theatrical profession have found. You would probably have to be content with a walking-on part or a position as a glorified super for some time, and I warn you that the path to success is a thorny one.

Films for Small Cinematographs.

P. H. Stanfield (Wood Green) writes:—"I am wanting quantities of second-hand films for toy cinematographs. I have been taking your paper for some time as it is considerably interesting to even those not actually in the regular business. I am doing a large wholesale business with small cinematographs and want to find a cheap film to go with them, and thought perhaps you might be able to help me."

Your question is somewhat difficult to answer, as you do not state whether the projectors made by the firm which you represent are capable of taking the standard size film or not. From the tone of your letter, however, I presume that the lanterns are of the toy variety, and if I am correct in my surmise, your best plan would be to get in touch with the City Sale and Exchange, of Aldersgate Street and Fleet Street, with whom, no doubt, you could make arrangements to supply you on such terms as would leave you a fair margin of profit. The majority of films for projectors of this description come, as so many other things do, from Germany, and it might be a good plan for you to get in touch with such a firm as Messrs. Frankel Bros., of Houndsditch, who, if they do not supply themselves, would very probably give you the name of a house which does so.

Operator Opening Out.

"Operator" (Cricklewood), whose letter upon school-taught operators appears on another page, sends the following bunch of queries. He says:—"I have thought seriously, with one or two friends, of opening a picture palace on, of course, a small scale to commence with, and I would be very much obliged if you would answer the following questions:—

- "(1) What district do you advise—outside London of course?"
- "(2) About what would it cost to fairly start a small show, including machine, &c., &c.?"

"(3) Would you advise the purchase of a new or second hand machine?"

"With regard to No. 2 question, we would, of course, start with companies' supply for the arc, and probably instal M.G. later if we thought it worth while."

"(4) What does it cost per week for a fairly good programme change twice weekly?"

"I really must apologise for wasting your valuable space, but I am sure you will help me as you have helped others."

"I am now a regular reader of THE CINEMA, having tried all of the other trade papers, but have chosen THE CINEMA, because it is the best value for money."

Many thanks for your kind appreciation of THE CINEMA, which I am proud to say is shared by quite a shoal of my correspondents. My advice to you with regard to opening out on your own account, or to be more correct with a few friends, is to scan carefully pages 92-95 of this journal, and you should then have no difficulty in satisfying yourself as to the amount of cash necessary to enable you to become a cinema theatre proprietor. With regard to the selection of a town in which to open, this is a very difficult matter, as there are very few places now which do not possess a picture theatre. I should advise you to decide upon a place with a residential and not a floating population, composed for the most part of the working and middle classes. Might I suggest that if you were to get into communication with a firm of experts in the cinema theatre business, such as Harris and Gillow, of 451A, Oxford Street, W., you would be in safe hands, and would get the best of advice. Whatever you do be careful that you do not fall a prey to the many touts of so-called experts of mushroom growth who spring up and flourish for a day and then fade away as quickly as does the money you have parted with. A good service of film hire would cost you from £5 per week upwards.

Film Reviewing.

Winifred (Wimbledon) sends me the following:—"I have read your paper each week with great interest, and in the intervals of looking for an engagement, it has been suggested to me, 'Why not try reviewing films?' With your experience, and so on, you ought to find some post to suit you. Hence my writing to you after reading your 'Editor's Page.' Can you help me at all?"

In answering your question I should like to give a little friendly advice to correspondents who contemplate bombarding me with questions. It is of very little use asking for advice, especially in regard to securing work, unless you give me some particulars regarding your qualifications. If you do not do this, how can I be expected to gauge your capabilities? Will my readers, therefore, bear this in mind when putting posers to me. They need not be afraid of making their letters too long, as I am only too anxious that THE CINEMA, and especially the Editor's Page, shall be helpful to them. As regards the reviewing of films, this is a work necessitating the exercise of great powers of discernment. Even the most brilliant descriptive writer on topics of general interest would fail most ignominiously if he or she had no knowledge of the requirements of the cinematograph trade; that is the reason why so many writers on trade journals come to grief. They are selected for their much vaunted literary ability when they are so ignorant upon the technicalities of the industry that they scarcely know which is the projector and which is the film. Again, to be a successful reviewer of films you must be able to sum up to a nicety how a picture will appeal to an audience of varying tastes. You must, in fact, sink your own individuality and place yourself in the position of a cinema theatre proprietor with halls in districts where the likes and dislikes vary as much as do those in East and West London. Your review has got to be so reliable that an exhibitor in the Provinces who cannot see the picture himself before deciding upon its purchase or inclusion in his programme can satisfy himself after reading your notice that it is suited to his audience. If, after reading what I have said, you still think you possess the necessary qualifications, as so many newspapers are now devoting space to matters cinematographic, you might approach the Editors of a few of the leading provincial papers with the suggestion that for moderate remuneration you would contribute notes upon pictures shortly to be seen upon the screen, and by this means you should add to your income.

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A TIP-TOP PROGRAMME.

EXCLUSIVES. GOOD SERVICES. FEATURES.

TITLE.	MAKER.	LENGTH. FEET.	RELEASED.	VACANT.
BRIDGE OF LIFE -	Prieur	1950	Feb. 26	Mar. 31, ^{£ s. d.} 3 0 0
HERO OF THE MOUNTAINS -	Eiko	3500	Mar. 13	per week Release and onwards
TIGRESS -	Italia	3950	Mar. 16	April 7, 9 0 0
OIL AND WATER -	A.B.	1548	Ap. 5	April 28, 4 0 0

Note the Address:

29a, CHARING CROSS ROAD.

Telegrams: BIOCINEMA.

Telephone: 5287 GERRARD.

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 40, Gerrard Street, London, W.C., and marked in top left hand corner, "Manager's Page."

Marriage a Drawback.

In continuation of examples of the peculiar request made to the writers of articles dealing with technical matters, some specimens of which I gave last week, I append two further instances which came to hand recently.

An exhibitor sends me the following: "My pianist, a man, has just got married, and wants a rise. Shall I give it to him?"

Emphatically, No. Presumably your pianist was handsome, if not actually cursed with the fatal gift of beauty. By marrying he has alienated the affection and lost the contributions of the susceptible maidens who heard him play and, maybe, had hopes. Besides, a married man is in no position to ask for a rise. His wife will not let him leave his job. This may seem cruel, but business is business.

A Grunt.

A disappointed exhibitor says: "I showed a film the other day which the manufacturers in their circulars said was the best ever made, but the people here say it's rotten. What shall I do?"

Sorry, but this is beyond me. I cannot assume that the manufacturer was mistaken; the modesty of manufacturers regarding their own products is too well known for that. You might get full affidavits from your patrons and I will print them for you, if that will do any good.

The Penny Pass in the Provinces.

A great, and unnecessary, evil in the provinces, more particularly in some northern seaports and in Glasgow, is the use of the so-called "penny pass" in unfair competition with other theatres. It is still, in some towns we could name, quite a common practice for an attendant to give away broadcast these "half-price" tickets to anyone who likes to ask for them. Also, when distributing day bills, they usually give to a shop-keeper a big batch of these tickets for "distribution" to customers or friends.

The consequence—a huge influx of patrons who have naturally come to look upon 1d. to 3d. as "quite enough" to pay for pictures. Of course, the better-class show usually, sooner or later, comes along and does draw its *clientèle*, but meanwhile the annoyance of unfair trading, for it is nothing more nor less, continues under the above conditions. It would seem that women have caused trouble in other directions than as Suffragettes, for it was due to a woman that this penny pass system came into vogue. Taking a theatre she ran across a short period of slackness, and gave away half-price tickets in the hope of pulling up business. She did this and more, for she found to her

sorrow that she was unable to discontinue her practice, besides which it was copied elsewhere with disadvantage to all concerned. I never object to cheap prices for children's *matinées*, but I certainly think that 3d. is quite little enough to charge for a genuine two hours' amusement between the hours of six and ten-thirty.

Courtesy to the Press.

Why is it that there are still some managers of up-to-date and even high-class cinema theatres who still fail to recognise that it always pays to treat the representatives of the Press, daily, local, or trade, with courtesy? Only the other day a pressman told me that he was desirous of dropping into what I have always looked upon as one of the best-conducted houses in London. On presenting his card he received a polite message that the best the manager could do was to give him a shilling seat for sixpence. Needless to say he took umbrage, and although the theatre in question benefited to the extent of one shilling, for my friend declined to be treated as a child under twelve, it did not receive the wider publicity which the gentleman in question had it in his power to give. A complimentary paragraph in any newspaper worthy of the name of a journal is worth much more than sixpence, and this policy of straining after the shekles, grasping at the shadow and losing the substance, cannot be too highly condemned.

Proprietorial Interference.

I should like to give a word or two of advice to some of the proprietors of cinema theatres who, although they may very well claim to have a thorough knowledge of the business in which they have made the money they have now invested in the moving picture business, know nothing whatever of the conduct of a place of entertainment. Chatting with many managers lately, I have been given instances of proprietorial interference in the selection of films, the management of the theatre, the advertising, and the selection of employees, even when the manager in control has been connected with the business from the earliest date at which a picture theatre was open. It is, of course, quite open for a proprietor to catechise the man he is engaging to guide the destinies of his theatre, but when he has made the appointment he should be content to leave the man at the helm a free hand, and then to await results. If the results are not satisfactory, then is the time for explanations and alterations, and a change if necessary. If an employee has been tied down and not allowed to exercise his own business methods, an employer has no right to grumble when failure results. The probability is that if the servant had been trusted he would have made a success of the venture. In this connection, I recommend proprietors to peruse the following apt quotations from that businesslike periodical, *The Organiser*:—

"Do not subject your employees to too much control unless you want to kill their interest and initiative."

"Only the incompetent will stand unfair treatment. To keep the right man you must treat him in the right way."

ATTENTION!!

Should be paid to the grade of the Picture you are showing your audience. The highest grade Picture can only be obtained by installing the Premier Projector - - - -

A PATHÉ.

CALL AND SEE IT AND JUDGE FOR YOURSELF.

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***Supplied at lowest possible cost consistent with
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Machine Departments,



84, WARDOUR STREET,
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MANCHESTER.

Phone—8532 Gerrard. Telegrams—"Pathegraph, London."

Phone—3040 City. Telegrams—"Phonofilm Manchester."

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Shadows.

Mr. Smith writes: "We are having lots of trouble with films coming to us covered with oil. This is attributed by some to a certain make of machine, which they claim spatters oil on the film when run at a trifle more than moderate speed. Do you know whether or not this is true? I have a problem to place before you, as follows:—I have a new machine, three-wing, outside shutter. When the machine is in operation should not the square of light on the shutter be clear-cut, without shadows? Mine is not and we have set the carbons in every conceivable position, but still the centre of that square of light is bright, then comes a shadow and then again clear edges. My operator has worked with a Powers, Motiograph or Edison machine, but has had no experience with a Standard. I have been wondering if through your valuable page we could not find some way to eliminate the trouble. The same shadow also appears on the screen, in a modified form."

No, the square on the shutter will not usually appear evenly illuminated all over. Often there will be a pretty good photograph of the crater in the centre of the square, or rather the rectangle of light. In order that I may be able to form a decisive opinion as to what is the trouble, and offer intelligent advice in matters of this kind it is absolutely essential that I know the throw and width of picture. I can then tell you the proper condenser lenses to use. As it is I can only guess at the difficulty. I think you are troubled with a ghost in centre of screen due to either condensing lenses of wrong focal length or lamphouse being too close to or too far away from mechanism. Try moving lamphouse back as far as you can, and, if that doesn't clear up the screen, move it ahead. Be sure your lenses are clean, that the projection lenses are tight in their mounts and that the lens system is in line throughout. If the solution is not found in these suggestions kindly send more detailed information as to throw, size picture, &c. As to the oil, there has been some complaint regarding the machine named, but the fault lies in the fact that operators use too much oil. As has been pointed out time and again, one drop of oil is ample for any motion picture machine bearing. More than that not only does no good, but is a positive detriment, in that it runs off and makes a mess. The trouble with the machine named is excessive oil in intermittent and flywheel shaft bearings. The surplus runs down on the apron, and gets on the film to some extent. Speed has little to do with it.

A Remedy.

James writes:—"I have heard of complaints as to losing lower loop on Edison machines. Have encountered the same trouble, but remedied same by using the new double-flange steel rollers and the longer lower idler bracket. Worn sprocket teeth will also operate to lose the lower loop on reverse splices. Remedied that difficulty by reversing the sprocket on one machine and buying a new one for the other. Bought a new Edison, type B, with outside shutter, and it gave the same trouble until I noticed the lower sprocket idlers had the single steel flanges. On changing to the double flanges losing the lower loop became but a memory, unless the splice is exceptionally bad."

My correspondent speaks words of wisdom which it will be well for users of Edison machines to heed. I thank him for not hiding his light under a bushel, as too many operators seek to do. There are many who are quite willing to absorb any and all knowledge possible from this page, but who make no attempt to aid others by sending in their own ideas. They seem to have the mistaken idea that anything they happen to know must be carefully guarded lest some brother operator or manager get hold of it and become as wise as they. Piffle! Such men are too narrow-minded to ever amount to much in the affairs of men. Do unto others as ye would that they do unto you. Only small-minded men adopt the mystery policy. Get away from the idea that dissemination of knowledge

will injure you. Come forward with your ideas and join the procession for better projection. The operator is gradually breaking away from his apathy and self-satisfied mediocrity which enveloped him, as a class, until quite recently. He is just beginning to realise the importance and true dignity of his profession. He is becoming a self-respecting artist-mechanic instead of a self-satisfied, underpaid drudge. But the work is but just begun. I expect to see more and more operators come forward, and by setting forth their ideas, prove that they have shared in the general awakening. Losing the lower loop trouble is by no manner of means confined to the Edison machine. There are others.

Embryo Operator.

Butcher, Southfields, S.W., writes: "Will you kindly give me advice concerning the best method of procedure in order to become efficient as an operator and secure a position? I have another trade, but I cannot secure permanent employment at it, and would like to take up operating. In London there are several so-called 'Schools of Operating' which profess to turn men out in a few weeks, guaranteeing that they are fully competent to take a position as operator in any theatre. I would be only too willing to pay necessary tuition if I were assured a permanent position. I am 32 and see only a poor prospect ahead by working at my own trade."

I would suggest that if you wish to learn operating, and are willing to pay for tuition, arrangements be made with some first-class operator to teach you, afterwards giving you employment for a time as helper. Just how this would work out would depend on the ability of the man as a teacher. It is the best thing I can suggest under the circumstances. The school, if rightly conducted, would be a better proposition in that you would get the necessary technical knowledge which the average operator would be unable to give, since, although he might himself have the knowledge, he might not have the ability to successfully impart it to another. However, the matter as to whether the schools are "rightly conducted" is one open to question, according to reports received.

Lengthening the Focus.

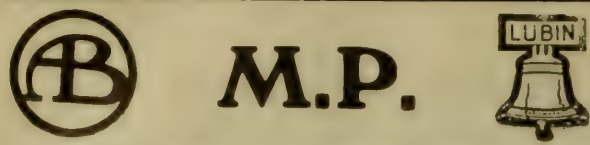
Mr. J. Beard, Clapton: "Every time I look at THE CINEMA I see something which adds to my knowledge of the business. I have moved my screen back 3½ feet, thus making my throw 64 feet. The picture is now too large. I do not like to move the curtain up much since as it now is the warm air has a chance to go out over and around the curtain, thus helping to keep the house cool. Is there any way that I can reduce the picture (now 11½ feet by 15½ feet) to 10 feet by 12 feet without buying a new lens?"

As to the lens, you might take out one of the combinations and have the barrel of the lens lengthened, say ¼ inch. Any machinist can make a ring to screw in and lengthen the barrel. The chances are the experiment will not be successful, and then again it may. You cannot always tell what you can do with a lens. At any rate, you will only be out the amount charged for making the extension ring. I think, however, your exchange will trade lenses with you, taking yours in exchange for one of the proper size. They ought to, at any rate. When I was managing an exchange myself I accommodated customers in that way, and there is no reason in the world why an exchange should not be made, provided your lens is in good condition, and the exchange has a second-hand lens of proper focal length.

Good Projection Wins.

Mr. F. L. Andrews: "Have just opened a theatre; projection equipment is Powers No. 6 and Fort Wayne compensarc. Use a high-class pianist and good singer. That and moving pictures are all there is to it, but we certainly have got the real thing in pictures. There was a house here last winter which went broke through junk and poor projection. Everyone said I would fail and the first week I didn't make expenses. Now, however, the only trouble is I haven't enough room to accommodate the business."

Glad to know you have succeeded. I might add that good projection always wins, if backed up by reasonably capable management—not sometimes, mind you, but always.



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For synopsis, length, release date, etc., etc., see the "Topline Indicator," sent post free to exhibitors every week.

Make.	Title.	Length.	Release Date.
H. & B.	BURY ST. EDMUNDS (Scenic)	330	April 20th
A.B.	DRINK'S LURE (Powerful Drama)	1013	April 20th
A.B.	THERE WERE HOBOS THREE (Farce Comedy)	537	April 20th
A.B.	AN UP-TO-DATE LOCHINVAR (Farce Comedy)	478	April 17th
A.B. Re-issue	AS IT IS IN LIFE (Drama)	988	April 17th
We't.	WORISHOFEN—BAVARIAN WATERING PLACE (Travel)	320	April 17th
Kalem	THE LAST BLOCKHOUSE (Two Reels, a Feature Film)	1782	April 20th
Kalem	THE SENATOR'S DISHONOUR (Drama)	1023	April 20th
Kalem	THE GAME WARDEN (Drama)	618	April 17th
Kalem	IN THE POWER OF BLACKLEGS (Drama)	993	April 17th
Kalem	THREE SUITORS AND A DOG (Farce Comedy)	553	April 17th
B. & C.	IN THE GRIP OF DEATH (Powerful Drama)	1110	April 20th
Lubin	DR. MAXWELL'S EXPERIMENT (Splendid Drama)	1053	April 20th
Lubin	THE UNKNOWN (Drama)	1031	April 20th
Lubin	WILD MAN FOR A DAY (Farce Comedy)	520	April 20th
Lubin	THE ENGRAVER (Western Drama)	1021	April 17th
Lubin	AUNTIE'S AFFINITY (Fine Comedy Drama)	1031	April 17th
Lubin	TRAINING A TIGHTWAD (Farce Comedy)	505	April 17th



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FEATURE LIST.

These dates are subject to being open on receipt of order. Bookings by telegram must be confirmed by next post. **TERMS—CASH THREE DAYS IN ADVANCE.** All films are hired subject to the rules and regulations of the Incorporated Association of Film Renters, Ltd.

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VACANCIES AND PRICES FOR THREE DAYS.

TITLE.	MAKER.	LENGTH FEET.	RELEASE DATE.	FIRST VACANT DATE.	PRICE £ s. d.
Oil and Water	A.B.	1,546	Apr. 6	May 1	2 5 0
Called Back	Than.	2,000	" 2	Apr. 10	4 5 0
The Leopard Avenger	Lux	1,600	Mar. 30	" 21	2 5 0
The Hidden Message	Big A.	2,600	" 30	" 3	6 0 0
A Strong Man's Love	Clar.	2,095	" 30	" 24	3 0 0
Wives of Jamestown	Kalem	1,813	" 23	" 14	3 0 0
Zigomar	Eclair	3,200	" 23	" 7	5 0 0
It's Never to Mend	Edison	2,000	" 22	" 21	2 15 0
The Shaughraun	Kalem	3,005	" 16	Mar. 31	5 10 0
On Secret Service	K. B. Bison	2,300	" 16	Apr. 10	3 5 0
A Woman's Honour	Dansk	2,400	" 13	" 3	4 0 0
Mexican Spy	Lubin	2,044	" 9	" 3	3 0 0
On the Steps of the Throne	Pasq.	3,350	Feb. 23	" 24	4 10 0
The Sacrifice	Nordisk	2,772	Mar. 16	" 24	6 10 0
Star of Bethlehem	Than.	2,000	" 15	" 24	4 5 0
Hero of the Mountains	Eiko	2,550	" 13	" 17	6 10 0
A Court Intrigue	Nordisk	2,834	" 9	" 17	6 10 0
Tribal Law	Bison	1,950	" 8	" 31	3 5 0
Romeo and Juliet	Than.	2,000	" 8	" 17	4 5 0
The Paper Trail	—	2,524	" 2	" 24	3 10 0
Confetti	A.F.R.	2,275	" 1	" 10	4 15 0
James Patterson	Duskes	2,300	Feb. 27	" 3	5 10 0
The Birthday Gift	Nordisk	2,273	" 23	" 3	5 0 0
The Secret of the Safe	Cines	2,778	" 22	" 24	3 10 0
The Devil's Daughter	Nordisk	3,000	" 16	" 10	4 10 0
Fire Fighter's Love	Selig	1,005	" 16	" 6	1 15 0
Life for a Life	Cines	2,300	" 15	" 17	3 10 0
At the Foot of the Scaffold	Hep.	1,975	" 9	" 13	2 5 0
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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of *THE CINEMA*, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

Bothered by Comics.

Phyliss (Burnley) writes:—"I have little trouble with the pictures, but the comics bother me sometimes. There seems to be nothing in particular to work up sometimes, and I don't like to play rag marches always. Cannot you suggest something?"

Nothing definite unless I have seen and studied the picture. You know yourself that one cannot always remember details (even of a picture he has played) well enough to "lay out" a practical musical synopsis for another's guidance. There are many little musical oddities on the market, which can often be used to advantage.

The Playing of "Hurries."

Gladys Lucey (Camberwell) writes:—"I have been following your pages in *THE CINEMA* with much interest. . . . I notice you give titles of the same pieces a number of times. I have often thought it would be better if you gave us a greater variety, but it happened to come in handy in my case. I ordered some of the pieces through our local dealer, but he was so slow that before the music arrived the picture had come and gone. However, the music was useful in another picture. I have been playing the pictures for a little over a year, with no previous theatrical experience, and I want to ask for a point of information. The leader in one of our theatres tells me I play my 'hurries' too slow. Can you give me any idea as to how fast a hurry should be played? And what is the difference between a hurry and *Allegro Agitato*?"

What "Hurries" Are.

The term "hurry" is a slang phrase or colloquialism applied by musicians to the *Allegro Agitato*. Some make a distinction by using the name "hurry" for the rougher and heavier forms, and "agitato" for the lighter class. Of all melodramatic music, this is probably the most important, as its descriptive scope is the widest. Agitation can be mental as well as physical—tense as well as violent, and as depicted upon the stage (and in pictures) will run the emotional gamut from intense quiet to intense action. In accompanying these scenes, your music will run all the way from pianissimo to fortissimo, according as the action is quiet or otherwise. (In theatrical music these numbers are usually marked "p and f, according to action.") As the term "hurry" would indicate, they must be played fast. I once heard the name "excited music"

jokingly applied to numbers of this class, and the term describes them very well. They are used to indicate scenes of "excitement," and must be played quickly to convey that idea. Such scenes usually begin quietly and work up to a climax, and the music in these cases will begin softly, and gradually work up crescendo to fortissimo.

When to Play Double Forte.

There are scenes, of course, which are full of violent action from start to finish, and the music is loud all the way through; others may be fast yet subdued all through and the music likewise (drums very soft). When the scene is agitated with little or no action the drums, of course, will remain silent until the scene works up sufficiently for them to begin the crescendo, which is started with a roll on the small drum pianissimo and swelling to forte, when both drums come in. As an illustration let us suppose a picture has shown a number of incidents which we can see will lead to serious consequences when they become known to a certain one of the characters. He enters the scene, and someone calls him and begins telling him a story which the audience knows relates to the incidents that have passed. The listener turns to the speaker, and as the story progresses shows, first indifference, then interest, astonishment, indignation and anger. He rushes out, finds his opponent, words are exchanged, then blows, and a terrific fight ensues. Here we have an episode which runs an emotional scale from subdued and tense excitement (without action) to a high pitch with violent action. Your music (*Agitato*) will begin with the story, very softly at first as there is no action; one of the characters is merely telling the other one a story. As it progresses your music increases a little in volume. When he starts out is the place where the action really begins, and here is where the drummer starts a roll pianissimo on the tympani, beginning his crescendo when the men meet, then coming in forte with both drums all through the fight. He thus saves his big telling effect until the time when he needs it most. Had he played all through these scenes his climax would have been lost through anticipation.

On Contrasts.

I am led to this rather lengthy argument through the inquiries of several drummers who have written me concerning points of this nature. The drums are primarily instruments of effect, and effect is largely a matter of contrast. It is up to the drummer to make these contrasts (viz., piano, forte, or silent as the scene requires). Indeed, it is not too much to say that the proper working up of a hurry depends almost entirely upon the drummer, especially in the small orchestras of the picture theatre. But if he is over-generous in the employment of his instruments, he is apt to find that when he wants a really big climax he hasn't got it, for

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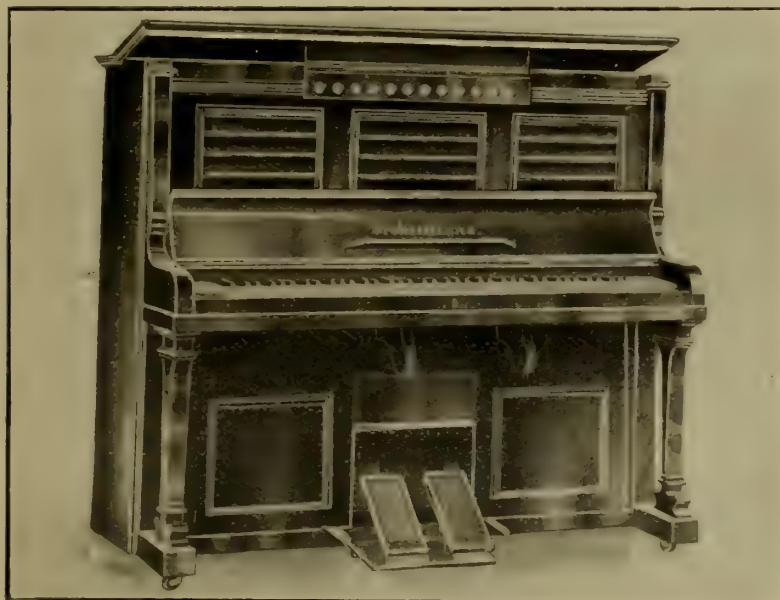
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the reason that he has been giving all, or nearly all, the volume of sound at his command at a time when the scene did not require it. You can't eat your cake and save it too.

The Eccentric Manager.

I presume some will demur to this on the ground that their manager insists on having the music going all the time. Some managers undoubtedly do, but, judging from the numerous letters received, I am led to believe that a large number of them are anxious to have their pictures properly worked up. It is told of an eccentric manager years ago that he walked down the aisle one morning, and stopped the rehearsal. "Why isn't that drummer playing?" he demanded of the leader. "I have twenty bars' rest," explained the drummer. "Well, I don't pay you for resting; I pay you for playing," was the angry retort. Occasionally we may find one of the same mind to-day, but I believe they are in the minority. Drummers who have had the advantage of a theatrical experience know that the working up of a hurry depends not so much on watching the notes as it does upon watching the action. It is all a matter of judgment, and it requires as much discernment to stay out at the right place as it does to play. The old rule of "piano and forte according to action" holds good in the picture drama as well as that of the stage. So much for the "working up" of these numbers. As to the tempo, the novice used to be told, "Play it as fast as you can play it distinctly." You could hardly call yourself a novice, but this may give you an idea. Why don't you get the leader you speak of to give you a few hints? Being on the spot, he could advise you properly.

The Suggestiveness of Music.

G. K. Keeble (Rugby) says: "I am a subscriber to *THE CINEMA*, commencing with your departure in January. Let me tell you that you have been a great help to me not only in suggesting, but I have been able to see some of my own faults. I was glad to see that I had been doing some of the things that you suggested, particularly in regard to style for certain pictures. One of my faults was 'playing to costumes.' I noticed that as soon as I saw your article. I agree with you about popular songs being played only when they are well known to the audience. The principal function of moving picture music lies in its suggestiveness. A popular song is used generally because the title or refrain is applicable to the scene. If unknown to the majority of the audience, your suggestion is lost to that degree. I read the 'Films' Supplement in *THE CINEMA*, and make a rough sketch of the music I think appropriate, but it generally works out all right. I couldn't understand how anybody could play 'Kelly' in a death scene, but I believe it all now. I went into a house recently when Hepworth's 'At the Foot of the Scaffold' was on, and the piano-player rattled off a lively waltz through the whole beautiful picture. I wished the manager would serve out 'ear muffs' with every ticket."

The Use of "The Classics."

A very prevalent failing of many picture pianists is their craze for "modernity." These gentlemen seem to have entirely forgotten that the great masters in

music ever existed, and nightly "serve up" what their memory brings along in the latest of ball-room items or popular stuff. Now, whilst having a great admiration for some of the modern items, I cannot deny the fact that a good deal of the more solid and lasting work of former times is really admirable for illustrative playing.

Of course, we have the difficulty of "the smart man" who always desires to be up-to-date to consider, but just let him once in a while delve into the real treasures contained in works by Rossini, Boileau, Lully, Beethoven, Mendelssohn, Liszt, Wagner, to mention only a few great names.

He might also make profitable study of the works of Bizet, Gounod, Massenet, Saint Saëns, Verdi, and such geniuses, while light opera (not "musical comedy") would furnish many useful items.

Light Opera for Pictures.

The works of Offenbach, Audran, Cellier, Ambroise Thomas, Balfe, Wallace, and the late Sir Arthur Sullivan afford quite a series of valuable aids to effect and illustration. I do not insist that a pianist should slavishly adhere to the classics, but would earnestly point out that selected items from the above-mentioned composers would prove a really valuable aid, and, suitably interwoven with good modern items, would form an admirable scheme of "tone colour" for the picture man.

There are also quite a number of comparatively little used "gems," such as *Lyrische Stucke* (Grieg), Paderewski's charming *Minuet in G*, *Marche de Rois* (Lully), and the beautiful Russian and Hungarian melodies, but these we will touch upon in a future article.

THE LATEST IN CINEMA SCHOOLS.

TRAINING ANIMALS AS ACTORS.

A School of Dramatic Art for Animals has been started at Fort Lee, N.J., by a young Frenchman, M. Paul Bourgeois, for the benefit of cinematograph companies.

He has a collection of lions, leopards, bears, and elephants, and after some years' experience he has come to the conclusion that wild animals have little or no histrionic ability, and that the secret of a successful moving picture animal actor is habit.

"The training of animals for the cinema stage," he says, "is entirely different from that required for the music halls or a circus.

"In the first place animals in a film drama have to move about in a very small space, on account of the smallness of the stage used.

"Also they have to be accustomed to moving about freely among people strange to them, instead of on a stage occupied only by the trainer and his attendants.

"In the music-halls if an animal is refractory and takes time to do his trick, the audience is excited and interested, but in a cinema production if the animals do not take their cue at the proper time, the whole scene is spoiled and an expensive film wasted."

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 40, Gerrard Street, W.C., and should be endorsed in top left hand corner, "Photo-play."]

More Universal Changes.

Further information to hand from the Universal Film Manufacturing Company gives their new address as 1600, Broadway, New York City, where Kinemacolor are also housed, instead of 1, Union-square. Universal also desire that all Western scripts be submitted to their Western studios at Hollywood, California. All other scenarios to their New York offices.

The Need for Imagination.

Every writer must possess the keen sense of imagination fully developed, otherwise he will never be able to write photo-plays that sell. You really cannot hope to weave plots of intense dramatic power or concoct brilliantly-written humorous stories unless you have this precious gift in you. Picture-play plots in most cases require a good amount of skill to work them out in natural subsequence. If you have this ability, you then evidently are endowed with the imaginative gift. Imagination, combined with a knowledge of technique of the art and common sense, is the stock-in-trade of the photo-playwright. How these three items mentioned are utilised rests with each one individually.

Keep Them Going.

By all means keep a number of scripts always on the rounds; but if they all keep coming back repeatedly, like an inferior coin, it is surely a bad sign that there is a leakage somewhere.

It probably can be traced to the offending scripts, and it's quite time you had a good look over them to find where the fault lies. The main thing is to sell a script if it's only now and again; if you can do that you can consider yourself in luck's way.

Adhere to Plain Names.

Mr. Epes W. Sargent, the well-known American exponent of photo-play writing, carries on at plot authors for giving fanciful names to their characters where plain ones should be used. He writes in this fashion: "Make your names simple and common. Call your heroine Grace and the editor is apt to like her, but tag her Murietta or Nanceline and he'll cuss. So will the director. . . ."

Those connected with the producing of picture plays haven't the time to bother with a whole pedigree of uncommon names. Besides, it's so confusing, you know! I will have something further to say on this subject next week.

Introducing Animals and Children.

If you can avoid the use of animals in your scripts, they will have a far greater selling chance, for the simple reason that there are only one or two producers who have whole menageries at their command. Selig happen to possess one, and so do Kalem, I fancy, and several of the important Continental producers. Vitagraph possess Jean, a highly intelligent canine, while Hepworth's have a St. Bernard dog, who can track criminals.

You could, of course, introduce a four-footed animal, such as a dog or a horse, so long as your plot did not call for trained work on the part of the animals.

With so many child leads in photo-plays now, it is not hard to pick on suitable firms for favouring them with that script of yours, adapted for a juvenile player. Still, I maintain that the "always in demand" kind are the best to write.

The Businesslike Way.

Nothing appeals to producers so much as having dealings with a script writer who does everything in a businesslike way. They haven't got the time to spare with the writer who sends them a long letter drawing their attention to the merits of the scenario sent, or the epistle that is full of flattering praise, saying that So-and-So's films are the best that are produced, &c. This is entirely superfluous, and only makes Mr. Editor think that you are trying to bribe him. If your scenario has any good points at all, the editor will find it out for himself.

Just address a foolscap envelope to yourself, affix a 1d. stamp, write the address of the firm on another foolscap envelope. Enclose your scenario, with self-directed envelope inside the other one. That is quite sufficient when sending to British firms.

ANSWERS TO CORRESPONDENTS.

Mr. Bateman writes desiring me to supply the address of the scenario departments of four companies. Here they are:—Mr. Bateman, Selig Polyscope Company, 20, East Randolph Street, Chicago, Ill., U.S.A.; Biograph Company, 11, E. 14th Street, New York City; Edison Company, 2826 Decatur Avenue, Bedford Park, New York; Vitagraph Company, Locust Avenue, Brooklyn, New York. If addressed to Manuscript Department, they will go to the right place.

"Observer" asks for addresses of film manufacturers. Speculate 6d. on my complete list, "Observer." Pathé Frères are not open to consider plots, but Gaumont will pass any they deem suitable to their French studios if sent to 5-6, Sherwood Street, London, W.C. Scripts intended for American producers must be sent to the States, as when the different companies pay us a visit, all arrangements are made beforehand. International reply coupons, costing 3d. each, at any post-office, is the only way to prepay return postage from America.

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NEW COMPANIES REGISTERED.

CHROMOSCOPIC (PARENT) SYNDICATE, LIMITED, (127,214).—This company was registered on February 17th, with a capital of £5,000 in £1 shares, to take over and turn to account the inventions of Lord Tiverton and E. A. Merkel relating to colour cinematography. The subscriptions are: N. B. S. Leask, Lennox House, Norfolk Street, Strand, W.C., clerk, one share; A. Peters, Lennox House, Norfolk Street, Strand, W.C., secretary, one share. Private company. The first directors (to number not less than two nor more than five) are S. F. Edge and E. A. Merkel. Qualification, £100. Remuneration £52 each per annum. Registered by Kenneth Brown, Baker, Baker & Co., Lennox House, Norfolk St., W.C.

KINEMA INDUSTRIES, LTD. (127,222).—This company was registered on February 17, with a capital of £2,000 in £1 shares, to take over the business of film manufacturers carried on as the Alpha Trading Company, at 26, Manor Park, Lee, S.E. The subscribers are:—A. Heron, Tweeddale, Warren Road, Chingford, Essex, gentleman; A. F. Melbourne Cooper, 26, Manor Park, Lee, S.E., cinematographer, one share each. Private company. The number of directors is not to be less than two nor more than seven: the first are A. Heron and A. F. Melbourne Cooper. Qualification £1. Remuneration as fixed by the company. Registered office, 4-5, Warwick Court, Holborn, W.C.

UNIVERSAL SCREEN AND EQUIPMENT COMPANY, LD. (127-193).—This company was registered on February 14th, with a capital of £5,000 in 4,950 preferred ordinary shares of £1 each and 1,000 deferred shares of 1/- each, to acquire the benefit of and adopt an agreement with the Packing Materials Association, Ltd., and J. D. Blackwell, relating to the manufacture of cinematograph screens by a certain secret process. The first subscribers (each with one preferred ordinary share) are: E. Gosschalk, 104, Wardour Street, W., gentleman; and D. R. Blair, Streatley House, 226, Piccadilly, W., gentleman. Private company. The number of directors is not to be less than three nor more than seven: the first are D. R. Blair (chairman), J. D. Blackwell, and E. Gosschalk, all permanent. Registered office, 62, London Wall, E.C.

NEWTON ABBOTT CINEMA, LTD. (127,157).—This company was registered on February 13th, with a capital of £5,000, in £1 shares, to carry on the business of caterers for public amusement, theatre and cinematograph hall proprietors, etc. The subscribers are:—E. Haydon, M.B., Keybery House, Newton Abbott, surgeon; F. Hubber, 25, Haldon Road, Exeter, sanitary engineer; F. W. Locke, Rosemont, Newton Abbott, architect; E. H. Varwell, Crossways, Exton, Topsham, merchant; J. Wilkeyson, Bouverie Villa, Exeter, merchant, one share each. Private company. The number of directors is not to be less than two nor more than six. The first are E. Haydon, F. Hubber, F. W. Locke, E. H. Varwell, J. Wilkeyson, and F. P. Nichols. Qualification, £400 shares. Remuneration as fixed by the company. Registered office: 15, Bedford Circus, Exeter.

JONES COMEDY COMPANY, LTD. (127,154).—This company was registered on February 13 with a capital of £3,000 in £1 shares, to carry on the business of opera house, theatre or music hall proprietors, caterers for cinematograph and other entertainments, etc., and to adopt an agreement with Helene G. Cowen relating to the production of a play. The subscribers are: N. Reynolds, 7, Arundel Street, W.C., solicitor; I. Tofts, 1, Mostyn Road, Brixton, S.W., clerk, one share each. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Registered by Reynolds and Son, 7, Arundel Street, Strand, W.C.

AINTREE PICTURE PALACE, LTD. (127,117).—This company was registered on February 12, with a capital of £5,000 in £1 shares, to carry on the business indicated by the title. The subscribers are:

J. Wilson, 17, Stanley Street, Liverpool, manager. R. E. Ogg, 6, Hylton Avenue, Liscard, insurance broker, one share each. Private company. The subscribers are to appoint the first directors. Remuneration, £100 per annum, divided. Secretary, B. M. Hammer. Solicitors, Mawdsley and Hadfield, 9, Tulketh Street, Southport. Registered office: 9, Cook Street, Liverpool.

CENTRAL PICTURE PALACE (LIVERPOOL), LTD. (127,173).—This company was registered on February 14th with a capital of £6,300 in £6,000 preferred ordinary shares of £1 each and 6,000 deferred shares of 1s. each, to carry on the business indicated by the title, and to adopt agreements (1) with C. D. Allen, A. W. Walton, Wyatt Digby and P. A. Adams, whereby the whole of the deferred shares are to be allotted to them as fully paid, and (2) with Wyatt Digby and P. A. Adams, relating to management. The subscribers are: Wyatt Digby, 39, Piccadilly, W., managing director, one preferred ordinary share; P. A. Adams, 39, Piccadilly, W., managing director, one preferred ordinary share. Private company. The number of directors is not to be less than three nor more than six: the first are C. D. Allen, A. W. Walton, P. A. Adams and Wyatt Digby. Remuneration £50 each per annum. Solicitors; Lee, Scott and Start, 36, Kennedy Street, Manchester. Registered by Shaw and Sons, Fetter Lane, E.C.

SUTTON AND KIRKBY PICTURE PALACES COMPANY, LTD. (127,162).—This company was registered on February 13, with a capital of £5,000 in £1 shares, to carry on the business indicated by the title, and to acquire from T. Burrows and N. Bingham, certain freehold hereditaments in Outram Street, Sutton-in-Ashfield, Nottingham, referred to in a conveyance between themselves and Mary A. Clarke and any contracts for or relating to the erection of any buildings thereon, and also certain freehold hereditaments with picture hall, etc., thereon at Urban Road, East Kirkby, Notts, referred to in an agreement between the said T. Burrows and N. Bingham and W. J. Chadburn and E. A. Titley. The subscribers are:—N. Bingham, Watson Avenue, Mansfield, confectioner; T. Burrows, Blue Bell Inn, Sutton-in-Ashfield, Notts, licence victualler, one share each. Private company. The number of directors is not to be less than two nor more than five: the first are N. Bingham and T. Burrows. Qualification £500. Registered office, Outram Street, Sutton-in-Ashfield, Notts.

OLD SWAN PICTUREDROME COMPANY, LTD. (127,207).—This company was registered on February 15 with a capital of £10,000 in £1 shares, to carry on the business of cinematograph exhibitors, theatre proprietors and managers, &c., and to adopt an agreement between W. Gregg and J. McHale (for the company). The subscribers are: W. Gregg, 7, Newsham Drive, Liverpool, commission agent; A. Birchall, Spring Side, Woburn Hill, Liverpool, commission agent; J. McHale, 19, Belmont Drive, Liverpool, pawnbroker; 1 share each. Private company. The number of directors is not to be less than three nor more than five. The first are: W. Gregg, A. Birchall, and J. McHale. Qualification £500. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C. Solicitors: Edwin Berry and Co., 37, Moorfields, Liverpool.

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paper called *The Pictures*, carried on by E. Gaskill, at 13, Bread Street Hill, E.C., and to carry on the same and the business of photographers, cinematographers, picture dealers, etc. The subscribers are: E. Gaskill, 13, Bread Street Hill, E.C., printer; J. M. Elworthy, Norfolk House, Laurence Pountney Hill, E.C., incorporated accountant, one share each. Private company. The number of directors is not to be less than two nor more than five. The first are E. Gaskill (chairman), C. F. Bowden, and F. W. Jeffrey. Registered office: 13, Bread Street Hill, E.C.

OXFORD PICTURE THEATRE COMPANY, LTD. (ERITH), LTD. (127,180).—This company was registered on February 14th, with a capital of £3,000 in £1 shares, to carry on the business indicated by the title. The subscribers are: S. Cornelius, 40, Franklin Road, Gillingham, grocer, one share; E. J. Nicholls, 17, High Street, Whitstable, ironmonger, one share. Private company. The number of directors is not to be less than four nor more than seven. The first are S. Cornelius, W. T. Collar, E. A. Chell and E. J. Nicholls. Qualification; 25 shares. Registered office: Oxford Picture Theatre, High Street, Erith.

GAIETY AMUSEMENT HALL COMPANY, LTD. (127-243).—This company was registered on February 18, with a capital of £500 in £1 shares, to take over the business of cinematograph picture hall proprietors carried on by H. D. Burton and others at the Gaiety Picture Hall, King Street, North Shields, as the "Gaiety Amusement Hall Company." The subscribers are: J. W. Meadows, 45, Howard Street, North Shields, surveyor; H. D. Burton, 1, Walton Avenue, North Shields, contractor; one share each. Private company. The number of directors is not to be less than three nor more than seven; the first are H. D. Burton, J. W. Meadows, J. H. Scott, J. Ritson, W. Hedley, and J. Turner. Qualification £25. Remuneration as fixed by the company. Solicitors: R. and R. F. Kidd, North Shields. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

BEEHIVE PICTURE PALACES, LTD. (127,266).—This company was registered on February 19, with a capital of £2,500 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with J. Hallas and E. J. Hart. The subscribers are: J. Hallas, 331, Blackburn Road, Bolton, cinematograph proprietor; E. J. Hart, 4, Eckersley Road, Bolton, cinematograph proprietor; R. H. Murray, 593, St. Helen's Road, Bolton, incorporated accountant; one share each. Private company. The number of directors is not to be less than three nor more than five; the first are J. Hallas and E. J. Hart (both permanent managing directors), and W. Hallas. Qualification £250. Solicitors: Fielding and Fernihough, Bolton. Registered by Waterlow Brothers and Layton, Ltd., Birchin Lane, E.C.

KNOTTINGLEY PICTURE PALACE, LTD. (127,281).—This company was registered on February 19 with a capital of £2,000, in £1 shares, to acquire a plot of land in Aire Street, Knottingley, Yorks, or elsewhere, and to erect a picture palace or other place of entertainment thereon, and to adopt an agreement with the Milnsbridge Picture Palace Ltd., B. Braim, and C. Braim (constituting the Knottingley Picture Palace Syndicate), and with the managers of the said syndicate. The subscribers are: F. Calverley, Milnsbridge, nr. Huddersfield, rug manufacturer; W. Midgley, Scar Lane, Golcar, rug manufacturer; J. H. Laycock, Grasscroft Road, Marsh, Huddersfield, gentlemen, J. W. Hobson, Dalton, nr. Huddersfield, tobacconist—600 shares; B. Braim, Knottingley, ironmonger and carpenter, 500 shares; C. E. Braim, Knottingley, butcher, 400 shares; G. Braim, Knottingley, butcher, 300 shares. Private company. The number of directors is not to be less than three nor more than seven; the first are: F. Calverley, W. Midgley, J. H. Laycock, J. W. Hobson, B. Braim, C. E. Braim, and G. Braim. Qualification £50. Remuneration as fixed by the company. Solicitors: Owen and Bailey, solicitors, Huddersfield. Registered office: The Picture Palace, Aire Street, Knottingley.

WEST PARK STUDIO (HULL), LTD. (127,292).—This company was registered on February 19, with a capital of £1,000 in £1 shares, to carry on the business of press and cinematograph photographers, pictorial postcard and Christmas card printers and publishers, and dealers in photographic materials, etc. The subscribers are:—C. R. Pinchbeck, 86, Argyle Street, Hull, press photographer; R. Richardson, 513, Hessle Road, Hull, stationer; J. Franks, 52, Humber Street, Hull, journalist; Mrs. E. Pinchbeck, 86, Argyle Street, Hull; J. P. Appleton, 160, Marlborough Avenue, Hull, commission agent, one share each. Private company. Table "A" mainly applies. Solicitor, R. M. Alexander, Lincoln's Inn Buildings, Bowllally Lane, Hull. Registered office, 4, Collier Street, Hull.

MORTGAGES AND CHARGES.

CAPUCINES THEATRE COMPANY, LTD.—Charge on 5-8, Church Street, and 101, Shaftesbury Avenue, W., dated January 27, 1913, to secure all moneys due or to become due from the company to London County and Westminster Bank, Ltd., Hanover Square branch.

BARRASFORD, LTD.—Mortgage dated March 23, 1910, to secure £25,000, charged on land at Brighton with building thereon known as the "Hippodrome," with goodwill of business and benefit of licenses (Registered February 12, 1913, pursuant to Order of Court). Holder:—G. W. Smith, Harehills House, Cowper Street, Leeds.

MURTON EMPIRE PICTURE CO. LTD.—Mortgage on hereditaments at Murton, Durham, dated December 31, 1912, to secure all moneys due or to become due from the company to London Joint Stock Bank, Ltd., 5, Princes Street, E.C.

GARW VALLEY ROLLER SKATING AND AMUSEMENTS CO., LTD.—Mortgage charged on the Hippodrome, Pontycymmer, dated January 29, 1913, to secure £500. Holder: W. Johnson, Derri Park, Bridgend. A memorandum of satisfaction in full on January 29, 1913, of mortgage dated May 22, 1912, securing £1,000, also notified.

BEESTON PICTURE PALACE, LTD.—Deposit of deeds of freehold land in Main Street, Beeston, Notts, with picture theatre thereon, on January 29, 1913, to secure all moneys due or to become due from the company to Nottingham and Nottinghamshire Banking Co., Ltd., Thurland Street, Nottingham.

ENTERTAINMENTS (Great Harwood) LTD.—Issue on February 6, 1913, of £300 debentures, part of a series of which particulars have already been filed.

GREAT HARWOOD ELECTRIC THEATRE, LTD.—Issue on February 6, 1913, of £100 debentures, part of a series of which particulars have already been filed.

LIME STREET PICTURE HOUSE, LTD.—Mortgage, as collateral security, dated January 24, 1913 (supplemental to mortgage dated December 7, 1911, securing £7,000), charged on leasehold premises in Lime Street, and Bolton Street, Liverpool. Holders: Baroness Alice Kusel, Melbreck, Allerton, Liverpool; E. A. Kusel, Lime Street, Liverpool; and K. Kusel, 20, Castle Street, Liverpool.

DUNDEE CINEMA PALACE, LTD.—Two bonds and dispositions in security, dated February 3, 1913, to secure £2,100 and £400 respectively, ranking *pari passu* and charged on property in Dundee. Also bond and disposition in security, bearing same date, to secure £2,500, charged on same property, subject to two bonds above mentioned. Holders: (1) Mrs. G. O. Graham, 30, Springfield, Dundee; J. M. Graham, 208, Ferry Road, Dundee; and A. Pearson, 52, Seafeld Road, Dundee. (2) W. Angus, Hermonhill, Perth Road, Dundee, and W. B. Dickie, jun., Dundee; and (3) Dundee Central Property Co., Ltd.

LONDON OPERA HOUSE, LTD.—Issue on February 11, 1913, of £4,500 debentures, part of a series of which particulars have already been filed.

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pages.

ONE OF THE VITAGRAPH'S BEST.

"THE VENGEANCE OF DURAND." LENGTH 2,027 FEET. RELEASED APRIL 5.

Probably no company has turned out so many winners in succession as has the Vitagraph Company; indeed, so repeated have been their successes that one has become prone to wonder where it will all end. Is there really no finality in excellence of film production? Is the success of to-day, phenomenal as it may be, to be counted to-morrow but as failure, owing to the vast strides towards perfection which are made even in the space of but very few days? Who is there who, looking backward, could have expected the Vitagraph Company to have ever given us anything better than, for instance, "The Mills of the Gods"? Yet, glorious as was the success which that picture achieved, we venture to predict for "The Vengeance of Durand" far greater honours. There is a charm about the picture which fascinates one to such an extent that the more often one sees it the more one craves for further repetition. And for this reason alone it is just that sort of film which every exhibitor should strive for; for its pulling power is exceedingly great. We never remember to have seen a finer fire scene than that which forms the *pièce de résistance* in this picture. For stage management it has never had an equal; it is the real thing, and has a culmination which holds the onlooker spellbound. The story abounds in thrilling situations, and is, in fact, one of the strongest with which any producer has had to deal. We append a full synopsis of this magnificent subject:—

CAST :

Durand	Roger Lytton
Marion (his wife)	Julia Swayne
Beatrice (his daughter as a child))	
„ (grown up))	Edith Storey
Carl	Earle Williams
Seconds)	Harry Northrup
	J. K. Lincoln

Marion Durand is living in easy circumstances, but not very happily, with her husband. Although of a hard and morose temperament, Durand loves his wife in a brutish kind of way, but his distant, frigid manner and overbearing temper leave Marion's ardent and soulful nature in utter desolation. Several years roll by with nothing to break the dreary monotony of her empty life, except the affection for her little daughter, when she hears that her foster-brother Carl is coming to visit them. Carl has been in Paris, training as an artist, and has achieved some success. Marion is delighted to again meet the companion of her childhood, and she receives him with demonstrative affection. In his company Marion is able to throw off her abstraction, and resumes her natural animation and cheerfulness. Durand is quick to observe his wife's changed manner, and his jealous suspicions are aroused. Carl undertakes to paint Marion's portrait, while the evident pleasure the work gives both to the artist and the sitter only tend the more to stir the

passion and suspicion of the husband, who develops an intense hatred for Carl. The climax is reached when Marion radiantly leads her husband to view the completed portrait, and endeavours to get him to share her enthusiasm. Durand breaks loose in fierce rage, and he utterly destroys the canvas. Marion, aghast at the turn her husband's feelings have taken, and fearing trouble if the two men should meet, steals out into the grounds at the time Carl is expected to return, in order to warn him not to enter the house again. The suspicious husband, however, is watchful, and steals after her. On seeing their meeting, he is led by his jealousy to imagine this to be an assignation of lovers. Coming from his hiding-place, he denounces them, and insults Carl by striking him in the face. The inevitable consequences of this is a duel, for which arrangements are quickly made, and the combatants meet at early dawn at a spot near the house. Marion learns what is afoot, and decides to try and prevent the disaster of which she feels herself unwittingly and innocently to be the cause. Hurriedly leaving the house, she arrives on the scene at the moment the order to shoot is given. Carl turns and fires, when, to the horror and dismay of all, the frail form of Marion is seen to stagger and fall between the combatants. Her corpse is carried to the house, while Carl is hurried away and flees. Durand's hatred of his enemy is now bitterly intensified, and he is possessed of a burning desire for vengeance. For this he plots day and night, educating and training his daughter mainly with the idea that she may assist him to be revenged on the man who "murdered" her mother. "He must be subjected to cruel, writhing tortures of the heart and soul; must be made to suffer to the point of death. Then, and then only, shall the torture cease—for me to kill him. In instantaneous death there is no suffering." These were the thoughts of the man who schemed to take vengeance in his own hands. Ten years have passed, and Carl has become famous as an artist. Durand's daughter Beatrice has grown a beautiful and accomplished girl. Her services are now invoked by her father to aid him in the task, for which the time is now ripe. Beatrice, under a veiled identity, visits Carl's studio, and commissions him to paint her portrait, and insidiously sets to work to captivate him with her alluring artifices and fascinating beauty. Carl soon falls a victim to her wiles, and is at last induced to accompany her to her home. Impressed by the magnificence of the house, and realising her social position, he at first hesitates to enter, but, infatuated by her blandishments and stirred by the depth of his passion, he is unable to resist, and is led by her into a handsomely furnished room. It has been arranged that, after obtaining from him an avowal of his affection, she is to hand him over to her father, who is waiting his opportunity in concealment. In spite of her long training that she is to avenge her mother's untimely death, her real nature was quite unequal to

the task she had undertaken. Deeply impressed with the devotion and genuine sentiments of the artist, she is overcome with the response to those feelings which rise unbidden in her own breast, and she weakly wavers in her determination. A signal from her father recalls her to the part she has to play. She breaks loose from the embraces of the man she has lured to destruction, and with a half-stifled sob and a hysterical laugh she mockingly leaves him alone and bewildered. Humiliated by what he considers to be her caprice, Carl is still more surprised to find her place taken by his old enemy. Horror creeps through his veins as he realises the predicament into which he has been betrayed. Durand gloats over the discomfiture of his victim, and chuckles with diabolical glee at the completeness with which he supposes him to be in his power. "Were you not satisfied to rob me of my wife, that you must return like a beast to carry off my only child?" demands Durand. Carl only shudders in reply, a fixed gaze settling on his ashen countenance, and he appears to be incapable of speech or action. His brain gives way under the strain of such intense emotion. Durand continues to taunt and threaten the prey he holds in such light contempt, but draws on himself at length the pent-up fury of the deranged artist, who springs at the throat of his tormentor. Both men fight furiously, the one urged by the bitterness of his hatred, the other by the frenzy of desperation and the added strength which comes from derangement. Never relaxing their desperate grip, the two men struggle regardless of everything but the wild desire to kill. Furniture is overturned, the great lamps are dashed to the ground, plunging

the combatants in darkness, until the room is again brightened by the angry glow of conflagration. Still the desperate men fight on. Vainly the servants rush in and warn them of the danger of the burning house. A falling beam at length separates the combatants and pins Durand to the ground. Carl dazed and half suffocated staggers to the door. Meanwhile, Beatrice had fled to her room in grief and terror, with the growing realisation that she really loved the man she had led into her father's trap. Overcome with the ordeal through which she had passed, she sits and listens in horror to the sounds of the fearful conflict passing below, until the smoke and flames drive her to the balcony of her window. The fire-engine had arrived as Carl emerged from the burning building, and men ran to his assistance. Glancing round at the house of terror which he had so narrowly escaped, Carl sees the appealing figure of Beatrice on the balcony. Breaking from the strong hands that sought to restrain him, and regardless of the wrongs he had suffered, Carl dashes back into the house and rescues Beatrice. Fever and delirium keep Carl for some weeks in hospital, Beatrice ever-watchful by his bedside, but as health and strength return his mind is still unhinged, and his memory of Beatrice is only that of the temptress and betrayer. He is taken again to his studio, and the contrite Beatrice pleads with him in vain. She seats herself at the piano and sings an old song, which steals into his heart, and his reason is regained. Carl and Beatrice are united in the love they mutually have for one another, and the old hatred is buried with the unhappy man who claimed that "Vengeance is mine."

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THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films Released during February, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
All for Jim	Majestic, D		1016	1	Bob's Ill Luck	Cines, C		434	8
A Suffragette in Spite of Himself	Edison, C		600	2	Bloomer and S'out Seek a Wife	Cines, C		443	12
Animal Within, The	Flying A, D		967	1	Boss of Katy Mine	Essanay, D		939	13
Auntie is Transformed into a Pig	Lux, C		670	5	Bridal Room	Imp, D		938	13
Arab's Bride, The	Thanhouser, D		1000	15	Biter Bir, The	Pathé, C		698	5
An Elephant on their Hands	Vitagraph, Co		967	6	Basque Wedding, A	Pathé, T		481	8
As You Like It	Vitagraph, D		3115	8	Brother's Acquittal, A	R-liance, D		975	19
As the Bells Rang Out	A. B., D		457	23	Bedelia and the Newly Wed	Reliance, C		999	21
Adventuress Outwitted	Clarendon, D		715	9	Bob's Deception	Rex, D		1085	15
Adhesion	Cricks and Martin, C		410	7	Bunny at the Derby	Vitagraph, Co		577	13
At the Foot of the Scaffold	Hepworth, D		1975	9	Bay of Cattaro	Welt, T		311	23
At the Foot of the Ladder	Thanhouser, C		1000	19	Bob and the Apache	Cines, Co		604	15
Arabian Sports	Vitagraph, E		1010	15	Billy Boy	A. & C., C		484	19
Ascending Mt. Blanc	Gaumont, Sc		370	16	Beauty Spot, The	American Standard C		695	9
An Artist's Nightmare	Pathé, C		684	12	Breezy Blackpool	B. & C., T		385	27
Atala	Selig, D		1000	16	Burglar Burgled	Cosmopolitan, Co		660	13
A Glass of Goat's Milk	Clarendon, C		400	20	Bidoni as Orderly	Cines, C		817	15
Almost a Man	Essanay, Co		987	27	Bloomer Seeks a Smile	Cines, C		369	15
Alkali Ike's Motorcycle	Essanay, Co		989	27	Broncho Billy's Love Affair	Essanay, D		990	16
Alfonso and His Umbrella	Gerrard, C		340	16	Bronx Cocktail, A	Imp., C		310	16
Artist's Tragic Idyll	Gerrard, D		730	20	Beware Painting	Itala, C		450	2
Arabella and the Wizard	Lux, C		494	26	Busy Day in the Jungle	Kalem, C		670	27
Atonement	Nordisk, D		2184	9	Bravery of Dora	Lubin, D		1013	27
An Amateur Cowboy	Pathé, C		474	19	Bob's Cheque	Alter Ego, C		550	26
An Amateur Poisoner	Pathé, C		666	22	Bridge of Life	Comet, D		1950	26
Ailantho's Silkworm	Pathé, Sc		521	22	Bloomer, Wrestling Champion	Cines, C		469	22
Another Man's Wife	American Co, D		992	26	Bidoni Absent Minded	Cines, C		670	26
Alb on Docks at Port Louis	Pathe, T		333	26	Boomerang, The	Nestor, Co		977	26
Battle of Wits	Kalem, D		1005	2	Betrayed by a Kiss	Pathé, Co		665	19
Brutality	A. B., D		1009	9	Boy and the Burglars	Pathé, Co		664	19
Burglar at the Ball	Hepworth, D		575	2	Badger, The	Urbanora, N		370	19
Battle in the Virginia Hills	Kalem, D		970	9	Bobby, the Tamer	Cosmopolitan, C		595	20
Retina's Substitute	Vitagraph, Co		557	1	Biella and the Antiquities	Cosmopolitan, T		350	23
Billy's Shoes	A and C., C		765	5	Better Part	Invicta, D		1000	26
Blood Stain, The	A and C., D		980	8	Birthday Gift	Nordisk, D		2273	23
Burglar's Dilemma	A. B., D		1007	16	Billy's Pipe Dream	Vitagraph, Co		668	27
Bloomer Out of Work	Cines, C		450	1	Converts, The	A. B., D		986	2
Broken Ideal	Cines, Co		774	5	Chichester and Arundel	H. and B., T		370	2
Bullfight	Cines, A		436	5	Cruel Deception	A. and C., D		2500	1
Bronco Billy's Heart	Essanay, D		988	2	California Snipe Hunt	Kalem, C		525	9
Billy McGrath's Art Career	Essanay, Co		987	6	Capt. Ben's Yarn	Majestic, D		999	5
Blind Musician	Imp, D		528	2	Carmen of the Isles	Selig, D		937	2
Bar. K. Foreman	Lubin, D		1064	13	Country Woman In Disguise	American, Ltd., Co		675	2
By the Sea	Lubin, D		1057	16	Corfu and the District	Brockliss, T		355	8
Between Love and War	Selig, D		1004	6	Comic Film Journal, No. 5	Du kes, C		—	16
Bludsoe's Dilemma	Flying A., D		1000	1	Chaperon Gets a Ducking	Kalem, C		525	13
Brand of Cain	Ammex, D		999	22	"Conway," the Kerry Dancer	Kalem, P		140	13
Bold Story, A	Clarendon, C		600	2	Cry for Help, A	A. B., D		1000	23

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3150	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1205	16
Cupid on the Job	Majestic, Co		750	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiance's Dilema	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathé, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Dinner	Eclair, C		710	11
Crooked Path, The	Pathé, D		937	22	Gretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A	Lubin, C		165	30
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, D		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A. B., Co		397	11
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	2
Don't Pinch my Pup	Thanhouser, D		1000	5	His Father's Son	Thanhouser, D		1000	1
Dance at Silver Gulch, The	Essanay, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A. B., C		502	16	His Partner's Snare	Melies, D		1038	1
Diplomatic Lover, A	Pathé, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	19
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A	Pathé, C		1063	5	Horse Thief's Daughter	Nestor, D		975	13
Dupin's Clarinet	Urbanora, C		305	5	Hereditary Taint	Pathé, D		1324	8
Day's Outing, A	A. B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Tens Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essanay, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A	Gaumont Co		690	20	Horseshoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathé, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	22
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A. B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essanay, D		975	9
Faithful	A. B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essanay, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouser, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	11
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A. B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		465	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathé, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Collier's Escape	Selig, D		402	23
Falls of Cadyville	A & C, T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnicus Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15



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ZIGOMAR THE EEL'S SKIN	.. April 7	10 0	THE FATHER	Feb. 27*	3 1
IT'S NEVER TOO LATE TO MEND	March 31	8 0	AT THE FOOT OF THE SCAFFOLD	March 6*	3
THE DAWNING	.. 10	6 0	AT THE RISK OF HER LIFE	.. 3	5 1
THE SHAUGHRAUN	.. 31	10 0	THE STOLEN SYMPHONY	.. 10	6
ON THE STEPS OF THE THRONE	.. 6*	6 10	KINGS OF THE FOREST	.. 3	3
BILLY'S BURGLAR	.. 17	7 0	THE THREE COMRADES	.. 3	3 1
THE MEXICAN SPY	.. 17	8 0	ON THE SANTA FE TRAIL	.. at once.	3
VENGEANCE OF DURAND	.. April 14	8 0	THE MASSACRE	.. at once.	1 1
THE SECRET OF THE SAFE	.. March 6*	5 10	IN A DEN OF LIONS	.. at once.	3
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THE HOUSE OF



PRE Strong Dr

Released Thursday, March 27th, 1913.

Approximate length 859 feet.

DR. BRIDGET.

Suffering from Nervous Prosperity and Too Strong to Work, "Bridget" Takes His Case in Hand and makes a Man of Him. She is an M.D. (Doctor of Mirth) and a Sure-Cure for the Blues.



Released Saturday, March 29th, 1913.

Approximate length 948 feet.

ADAM AND EVE.

Yielding to the Voice of the Tempter, the Tempted are Driven from their Happy Estate into the Land of Unrest, Seeking Peace and Finding None.

Released Thursday, March 27th, 1913.

Approximate length 1020 feet.

THE SIGNAL OF DISTRESS

Finding herself in a Perilous position, she is Rescued by the man whom she Suspiciously Rejected. Her Dog, Jean, assists in the Rescue and the Two Lovers are Happily Re-united.

Released Saturday, March 29th, 1913.

Approximate length 567 feet.

All For a Girl.

It's Risky Undertaking to Make Love to a Fat Cook to Win the Girl You Love. You Will Agree It is Worth It When You See the Girl.

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ENT A

ma Week



Released Thursday, March 27th, 1913.
Approximate length 453 feet.

he Dandy ;
or,
Mr. Dawson
Turns the
Tables.

Released Thursday, March 27th, 1913.
Approximate length 954 feet.

he Song of the
Seashell.

of Society, a Wealthy Girl
s up Charity Work. A Young
or Falls in Love With Her.
Picture Very Prettily Tells the
est of This Charming Story.

Released Saturday, March 29th, 1913.

Approximate length 994 feet.

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A Young Indian Girl Proves the Sincerity of her Affections by the
Rescue of the Man she Loves and by her Self-Sacrifice. A Picture
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IF THEY ARE NOT UNDER THE CONTROL OF THE SHOWMAN-RENTER.

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
King the Detective and the Smugglers	Imp.	D	939	3	Mother's Portrait	Ambrosio	D	914	27
Kullen	Nordisk	T	443	23	Mary of the Briarwood Dell	Barker	D	1179	16
Lieut. Daring and the Photographing Pigeon B. & C. D.			1245	2	Microscopic Animalcula	Eclair	Sc	410	20
Lucky Fall, A.	Lubin	D	1003	9	Model for St. John	Vitagraph	D	898	27
Locked Out	Lubin	C	397	9	New York Hat, The	A.B.	D	998	2
Love and War	Majestic	D	985	5	New Zealand Flax Industry	Empire	I	461	6
Legend of Lost Arrow	Selig	D	505	2	New Zealand Ferns and Waterfalls	Special	T	215	6
Love of Lady Irma	A.B.	D	988	13	Never Again	A.B.	Co	590	16
Linked Together	Edison	Co.	500	8	Non-commissioned Officer	Edison	D	1000	5
Lace Makers' Romance	Gaumont	Co.	1320		"Nam Gioa," or Festival of Heaven	Pathe	T	445	1
Lie not unto your Wife	Imp.	Co.	570	6	Night Birds	Pathe	N	334	1
Leah the Forsaken	Imp.	D	2421	6	Naples	Cines	T	251	8
Lamprey Fishing	New Agency	E	367	9	Null of the Lampas	Flying A.	D	1000	8
Lost Inheritance	Selig	D	983	2	Norwich	A. & B.	T	410	23
Love and Craftiness	Brockliss	C	450	5	Nora the Cook	Lubin	C	689	23
Law of the West	Cosmopolitan	D	2500	6	Nick Winter and the Ace of Clubs	Pathe	D	1003	15
Law of God	Flying A.	D	1012	0	Now the Sun Sets	Eclair	S	430	6
Lady Doctor, The	Gaumont	Co.	670	5	Never Failing Remedy	Gerrard	C	370	9
Love Token, The	Lubin	D	1008	22	New York's Fire Fighters	Powers (1912)	T	262	26
Love Laughs at Locksmiths	Pathé	C	533	2	Old Songs and Old Memories	Selig	D	872	9
Life for a Life	Cines	D	2322	15	On the Coast of the Adriatic	Welt	T	298	16
Latest Additions to U.S.A. Navy	Edison	E	609	22	On the Mountain of St. Gothard (Series II) ..	Gaumont	T	300	6
Love and a Burglar	Hepworth	C	650	20	Old Sweetheart. The	Imp.	D	935	9
Luck's Out	Nordisk	C	771	16	Official Appointment	Vitagraph	D	787	13
Lodging for the Night	Pathé	Co	378	12	Out of the Shadows	Vitagraph	D	1010	15
Looking for a Job	Pathé	C	552	15	Old Reporter, The	Edison	D	1000	22
Lessons in Courtship	Vitagraph	Co	462	22	On the Mountain of St. Gothard (Series III) ..	Gaumont	T	315	13
Life Regained	Brockliss	D	2925	26	Old Doll Maker	Invicta	D	1000	12
Legal Murder	Eclair	D	2355	9	Obsession, The	Melies	D	1020	22
Loneliness of Neglect	Flying A.	D	1000	22	On the Steps of the Throne	Pasquali	D	3350	23
Lighting of Love's Way	Invicta	D	1010	22	On the Line of Peril	Vitagraph	D	1013	20
Lady Leone	Invicta	D	1470	22	Oh, My Aunt!	Cricks & Martin	C	720	22
Leopold, the Leopard	Lux	C	688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha	T	350	22	(Series IV.)	Gaumont	T	335	23
Lily's Day	Eclair	Co	510	20	One Hundred Franc Gold Piece	Itala	Co	435	16
Lord Browning and Cinderella	Vitagraph	Co	1017	27	Old Prospector	Nestor	D	977	22
Lost in the Sea	Eclair	D	2375	27	Orphan, The	Pathé	D	1966	22
Monastery of Piedra Aragon	Cabot	T	384	6	Old Organist	Rex	D	980	27
Mifanwy, a Tragedy	Hepworth	D	675	6	Pink Corset, The	Ambrosio	Co	790	2
Mayor from Ireland	Kalem	D	1015	9	Preparing the Den	A.B.	C	496	13
Merchant of Venice	Thanhouser	D	2000	8	Pimple's Eggs-traordinary Story	Cosmopolitan	C	295	2
Mouth of the Adour	Gaumont	T	240	2	Prince Arthur	Cosmopolitan	D	910	2
Mountebank's Daughter	Lubin	D	1003	16	Polidor's Perfume	Pasquali	C	535	2
May and December	Pathé	D	1238	1	Pickles	Pathe Frères	C	305	1
Mickey's Pal	A. & C.	D	1025	15	Penitent, The	Essanay	D	786	13
My Hero	A. B.	D	1007	20	Pulque Pete and the Opera Troupe	Kalem	C	455	20
Marvellous Valley of Lerio	Cosmopolitan	T	350	6	Palmetto Hat Industry	Lubin	I	345	20
Mr. Hubby's Wife	Essanay	Co	980	9	Percy the Bandit	Nestor	Co	957	12
Mummy and the Cowpuncher	Kalem	C	500	23	Prospector and the Indian	Pathe	D	725	5
Mayor's Crusade	Kalem	D	985	23	Poverty's Thrill	Pathe	D	1948	8
Medicine of the Future	Lux	C	410	8	Pimple as Cinema Actor	Cosmopolitan	C	495	9
Mother's Strategy, A	Lubin	D	1014	20	Power of Love	Flying A.	D	1000	15
Moth and the Flame	Melies	D	1020	15	Passing Cloud, A.	Gaumont	Co	800	13
Masquerader, The	Pathe	C	461	8	Problems of Aviation	Gaumont	Sc	266	16
Maros, The	Pathe	P	502	8	Playtime in Old Japan	Pathe	E	353	15
Mike's Brainstorm	Selig	C	920	13	Plan that Failed, The	Powers	Co	775	15
Man Amongst Men	Selig	D	1000	13	Polidor as an Orderly Soldier	Pasquali	C	555	16
Mamma's Glove	Urbanora	D	765	5	Poet and Peasant	Vitagraph	D	1013	20
Modern Atlanta	Vitagraph	Co	1010	13	Pimple as a Ballet Dancer	Cosmopolitan	C	230	16
Merryriddle and the Statue	Ambrosio	C	433	20	Peninsula of Sorrento	Cines	T	273	22
Mother's Day Out	Clarendon	C	340	23	Pat Clancey's Adventure	Edison	D	1000	26
Mannequin, The	Elite	D	1859	9	Prodigal Son	Gerrard	D	2665	8
Miss Nelly's Marriage	Gaumont	Co	820	13	Pineapple Culture	Gaumont	I	350	20
Mother-in-Law must Marry	Itala	Co	590	2	Prodigal's Return	Hepworth	D	875	27
Mountain Tragedy	Kalem	D	1000	27	Pass It On	Hepworth	Co	550	27
Matrimonial Breeze	Pathé	C	349	15	Piccaninnies and the Water Melons	Imp.	C	931	27
Michael McShan	Vitagraph	Co	695	20	Polidor, A Ladies' Protector	Pasquali	C	505	27
Mystery of the Astorian Crown					Price of a Misdeed	Urbanora	D	2080	24
Prince	Cricks & Martin	D	765	20	Queen for a Day	Edison	D	1000	8
Merry Widows	Elite	Co	893	13	Question of the Hair	Selig	Co	604	23
Mathilde	Eclair	D	3250	13	Redeemed Reputation	Ammex	D	1012	8
Mystery Man and His Box	Gerrard	Tk	475	13	Romance of the Rails	Edison	D	1000	1
Mind Reading Extraordinary	Gerrard	C	330	23	Real Thing, The	Hepworth	Co	550	2
Magic Goldfish	Pathé	Tk	800	19	Rescue, Care and Education of Blind Babies ..	Edison	T	1000	5
Market in Kabylia	Pathé	T	319	19	Race with Time	Kalem	D	825	16
Mantle of Red Evans	Selig	D	1005	23	Ranch Mates	Lubin	D	1060	13
Miss Aubry's Love Affair	Selig	D	1002	27	Rangers Girls	Melies	D	1033	8

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	6
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	2	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A	A.B., C		999	6	Twisted Trial, The	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathe, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Tuning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on the Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathe, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathe, C		472	22
Saving the Innocents	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathe, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathe, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nester, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	6
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	A. American, Ltd., D		645	27	Woman of Impulse, A	Pathe, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wiffles at the Front	Pathe, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochin China	Pathe, E		337	15
Toymaker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathe, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
Trails of Faith	Reliance, D		999	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	11	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Frisicot fight a Duel	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathe, C		499	22
Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

THE CINEMA FILM REGISTER.

Films to be Released during March, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Bridge of Sighs	Pathe, C		326	22
Affair of an Egg	A. B., Co		305	13	Betrayed to the Turks	Savara, D		1950	26
Adventure in the Autumn Wood	A. B., D		1007	16	Crackman's Daughter	Cricks and Martin, D		1665	6
Alfred Harding's Wooing	Barker, Co		740	6	Cat's Paw	Essanay, D		994	9
Ape's Devotion	Clarendon, D		870	2	Careful Nursing	Rex D		889	13
Artful Artists	Gerrard, C		330	2	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
Artist's Romance	Lubin, D		795	13	Cabby's Nightmare	Gaumont, C		495	9
Aquatic Elephants	Vitagraph, A		266	1	Case of Smallpox	Imp., C		429	2
Artist's Hoax, The	B. & C., Co		510	30	Castaway, The	Pathe, D		547	8
Annie Crawls Upstairs	Edison, D		1000	19	Critic, The	Ambrosio, D		1800	13
Awakening, The	Flying A, D		983	15	Captain's Dilemma, The	Cosmopolitan, Co		750	6
Absent Minded Valet	Vitagraph, Co		1017	20	Cyrenacia	Cosmopolitan, T		300	9
Awakening of Bianca	Vitagraph, D		1007	22	Cheap Housing Problem, The	Gaumont, I		230	13
Alkali Ike in Jayville	Essanay, Co		992	27	Collar Stud, The	Gaumont, Co		1025	13
Apartments No. 13	Invicta, Co		1000	19	Court Intrigue, A	Nordisk, D		2834	9
Asbestos Quarry in America	Pathe, I		359	22	Cormorant, The	Pathe, N		548	12
Adam and Eve	Vitagraph, D		948	29	Curio Hunters	Vitagraph, Co		807	22
All for a Girl	Vitagraph, Co		567	29	Caucasian Bride	Elite Sales, D		550	23
Bill Bogg's Windfall	A. B., C		609	2	Cupid's Window	Gaumont, Co		935	20
Business Buccaneer, A	Kalem, D		1010	2	Casablanca	Gaumont, T		430	20
Brave Old Bill	Kalem, C		350	2	Consequences, The	Invicta, D		1000	22
Buster and the Cannibals	Lubin, C		737	2	Cranberry Industry	Imp, I		358	16
Best Man Wins	A. B., C		456	9	Collaborators, The	Powers (1912), Co		695	22
Blind Cattle King	Lubin, D		1059	9	Carrier Pigeon, The	Pathe, N		612	19
Babble Shooting	B. & C., Sp		259	13	Curious Family, The	Selig, C		514	27
Baja	Cines, T		698	1	Don Caesar de Bazan	Reliance, D		2000	1
Bloomer's Troubles	Cines, C		438	1	Dick and Daisy	Majestic Co.		985	8
Bidoni Hard Up	Cines, C		999	5	Despised Present	Gaumont, Co		1185	2
Billy Mixes with his Relations	Essanay, Co		986	13	Detective Dickson	Lux, D		2090	5
Blackened Hills	Flying A, D		994	1	Defeated	Milano, D		1809	12
Bolted Doors	Gaumont, D		1250	2	Darktown Duel	Vitagraph, Co		197	6
Book, The	Hepworth, D		1200	6	Day at an Infant Asylum	Imp., T		276	6
Blackfoots Conspiracy	Invicta, D		1020	5	Dangerous Wager	Kalem, D		1013	20
Beach Combers	Melies, D		986	15	Delphin Catching	Pathe, T		372	8
Brother and the Bat	Reliance, D		900	15	Dormouse, The	Cosmopolitan, N		270	13
Bobby and the Bow-wow	Pathe, Co		574	1	Dupin Loses His Wife	Urbanora, C		375	19
Broken Oaths	Solax, D		984	15	Dr. Bridget	Vitagraph, Co		859	29
Billy's Burglar	Vitagraph, D		1722	8	Dandy, The	Vitagraph, Co		453	29
Bite of a Snake	A. B., Co		562	20	Defective Detective, The	Hepworth, Co		575	16
Business as Usual	Clarendon, C		455	16	Desperate Chance, A	Kalem, D		978	30
Bloomer Hurries Up	Cines, C		542	8	Dora Thorne	Thanhouse, D		1000	29
Beauty Spots on the River Nebi	Cines, T		284	8	Exchanged Labels	Imp, C		456	13
Blow for Blow	Cines, D		2400	12	Employers Liability	Nestor, D		950	1
Bidoni Obstinate	Cines, C		1184	12	Eavesdroppers	Vitagraph, Co		498	6
Broncho Billy's Promise	Essanay, D		989	2	Everybody's Doing It	Cosmopolitan, C		305	2
Bad Stroke of Business	Gaumont, C		565	6	Emperor's Kiss, The	Pathe, D		1072	5
Breton Scenery	Gaumont, T		365	6	Escape of the White Glove Gang	Gaumont, D		2590	23
Back from the Dead	Gaumont, D		2380	9	Emperor's Crime, The	Pathe, D		1668	19
Baker and the Sweep	Lux, C		290	12	Familiar Sights in Geyserland	Empire, T		420	0
Buck's Romance	Selig, Co		1017	13	Freda's Photo	Clarendon, D		1025	0
Beyond the Polar Circle	Urbanora, T		355	5	Fooled Their Wives	Lubin, C		516	16
Beauti ul Dalmatia	Welt, T		315	20	Feet That Speak	Lux, Co		380	5
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	Fatty, The Bad Boy	Pathe, C		512	1
Camprodor	Cabot, T		381	9	Friends of Birds	Pathe, Sc		360	1
Blood-Stained Pearl, The	Cosmopolitan, D		875	9	From the Depths	Cricks and Martin, D		1145	13
Bloomer and His Cousins	Cines, C		394	15	First Settler's Story	Edison, D		1000	15
Between Sky and Sea	Cines, D		622	19	Fraud that Failed	Flying A, D		995	5
Broncho Billy and the Maid	Essanay, D		992	16	For Two Pins	Gaumont, Co		925	9
Bobby's Holidays	Gaumont, C		620	16	Flag of Freedom	Kalem, D		1033	23
Broken Doll, The	Gerrard, D		2220	9	From Nice to Monte Carlo	Lux, T		300	8
Boomerang, The	Kalem, D		1038	30	Fate of a Poet	Elite, D		1290	20
By Boat to Christiana	Nordisk, T		335	16	Forest Rose	Thanhouse, D		2000	22
Bag of Mystery, A	Pathe, C		271	15	Forgiveness	American Standard, D		1035	
Boniface's Harem	Brockliss, C		491	19	Flesh and Blood	A. & C., D		2018	22
Broken Life, A	Cricks and Martin, D		1100	27	Fairy Bottle	Cricks and Martin, Tk		810	20
Broncho Billy and the Outlaw's Mother	Essanay, D		995	23	Fatal Fight	Cosmopolitan, D		1890	16
Betty's Bandit	Nestor, D		975	22	For Her	Edison, D		1000	20

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Foolishness between Celibacy and Matrimony.....	Itala, C		460	9	Illumination, The.....	Vitagraph, D		1063	20
Fatal Recognition.....	Elite Sales, D		628	20	Indian Justice.....	Lux, D		710	22
Four-Footed Hero.....	Invicta, D		2000	20	John Arthur's Test.....	Lubin, D		1031	2
From the Western Land.....	Pathe, D		1185	10	Joe's Reward.....	Reliance, D		995	8
Forest Fire, A.....	Edison, I		1000	19	Johnnie Goes Ducking.....	Kalem, C		365	13
Freel as a Soldier.....	Nordisk, C		712	16	Just out of College.....	Lubin, D		840	16
Foolishness of Oliver, The.....	Invicta, D		1010	15	Jack's Lucky Comet.....	Pathe, C		831	1
Flight into Egypt, A.....	Pathe, D		2389	12	Jungle Pictures in Cochín-China.....	Pathe, T		479	1
Forest Adventure, A.....	Pathe, D		629	12	Jealous Wife, A.....	Pathe, D		947	8
From Passau to Vienna.....	Welt, T		345	27	Japanese Idyll.....	Rex, D		896	6
Funnicus Treasure.....	Eclair, C		465	30	Jimmy.....	Essanay, D		993	27
God Within, The.....	A.B., D		1010	2	John Sterling, Alderman.....	Imp., D		1874	20
Girl and the Gambler.....	Lubin, D		1015	6	Judgment of the Sea.....	Melies, D		1026	22
Gold is not All.....	A.B., D		996	13	Jimmy and Jacko.....	Pathe, P		576	22
Glimpses of the Thames in Flood.....	Hepworth, T		375	6	Jim Loses His Wife.....	Pathe, C		491	12
Game of Lawn Tennis.....	Milano Co		266	13	Kissing Kate.....	A.B., Co		450	23
Good Stuff.....	Powers C		935	1	King Cotton.....	Kalem, I		423	23
Galley Slave's Romance.....	Rex, D		945	15	Kneitons, The.....	Pathé, P		343	8
Girl of the Mountains.....	Selig, D		1006	2	Kentucky Feud.....	Rex, D		1000	27
Guisepe's Good Fortune.....	Essanay, Co		195	6	Kid, The.....	A.B., D		989	27
George Barnwell.....	Hepworth, D		2900	13	Keeping Up Appearances.....	Lubin, Co		1015	30
Grandfather.....	Kalem, D		1003	20	Lewes and Bosham.....	H. and B., T		363	6
Guiding Light.....	Lubin, D		1940	30	Lady's Hairdresser.....	Ambrosio, C		890	2
God of Gold.....	Selig, D		1016	9	Love and the Law.....	"Flying A," D		1000	1
Golden Rod.....	Powers, I, D		670	15	Legend of Godfrey de Buillon.....	Gerrard, D		1000	2
Great Bullion Robbery.....	Eclair, D		2100	30	Literature and Love.....	Lubin, D		1013	13
Gonthran and his Accomplice.....	Eclair, C		770	6	Leopard and the Burglars.....	Lux, C		460	1
Greater Love, The.....	Rex, D		770	6	Lust for Gold.....	Pathé, D		1114	1
Greater Wealth.....	Selig, D		1085	23	Love of Long Ago.....	Thanhouser, D		1000	15
His Cook Lady.....	Majestic, C		558	1	Love versus Pride.....	Clarendon, D		885	23
Highbrow Punchers.....	Ammex, D		988	8	Love and the Varsity.....	Clarendon, C		660	30
Hope.....	Edison, D		1020	1	Love and a Lemon.....	Nestor, Co		960	12
How Grandfather Clocks are Made.....	Geem, I		416	9	Love through a Lens.....	Essanay, Co		989	16
Hazel Kirk.....	Majestic, D		2000	5	Lidless Eyes, The.....	Gaumont, D		1085	16
High Cost of Reduction.....	A.B., C		565	16	Lakes of Salzburg.....	Gaumont, Sc		295	16
He Swore Off Smoking.....	Edison, C		525	5	Life in Old Japan.....	Pathe, I		364	16
High Explosives.....	Edison, I		325	5	Losing his Temper.....	Pathe, C		345	12
Harnessing a Mountain Stream.....	Edison, T		400	8	Little Jack O'Connor.....	Pathe, D		900	12
Hearts and Skirts.....	Nestor, Co		975	5	Little Organ Player of San Juan.....	Selig, D		1030	16
Her Ambition.....	Powers (1912) D		935	5	Last of her Tribe.....	Selig, D		1015	20
His Double.....	Solax, Co		942	12	Love's Deception.....	Eclair, Co		645	6
His Nemesis.....	Cosmopolitan, D		1050	2	Lady Clare.....	Edison, D		1000	26
His Mother's Hope.....	Edison, D		1000	12	Love among the Geysers.....	Edison, Co		1000	29
His Birthday Jacket.....	Essanay, Co		996	2	Law in their own Hand.....	Hepworth, C		550	23
Husband's Broom.....	Brocliss, C		358	22	Little Willie and the Bellows.....	Hepworth, C		475	27
Hero of the Mountains.....	Elite Sales, D		2930	13	Long Wait, A.....	Pathe, C		510	19
High Jinks.....	Elite Sales, Co		1176	13	Liberty Hall.....	Pathe, C		372	22
Heiress, The.....	Essanay, Co		998	23	Lost Heir, The.....	Pathe, D		885	22
How they got the Vote.....	Edison, Tk		625	26	Loyal Deserter.....	Selig, D		1024	23
Her friend the Doctor.....	Nestor, Co		950	20	Mexican Spy, The.....	Lubin, D		2044	9
Hemp Industry in New Zealand.....	Pathe, I		547	19	Muggy Becomes a Hero.....	A.B., Co		703	6
Hidden Letter, The.....	Pathe Co		703	19	Mail Clerk's Temptation.....	Thanhouser, D		1000	8
Hero of the Mountains.....	Elite Sales, D		2930	13	Marie Louise.....	Cines, D		698	1
How a Horseshoe Upset a Happy Family.....	Edison, C		475	22	Mission of a Bullet.....	Kalem, D		988	16
His Old-Fashioned Mother.....	Flying A, D		658	15	Manicurist and the Mutt.....	Kalem, C		773	16
Hero's Reward, A.....	Kalem, Co		578	27	Making a Baseball Bug.....	Lubin, C		322	13
House in the Woods, The.....	Lubin, D		1018	27	Miss Taqu of Tokio.....	Thanhouser, D		1000	15
Her Heart's Desire.....	Pathe, D		919	12	Manufacture of Embroidered Tapestry.....	Gaumont, I		395	6
Harbour Island.....	Selig, D		1008	20	Making a Mess of it.....	Pathe, C		498	5
How the Duke of Leisure reached His Winter Home.....	Selig, C		503	20	Mrs. Jefferson's Robber.....	Pathe, D		1016	8
Happy Sequel, A.....	Eclair, D		830	30	Millionaire Vagabonds.....	Selig, Co		1020	9
Hardest Way, The.....	Eclair, D		960	23	Mary's Goat.....	Thanhouser, D		495	22
In a Garden.....	Thanhouser, D		1000	5	Mystery of the Elk City Bank.....	Urbanora, D		1770	5
In Montenegro.....	Ambrosio, T		400	2	Misappropriated Turkey, A.....	A.B., D		1008	30
In Belaa-El Djerid.....	Gaumont, D		360	2	Mystery of a Secret Passage American Film Releases, D			1035	6
Insurance Agent.....	Lubin, D		1008	16	Man v. Bear.....	Elite Sales, Sp		260	6
Isaac as a Broker's Man.....	Cricks & Martin, C		610	15	Misplaced Kindness.....	Gaumont, C		900	23
It Happened Thus.....	Invicta, D		1010	8	Mother's Awakening, A.....	Rex, D		945	22
In Old Town.....	Majestic, Co		905	22	Mirth and Mystery.....	Urbanora, Tk		445	19
Island of Java.....	Pathe, T		361	5	Mystic Moonstone, The.....	Cricks and Martin, C		365	22
In the Flat Above.....	Vitagraph, Co		839	13	Miner's Request, The.....	Essanay, D		992	20
Ink and Co.....	Cosmopolitan, C		320	9	Miss Simpton's Jewels.....	Lux, D		595	15
It's Never too Late to Mend.....	Edison, D		2000	22	Motor Boat Party, A.....	Lubin, Co		233	27
Indian Outcast, An.....	Invicta, D		1010	15	Miser, The.....	Lubin, D		1010	27
I O U Ten Dollars.....	Nestor, Co		905	19	Mended Happiness.....	Pathe, D		994	12
Internal Dance, The.....	Royal Film Agency, D		2910	9					

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Title	Maker.	Descript.	Length.	Date.	Title	Maker.	Descript.	Length.	Date.
Maternity	Pathe, D		2397	22	Quality of Nobility, The.....	Pathe, D		2639	
Miss Robinson Crusoe	Thanhouser, D		1210	29	Queen of Spades	Cines, D		2066	5
Mrs. Lirriper's Legacy	Vitagraph, D		1013	20	Question of Hair	A. & C., Co		994	19
Noble Profession.....	Edison, I		1000	1	Question of Corpulence, TA.....	Gaumont, Co		970	16
New Zealand River Scenery.....	Empire, T		283	13	Rochester	H. & B. T		255	2
New Squire	Edison, D		1000	8	Ramble through the Zoo.....	Welt, A		567	9
Near-Sighted Cupid.....	Selig, Co		952	6	Reward for Broncho Billy.....	Essanay, D		986	13
No Place for a Minister's Son	Edison, Co		700	12	Ranger and his Horse	Selig, D		1010	6
None but the Brave	Imp., Co		993	6	Ring and a Spanish Grandee.....	Thanhouser, Co		1000	12
New Film Actor, The	Nordisk, C		574	2	Romance of the Western Hills	A.B., D		1008	20
Northland Winter	Svea, T		360	23	Red Man's Love.....	Invicta, D		1010	12
Natoosa	Vitagraph, D		994	29	Rose Among Thorns.....	Pathe, D		1948	5
Oyster Fishery at Whitstable	B & C, I		600	6	Raising Barley in Japan.....	Selig, I		315	9
Once Was Enough.....	Lubin, Co		658	6	Rival Adventurers	Cines, D		1793	15
Ostrich Farming	B & C, I		483	15	Rid me of Fancy.....	Cines, Co		939	19
Our Children's Zoo	Cricks and Martin, A		295	8	River Scenes in Lower Normandy.....	Gaumont, Sc		210	13
On Donovan's Division	Edison, D		1000	5	Ragtime Mad	Hepworth, C		500	20
On the Mountains of St. Gothard.....	Gaumont, T		380	2	Red Sweeney's Mistake	Kalem, D		973	27
Officer 174.....	Imp.				Red Stain, The.....	Pathe, D		871	12
Old Fashioned Elopement	Edison, Co		1000	15	Rodinc's Ride	Selig, D		1003	16
On the Mountains of St. Gothard.					Re-Incarnation of Karmar	Vitagraph, D		1886	22
Series VI.	Gaumont, T		350	9	Rodolfi Goes Back to the Land.....	Ambrosio, Co		1500	10
Old Oaken Basket	Lubin, D		1017	20	Rose of Mexico	Flying A, D		990	22
On the Threshold.....	Lubin, D		1013	23	Rearing Greyhounds	Gaumont, I		355	20
Old Love Letter	Majestic, D		995	19	Ride for Life, A.....	Invicta, D		998	26
Opitsah	Selig, D		1017	13	Rough Ride with Nitro-Glycerine	Selig, D		1014	27
O'Hara, Squatter and Philosopher					Red Devils, The	Urbanora, D		995	19
	Vitagraph, Co		997	13	Shaughraun	Kalem, D		3075	16
Omens of the Mesa.....	Vitagraph, D		987	15	Six Cylinder Elopement	Thanhouser, Co		1000	1
Old Story With a New Ending, An ..	A.B., Co		520	30	Secret Marriage.....	Pathé, D		2518	1
On the Austro-Servian Border.....	Ambrosio, T		304	13	Southampton and Nettley Abbey.....	B. and C., T		492	16
Old Appointment, An.....	Edison, D		500	29	Surprise Packet	Cric's and Martin, C		535	1
Oh! That Mouse.....	Itala, C		675	9	Sheriff's Inheritance.....	Essanay, D		992	9
Opening of a Flower	Pathe, E		359	22	Strange Case.....	Imp, D		954	13
Our Faithful Dumb Friends	B. & C., A		390	27	Spanish Pyranees.....	Pathé, T		363	1
Office Boy's Birthday, The	Edison, Co		600	19	Study in Diplomacy.....	Pathé, D		2469	8
Old Dutchman's Quarrel, The	Gerrard, D		900	16	Servant Problem	Vitagraph, Co		889	6
Only a Little Drop of Water	Lux, C		335	19	St. Gothard, Road of the Alps	Welt, T		355	16
On the Danger Line	Powers, 1912, D		990	19	Story of an Overcoat	Ambrosio, C		660	9
Power of Silence.....	Lubin, D		1936	2	She Never Knew	Cines, D		1066	12
Peace Offering	Kalem, D		503	6	Some Rare Specimens	Edison, Z		1000	12
Price of Deception.....	Barker, D		1070	2	Sunday Afternoon in Rural England	Edi on, T		300	01
Proposal under Difficulties.....	Edison, Co		990	8	Seige of Mafeking.....	Empire, T		338	23
Postman, The	Imp, Co		302	9	Sawmill Hazard	Kalem, D		1018	23
Peter's Pledge	Lubin, D		1018	16	Sealed Envelope	Powers, 1912, D		940	12
Paralytic, The	Solax, D		1000	8	Sammy Orpheus	Selig, Co		1034	13
Professor and the Lady	Vitagraph, Co		738	1	Six o'clock.....	Vitagraph, D		1017	13
Pirate Gold.....	A B, D		1008	23	Susie to Susanne	Vitagraph, Co		1017	13
Pixen Pete.....	Lubin, C		726	20	Strange Life in Earth and Water ..	Flying A, N		400	19
Pat Wishes to Economise	Lux, C		396	8	Silver Plated Gun	Flying A, D		976	22
Prisoner's Story	Melies, D		1031	8	Stronger Man, The	Pathe, D		661	19
Polidor's High Hat.....	Pasquali, C		515	6	Scrap of Paper.....	Pathe, D		1027	22
Percy's Express Delivery.....	Urbanora, C		310	5	Steak and Onions.....	Selig, C		517	27
Pescara	Cines, T		349	15	Song of the Sea Shell	Vitagraph, D		954	27
Pedrables to Valuedrena.....	Gelebert, T		503	30	Signal of Distress	Vitagraph, D		1020	27
'Possum Hunt, The	Kalem, I		383	30	Strong Man's Love, A	Clarendon, D		2095	30
Price of Jealousy, The	Lubin, D		1030	30	Set of Magic Teeth, The	Gerrard, C		310	16
Pat as a Bird Fancier	Lux, C		525	15	Salisbury and Stonehenge	H & B., T		354	27
Patsy's Mistake	Nestor, Co		910	15	She Must Elope	Lubin, C		697	30
Polidor's Gift	Pasquali, C		515	13	Shocking her future Mother-in-Law	Majestic, Co		1010	26
Pair of Boots, A	Selig, C		572	20	Sacrifice, The.....	Nordisk, D		2772	16
Prisoner of War	Ambrosio, D		1850	20	Sauce for the Goose.....	Pathe, Co		798	12
Pat's Busy Day	Lux, Tk		495	22	Scoop, The	Vitagraph, Co		1017	20
President Taft's Home	Powers (1912), T		290	22	Two Runaways	Kalem, D		1000	2
Polidor Suffers from Hydrophobia	Pasquali, C		495	20	Twilight of Her Life	Lub D		1015	2

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Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Three Musketeers, The	Aquila, D		1549	9	Usurer, The	Kalem D		1000	13
Three Friends	A.B., D		1010	9	Unusual Honeymoon	Vitagraph, Co		745	1
Telephone Girl and the Lady	A.B., D		1010	6	Uncle and the Cook	Pathe, C		508	5
Traffic in London	B. and C., E		666	9	Valley of the Maggia	Welt, T		367	2
Totville Eye, The	Edison Co		1000	1	Village Blacksmith	Lubin, D		1014	6
Treacherous Shot	Kalem, D		1005	6	Virgin of the Fire	Reliance, D		990	5
Timely Rescue	Lubin, D		1003	9	Vintage of Fate	Selig, D		1000	6
Treasure Trove	Thanhouser, D		1000	1	Virtue of Rags	Essanay, D		994	6
Tender-Hearted Boy	A.B., D		1008	13	Voice of Conscience	Thanhouser, D		1000	19
Tweedledum and Frisicot Fight a Wager ..	Ambrosio, C		687	2	Valley of Ardagrie	Gaumont, T		265	23
Tailor's Revenge	Hepworth, C		450	2	Wedding March	Rex, D		1000	1
Trapper Bill	Invicta, D		1950	1	When Joey was on Time	Edison, D		500	5
Temptress, The	Pathé, D		765	1	Why Lightwad Tips	Kalem, C		495	9
Timid May	Vitagraph, Co		800	8	Was Mabel Cured?	Invicta, Co		1000	1
Truth Will Out	Ambrosio, D		2260	6	Wives of Jamestown	Kalem, D		1823	23
Tweedledum Wants to Marry	Ambrosio, C		590	9	Winning of Helen	Majestic, D		995	12
Tear not Shed in Vain	Cines D		664	8	When Helen was Elected	Selig, Co		1007	2
Trail of Cards	Flying A, D		992	5	When a Count Counted	Thanhouser, Co		1000	12
Their Masterpiece	Flying A, D		992	8	Wood-Violet, The	Vitagraph, D		925	6
Tongueless Man	Invicta, D		1000	5	Whitstable-on-Sea	B. and C., T		314	20
Tribal Law	Invicta, D		1950	8	Winter Sports in St. Moritz	B. and C., I		316	23
Two Women	Powers, 1912, D		950	8	What's in a Name	Lubin, C		346	23
Tombs of the Former Emperors of Annam ..	Pathe, T		429	5	Woman's Right, A	Nordisk, D		1920	2
Trip up the River Seine	Pathe, T		499	8	When Old Friends Meet	Nestor, D		965	12
Two Little Scapegraces	Pathe, C		537	8	Woman Hater, The	Pathé, Co		778	5
Two Shipowners, The	J. Brockliss, D		1834	5	Water Spider, The	Pathé, Sc		492	8
Turkish Spy, The	Skandinavia, D		2495	8	Wild Pat	Vitagraph, D		892	15
Through the Suez Canal	Svea, T		336	6	Won by a Child	Cricks and Martin, D		735	20
Taking Care of Baby	Thanhouser, D		525	19	When Soul Meets Soul	Essanay, D		994	20
Three Girls and a Man	Vitagraph, Co		501	15	With the Best Intentions	Gerrard, Co		230	16
Toll of the Sea, The	Invicta, D		1000	12	Woman's Honour, A	Gerrard, D		2400	15
Trapped by Fire	Invicta, D		1000	19	We are but Little Children ..				
Travels in Hungary	Prieur and Co, T		345	15	Weak	Hepworth, D		925	20
Trio Hamelins	Pathé, I		366	12	What Katie Did	Edison, D		1000	20
Talisman, The	Pathé, D		1541	12	Where Destiny Guides	Flying A, D		976	19
Turned Adrift	Royal Film Agency, D		2756	2	When Cupid Runs Wild	Imp, Co		949	16
Tweedledum's Mother-in-Law	Ambrosio, C		345	16	When the Stormy Winds do Blow ..	Lux, C		530	26
Turn	Cosmopolitan, T		340	16	Weaker Vessel, The	Pathe, D		2584	29
Two Little Pals	Hepworth, D		1050	27	Yvonne, the Foreign Spy	Imp., D		975	2
Tigris	Itala, D		3600	16	Yosemite National Park	Edison, T		375	21
Tempest on the West Coast of Jutland ..	Skandinavia, T		285	26	Zara	Ambrosio, T		350	16
Unworthy Son	Melies, D		1026	1	"Zigomar, The Eel's Skin"	Eclair, D		3265	23

Films to be Released during April, 1913.

Brothers	A.B., D	1008	3	Missing Jewels	Lubin, C	781	6
Brooms and Shovels	Eclair, Co	815	3	Masher Cop	A.B., C	479	3
Cross your Heart	Thanhouser, D	1000	2	Nurse at Mulberry Bend	Kalem, D	988	6
Cub Reporter's Temptation	Kalem, D	973	3	Oil and Water	A. B., D	1546	6
Called Back	Thanhouser, D	2000	2	Private Smith	Lubin, D	1019	6
Dotty the Dancer	Thanhouser, Co	1000	5	Pride of Angry Bear	Kalem, D	1043	6
Down on the Rio Grande	Lubin, D	1015	3	Quarantined	Lubin, C	500	3
Devil in the House, The	Eclair, Co	920	3	St. Augustine, Florida	Kalem, T	478	3
For Sale, A Life	Thanhouser, D	1000	2	Sandwich	B & C, T	370	3
Girl of the Sunset Pass	Lubin, D	1016	6	Sagacity v. Crime	B & C, D	1254	6
Horse that would not stay hitched	Kalem, Co	513	3	Thou Shalt Not	A.B., D	995	6
Holy Cities of Japan, The	Eclair, T	400	3	Venice	Welt, T	371	6
Letters of a Lifetime	Thanhouser, D	1000	5	What's the Use of Repining?	A.B., C	535	6
Lost Note	Lubin, D	1024	3				

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

THE AMERICAN CO., LTD. (LONDON),

101, WARDOUR STREET, W.

'Phone: City 9674.

Releasing:—FLYING A Films.

SIGN OF THE FLYING "A."



"CALAMITY ANNE'S VANITY." (American Co.)

Cast:

Calamity Anne	Louise Lester
The Mule	Woodrow
The Stew	Robert Lane
Eastern Woman	Rose Lathan

Poor Calamity Anne, with her everlasting mule, strolled through the camp, very forlorn at the spectacle of every fellow with his girl and every girl with her fellow. Hence, Calamity brooded at the inequality of things generally, for Calamity had an abundance of money about which she cared little. "The Stew," swaggering down the street, under a load of joy, coveted Anne's pile, and made love, much to Calamity's disgust. And then came that Eastern woman in a gorgeous city gown, and

of it all, so she got her mule, and posted the following notice on her door-step:—"I'm goin' away. Give my pile to the orfans. 'Taint no use. CALAMITY."

Released April 2nd.

Length 995 feet.

"HIS SACRIFICE." (American Co.)

Cast:

Ben Rivers	Chet Withey
Jim Ruther	Ed. Coxen
Mabel, Sheriff's Daughter	Mabel Grant
Ed Wenders	Sam Fields

Ben Rivers, a consumptive, dying, comes to the Big N ranch for relief. He falls in love with Mabel, daughter of the Sheriff and owner of the ranch. Mabel, while good to him, has given her affections to big Jim Ruther, her father's foreman. Ed Wenders, a hand about the place, has made love without success to Mabel. One day in town, Wenders makes fun of the



all the boys deserted their respective girls, and followed the new creature in her peacock raiment about town. Calamity hated her, and then Calamity found a copy of a woman's paper, saw the picture of a stunning gown and ordered it. It came, and Calamity donned it—a fine soft shimmering thing of dainty silk, but alas! hiding beneath it and peeping out occasionally were Calamity's muddy boots and a giant six-shooter. Calamity swaggered by the hotel, and the sensation she created was never before equalled in Death Gulch. Calamity got the laugh—the big, hearty laugh that pierced her finer sensibilities, and wounded her deeply. Calamity wept bitterly, then hauled up that gossamer-web skirt, and got that dangerous six-shooter, and Calamity had a rapidly widening circle about her person. But she was melancholy, awfully sick



sick man, calling attention to his helplessness. Mabel cuts him across the face with her whip. The next day Wenders determined to teach her more respect for himself. He caught her on the roadside. Meanwhile, the sheriff had gone to town after Jim Ruther to remind him of another purchase. Ben Rivers, the sick man, followed slowly. Thus it happened Jim Ruther saw Wenders grab Mabel. He leaped upon him, and a scuffle followed in which Wenders was accidentally killed. No one saw it but Ben Rivers, and the sheriff, heart-sore, but determined to do his duty, arrested Jim, Ben stepped forward and acknowledged the deed, saying that it was to revenge the insult of Wenders. So dying, Rivers sacrificed himself that the others might live.

Released April 5th.

Length 985 feet.

J. FRANK BROCKLISS, LTD.,

4 AND 5, NEW COMPTON STREET, W.

'Phone: Gerrard 1262.

Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.

"WHEN CUPID RUNS WILD." (*Imp.*)

Florence Sherry, a prominent actress, is suffering from a nervous breakdown, the result of over-work, and is advised to take a holiday in the country for a thorough rest. She follows her physician's advice, and finds a comfortable residence at the house of a small farmer. This farmer has a pretty daughter, Sue, who is blessed with a swain, one Ben, a well-set-up young countryman. Up to the advent of the actress Ben has been devotedly attached to his sweetheart, but now a change comes over the scene. The city girl finds life rather slow, and to break the dull monotony of farm life flirts in the most outrageous manner with the robust yokel, much to the annoyance of his sweetheart, who swears vengeance on the newcomer for having robbed her of Ben's affections. Florence soon finds out what is upsetting Sue, and, sympathising with the country girl, plans to pay out Ben for having

"THE JUDGMENT OF THE SEA." (*American Wild West.*)

Capt. Dixon, receiving a message from the Custom authorities that there is a band of smugglers operating on the islands off the coast, bids his wife good-bye and starts out to obey the call of duty. At the island wharf he asks an old sailor for the address of some quiet lodgings in the place, and is led to a hut where lives an elderly man, who is commonly supposed to be an honest fisherman, with his daughter Bess. The old man does not want at first to admit the stranger, but the chance of making a handsome amount overcomes his scruples, and he decides to take the Captain as a paying guest. Bess leads the stranger to his room. That night Dixon is still unpacking, when a noise downstairs arouses his suspicions. He goes down, and discovers the old man just about to leave the house, accompanied by several rough-looking strangers. He follows them, and is soon convinced that



listened to the pipings of the city bird. She sees that Sue is really charmingly pretty, but that her beauty is greatly hidden by her ugly clothes, so she lends her some of her "creations," dresses her hair in the latest fashion, and so completely changes the country mouse for the better that Ben at first scarcely recognises the girl he has so neglected. but now the young lady turns up her nose at his solicitations, and, joining arms with Florence, quite ostracises him. At this stage an old admirer of Florence, Howard Seymour, arrives on a week-end trip, and is taken into the confidence of the two girls. To still further increase the rage of poor Ben, Howard makes the most violent love to Sue, and finds that his attentions produce quite the desired effect. Indeed, they do more, for imitation soon leads to reality, and Sue and Howard fall desperately in love. Determined to carry the matter right through, they hurry off to the nearest parson and enter into the bonds of holy matrimony. In Miss Sherry's eyes this is carrying matters altogether too far, and she is more than hurt at her admirer's faithlessness. She resolves to get her own back, and, to pique the newly-married couple, proposes to the cast-off Ben, who is only too delighted to get the chance of such a handsome wife. They also hurry off to the maker of unions, and are joined for better or worse. We all know the proverb that "Variety is the spice of life," and in this smart comedy we find that trite saying particularly applicable.

Released March 10th.

Length 940 feet.

these are the smugglers whom he has been sent to arrest, and that, in addition, his host is the leader of the gang. Hurrying back to the house, the captain discovers the sailor's pretty daughter engaged in waving a red lamp from one of the windows which face the sea. This is a secret danger signal which conveys to the smugglers the information that the police are on the look-out. Bess has discovered that Dixon has left the house, and at once made up her mind that he is a Revenue officer in disguise. She has also made the discovery, through picking up a photograph which Dixon had dropped, that the officer is a married man. Dixon attempts to remove the light, but the girl is more than a match for him, for she quickly draws a revolver on him, and at the pistol's point forces him to continue the warning signals. The girl's father and her lover, Ned, notice the red light, and return without a moment's delay. Dixon is found at the mercy of the maiden, and, his position being explained, he is thrust from the house without further ceremony. Dixon has, however, been immensely attracted by Bess, and, meeting her later on the beach, attempts to force his attentions on the unprotected girl. Finding that these are without avail, he sends her a note, in which he informs her that if she will not elope with him that night he shall at once inform the police that her father is the head of the smugglers' gang and have him arrested, and adds that he shall be on the pier in the evening, and shall expect her without fail. Bess loves her aged father, and in her desire to save his

grey hairs, she determines to sacrifice herself, and starts for the pier. Scarcely has she left the house than her father and Ned become uneasy at her absence. Rising from the table they see on the ground the note written by Dixon in which he threatens to expose the old man. The treacherous officer's plans are at once seen through, and the two men hurry down to the pier. Here they find Bess pleading with the obdurate captain for mercy, and are just in time to prevent his nefarious scheme from being carried into effect. A violent struggle takes place, which terminates in Dixon slipping over the pier into the sea beneath. Efforts are made to save the unworthy man, but they are of no avail, and a final scene shows Dixon's body being washed up by the pitiless waves.

Released March 22nd.

Length 1,026 feet.

"THE GREATER LOVE." (Rex).

This is an exceptionally strong film, reminding one of a previous Rex drama, "The Derelict." It breathes the same noble spirit of self-sacrifice, of a woman who went to her death with a smile on her face simply because it was for the good of the man she loved. In the opening of the story we are introduced to a man who has brought his wife to the West in the hope that the change of air and scene will restore her to health. When he has been a short time in the

She looked at the bottle of wonderful medicine which had wrought such a marvellous change in her already. There was still half left. She thought the matter over a little, and then made up her mind. Let come what may, she would not stand in the way of his happiness, and that could only be attained when she had ceased to breathe. She deliberately poured the medicine away and filled up the bottle with an equal quantity of tea. With a brave heart she signed her own death warrant. Then she lay down. He returned presently, and was genuinely sorry to see that she did not look quite so well. He took up the bottle and poured out her dose, which she drank, with a grateful look. From that hour on she went steadily down-hill. Everybody said the wonderful medicine had only served as a temporary stimulant. Only she knew the truth, and that she kept to herself. It was her own particular secret, to take with her into the grave, fulfilling in all verity the noblest sentence that tongue has ever given utterance to, "Greater love hath no man, than to lay down his life for his friend."

Released March 20th.

Length 970 feet

"BONIFACE'S HAREM." (Milano.)

Boniface makes eyes at his pretty cousin, Marie, who is engaged to an officer in Africa. Presently a letter arrives to the effect that her sweetheart is on his way back. Marie's



new locality he makes the acquaintance of a girl, who, while perhaps his wife's equal in character, is of a different temperament. He has had a genuine affection for his wife, but marriage with her has not brought the ideal existence he had anticipated. She was everything that was good, but she wasn't his type, and the mental workings of each were a sealed mystery to the other. The other woman understood him, as he understood her, not as the results of study, but because their similarity of type rendered it impossible for it to be otherwise. These things occur every day all around you. Presently he heard of a wonderful medicine which was sold at a high rate, and which would probably cure his wife. He had just the money left, and, with the woman of his heart at his side, he went to the post office and sent the money, because it was right. The medicine came, and worked marvels. The poor woman felt the blood coming back to her wan cheeks and the dawn of a new life arising. She felt once more the joy of life, the sheer gladness of being in the sunshine, with the beauties of nature around her, and her heart was full. One day she saw her husband coming with the other woman, the woman who could be to him what she could never be, not if she lived a million years. She hid that she might overhear their conversation. She heard and she comprehended, and in that moment the light of her life went out, for this woman loved her husband, although his heart was another's. She went back into her room, and smiled at the bitterness of fate

parents have got tired of Boniface, and turn him out of the house, soon after which the girl's lover arrives and is made a great fuss of. Boniface goes to a fair to drown his cares, and enters a side show. Here he is shown some veiled women, said to be a portion of an Eastern harem. They dance, whilst an old man, dressed in Oriental robes, who is with them, plays an accompaniment on a tom-tom. Then the great idea comes to Boniface of starting a harem for the benefit of Marie's sweetheart. He writes the young lady a letter, in which he informs her anonymously that her sweetheart has brought his harem with him from the East, and that his wives will shortly call on her to welcome her as a new inmate. Boniface returns to the fair, and enters into an arrangement with the sheik. They exchange clothes, and Boniface makes up as a capital imitation of the old man. Accompanied by his troupe of dusky beauties, he starts out for Marie's home. At first his cousin is greatly upset, but she soon makes the discovery that the venerable old sheik is none other than her disreputable cousin. She drags off his disguise and denounces him violently.

The veiled ladies demand payment for their services, and, finding that there is not much to be had in the way of bak-sheesh, set about Boniface in the most energetic manner, which completely removes any idea he might otherwise have entertained of being the proud possessor of a harem on his own account.

Released March 10th.

Length 401 feet.

CINES CO.,

18, CHARING CROSS ROAD.

'Phone: Central 12912.

Releasing:—CINES and CELIO Films.



"KEEPER OF THE SECRET." (Cines.)

Dealing with a romantic period in Continental history and many of the scenes taking place in a royal palace, there is abundant scope for spectacular display and the Cines Co. have certainly taken every advantage of their opportunities and given us some wonderfully convincing and effective pictures. The opening scene shows the interior of a palace and the reception of the king and queen. The Duchess Hesperia of Flaviano is a lady-in-waiting upon her majesty and takes a prominent part in the ceremony. The Duchess is beloved by the Count Velasco, who seizes an opportunity to declare his love, and, in jest, Hesperia playfully accepts the homage of the Count. Hesperia, though a court lady, is impressed with the personality of Ruggere Flamma, the leader of the revolutionary party, and when he is arrested for expounding his revolutionary opinions in the public streets, the Duchess determines to attend his trial. When before his judges, Flamma causes a sensation by once more giving voice to his sentiments and amidst great excitement, Flamma is sentenced to seven years' imprisonment. Hesperia breathlessly listens to Flamma and at the conclusion of the trial determines to use all her influence in order to secure his release. She waits upon the queen and so eloquently pleads with her that she secures Flamma's pardon and he is liberated. When he discovers that he owes his release to the Duchess he is at first indignant at being so beholden to one of the aristocracy, but, ultimately, when he discovers she has joined the revolutionary party, he is more reconciled and duly expresses his gratitude. Being both comrades in a common cause, a bond of sympathy and friendship is established betwixt them. Flamma is affianced to Lucina, a charming lady, to whom he is devotedly attached and he soon forgets his recent imprisonment while in her company. More trouble is, however, hanging over him, as the queen, disturbed by the representations of her ministers is persuaded to sign an edict outlawing all members of the revolutionary party, and Ruggere is one of the first to be suspected. Hesperia and he meet before attending a gathering of their party, and overcome by her affection, Hesperia conveys to Ruggere the knowledge that she loves him. He is indignant and repulses her, declaring his loyalty to his fiancée, Lucina. Full of jealousy, Hesperia determines upon a speedy revenge. The meeting of the conspirators takes place, and consternation falls upon them when they learn that in conformity with the new decree one of their leaders has been arrested. The meeting breaks up in confusion and Hesperia returns home where she is confronted by Count Velasco, who once more presses his suit, and as she again refuses him, he declares that he will at once have Ruggere again cast into prison unless she will consent to marry him. Torn betwixt love and jealousy, Hesperia hesitates, but love predominates, and casting her disappointment aside she determines to spurn the Count and save the man she loves, even though he belongs to another. Pretending to accept the Count, Hesperia asks to see the papers incriminating Flamma and when he lays them on the table she snatches them up, and with a revolver pointed at the Count makes her escape to save Flamma. Exciting scenes now take place, Flamma is decoyed to Hesperia's house, where she tells him that she has saved him, but he, suspicious of her, is not satisfied until she confronts him with Lucina, whom Hesperia has also had brought to her. The lovers are now once more reunited by the efforts of the patrician, Hesperia, but her heart is broken, and satisfied that she has done a good action in bringing the lovers together, she determines to end her life.

Released March 22nd.

Length 2,635 feet.

"SMUGGLER'S REVENGE." (Cines.)

Barloz, with his wife and child live in a picturesque cottage on the edge of a mountain. They live a primitive life, the husband following the calling of a smuggler and is in constant fear of the revenue officers. He arrives home after an adventurous expedition and is eagerly welcomed by his wife. Once more she pleads with him to give up his dangerous work, and he promises to abandon his calling and settle down to some ordinary occupation. He finds difficulty in securing work, and his child falling ill, he is once more compelled to take out his gun and help in running an illicit still cargo ashore. His venture proves a failure, for the revenue officers are in ambush and arrest Barloz. He pleads with his captors who discredit his story of poverty and illness and carry him off to prison. Here he dreams of his dying child and manages to effect his escape. Then follows his exciting hunt as the smuggler, sure-footed and agile as a deer, climbs the precipices and mountains with the revenue officers in full pursuit. Maddened by his position, the smuggler in revenge shoots the revenue officer and dragging him to the railway, binds him to the rails just before the express train dashes along. The officer escapes death in the most miraculous manner and follows the smuggler to his cottage with the intention of effecting his arrest, but the sight of the poverty and pleadings of the smuggler's wife soften his heart and he leaves them in peace.

Released March 22nd.

Length 1,189 feet.

"BLOOMER, STOUT AND THYNNE." (Cines.)

This is an amusing travesty enacted during the rehearsals for the great production of "Quo Vadis." All are engaged in the production, Lea appearing in the rôle of Lygia. Bloomer, Stout and Thynne are each in love with the pretty actress, but she favours neither and ultimately promises to marry the one that really makes her laugh. Each in turn try to win the lady's favour. Stout and Thynne make ugly faces, and Bloomer tries all kinds of remarkable acrobatic feats, without success. Each trial making the lady more despondent. At last one of the spectators makes her laugh, but to her disappointment he proves to be a man with a wife and family.

Released March 22nd.

Length 459 feet.

"REMORSE." (Cines.)

Antonio, a well-to-do villager, has a son and daughter, who, at the news of their father's intended adoption of Grazella, an orphan niece, become madly jealous. When Grazella arrives she proves to be a happy, contented creature, who soon finds the way to the heart of her uncle. Her cousins, however, cannot tolerate her, and after vainly begging their father to send her away, they plan a diabolical revenge. They entice the girl to the edge of a cliff and then, when she is looking away, they push her over, and she falls, as they think, to certain death. The guilty pair fly in terror and then remorse seizes them and they regret their cruel action. Grazella is, however, rescued by the villagers, and as she appears on the hillside her cousins take her for an apparition and fall on their knees in terror. She makes them satisfied that she is living, and reconciling them to their parents, and forgiving them herself, all ends happily.

Released March 20th.

Length 697 feet.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 934.

Releasing: —COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"ON SECRET SERVICE." (101 Bison.)

Charles Jackson, in the Federal Army of the North, is really a spy working in the interests of the Southern Army. He possesses a safe conduct from General Grant which indicates that he is a member of the Secret Service Staff; and riding out of the Northern lines he gallops off to the homestead of a negress, changes his clothes for those of the Southern troops, mounts his horse and rides away like the wind for the Southern camp, where he puts before the generals the plans of the Northern Army. Orders are rapidly given for a surprise attack and we see the troops getting on the move and marching through the valleys. The Northern Army knowing nothing of the impending attack is completely surprised. The battle scene is the most realistic and successful ever screened. The troops hurry hither and thither half-hidden in the smoke, the artillery keeping up a constant fire; shells are flying through the air and bursting on every side. A tremendous explosion occurs and remnants of gun-carriages come hurtling to the ground. News of the disaster reaches Washington, where Lincoln is in conclave with the Northern statesmen. He suspects a leakage and instructs the Secret Service to ferret the matter out. This part is very cleverly staged, and the make-up of the actors is capital. Captain Stanton, of the Secret Service, is ordered South to investigate. An accomplice brings the plans of the Federal Army to Jackson, who once more sets off for the South. Stanton, under the assumed name of Captain Wilson, goes South, gets a safe conduct from General Lee and takes up his quarters at an hotel to commence investigations. Jackson sends a letter to his mother and sister saying that he hopes to be with them soon, he is carrying important papers, and he will watch for their signal. Stanton suspects the Jackson house, and while patrolling around chances upon Betty, the spy's sister, seated on the lawn. He introduces himself, shows his note from General Lee, is introduced to the mother and visits the family. It is the old, old story. The girl shows him her brother's note and Stanton's suspicions are aroused. The spy riding for the South is stopped by the Northern outpost on a bridge. He produces the note from Grant, but the soldiers are not quite satisfied. Suddenly Jackson, with a fierce lunge, knocks one of the sentries off the bridge, fells the other, springs on his horse, and rides off at top speed. Scrambling to his feet the sentry on the bridge fires at the retreating soldier, then follows a perfectly astounding feat of horsemanship. Jackson is tearing along at breakneck speed when suddenly his horse, apparently shot, drops on its haunches, rolls over and comes crashing down on its rider. For breathless excitement this episode would be hard to beat. We watch the spy pinned under his horse writhing, and then finally extricating himself, we see also the troops, now alarmed, out in pursuit. At home his mother and sister are anxiously watching for his arrival. Stanton, armed with a revolver, is concealed in the shrubbery and also watching for the coming of the suspected man. The girl goes to the window then cautiously raises and lowers the candle three times, this is the sight that greets her lover's eyes. Night passes, dawn breaks, but still the expected one does not appear. Stanton goes back to his hotel to get some rest. Suddenly up the drive to the house Jackson, reeling and exhausted, makes for the verandah and falls swooning. Helped indoors by the women, he tells his story, and Betty writes a note to her lover asking him to come to her assistance. He does so and the situation is explained. When the Northern soldiers arrive Stanton succeeds in preventing their searching the house, then quickly dashing back into the house, changes his clothes again, passes out, and instructs the Northern men to watch the house and allow no one to leave it. Betty, astonished, sees him riding off, and in the room where he has changed his clothes, she finds a permit, dropped unnoticed by her lover, which tells her that he is a Northern spy. She runs down the drive, but is turned back by the soldiers. Returning she conceives a plan by which she succeeds in evading the sentries, and, mounting a horse, rides like fury for the camp of the Southern Generals. Stanton reaches there before her with the papers belonging to Jackson, and succeeds in getting valuable information. As he leaves the tent, Betty dashes up and accuses him to the generals. This is a strongly dramatic incident, ending in the arrest of Stanton. A drum-head court martial is held, Stanton is condemned

to be shot. He is marched out and meets his end like a soldier. As he falls Betty rushes upon the scene and casts herself upon the prostrate body. The curtain rings down as one of the troopers does his best to comfort the heart broken girl. We have every reason to believe that subsequent issues will be equal in quality, staging, and power to this magnificent drama. Exhibitors should make a point of screening this first release. We are confident they will want all the others.

Released March 16th.

Length 2,300 feet.

"THE COLONEL'S PERIL." (101 Bison.)

Tom Nolan, the Colonel's son, is in love with a sergeant's daughter. His father comes upon the young lovers, reproves his son, and packs him off to college, telling him that he must not think of love making until he has mastered his studies. Six months later Tom at college, in dreamy reverie, sees a vision of the happy times he had with his sweetheart. Resenting his banishment he writes a note telling his father that, sick of college life, he has decided to enlist. The news is a severe blow to the old Colonel, and two years later, when Tom is transferred to his father's post, the old man refuses to see him, and treats him the same as the rest of the soldiers in the garrison. But his appearance brings joy to the sergeant's family, and particularly to the sergeant's daughter. One day an emigrant train rattles into the Fort, flying from hostile Indians. The troopers are called out, Tom amongst them, and, headed by the Colonel, dash to the spot where burning buildings testify to the presence of the Indians. The Indians conceal themselves in the hills, and ambush the troops. The slaughter is fearful and the troopers are compelled to retreat. The Colonel is left wounded on the field, but Tom, finding his father, pluckily carries him off to a place of safety, and keeps the Indians at bay until reinforcements arrive. After this exhibition of devotion, the only thing the Colonel can do is to relent, and we witness a happy meeting in the sick man's room, in which Tom gains his heart's desire and the Colonel gains a daughter.

Released March 27th.

Length 975 feet.

"MONTY'S PROPOSAL." (London.)

Monty finds a lady's purse and upon returning her property receives the gracious thanks of the fair owner. Monty is so much impressed that he steals a photograph of the lady and falls violently in love with her on the spot. He decides to propose to her, and, after arraying himself with extraordinary care, turns up at the door of the house, equipped with a large bouquet and a small amount of courage. In fact, after several "very nearlies," he cannot screw himself up to knock, and departs reluctant and disgusted with his own cowardice. On the way home he is informed of a sale of gramophones, and is struck with a brilliant idea. He buys a gramophone, takes it home, puts a blank disc on it, then on his knees, pours out an impassioned appeal. He parcels the machine up and addresses it to Miss Cook, at Oak Villa. The indispensable Carter Paterson calls for it, but on the way the parcel is dropped in the mud. The "Miss is obliterated and it arrives at the Villa addressed to — Cook. That very homely lady is surprised to receive such a packet, and is astonished and delighted when the machine begins its love story. Monty has sent a note with the machine, and cook sets off to call on her lover. Poor Monty is quite staggered when cook enters and clasps him in a vigorous embrace. He struggles, explains, and cook retires to deliver the machine to her mistress. Just as she is about to start the record Monty calls, and together they listen to his proposal by gramophone. Needless to add, the lady is melted by Monty's supplications, and all ends happily.

Released March 30th

Length 990 feet.

"ON THE VERBANO." (Latium.)

This is a fine travel film, notable for the first-class photography. It takes us amongst the mountains and lakes of Italy, the pictures showing remarkable stereoscopic relief and atmosphere. We skirt the base of noble mountains, which are dotted here and there with picturesque white townships. Amongst the places visited are Bavano, Pallanza, Laveno, Cammero, Bressago, and Locarno. The water, too, is beautifully rendered, and there is a delicious, mellow quality about the film which gives great realism to the views.

Released March 30th.

Length 375 feet.

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"WON BY A CHILD." (*Cricks and Martin*.)

Dick Morath breaks into the dining-room of Widow Collins, and is fast packing up all the silver he can lay his hands upon, when he feels a tiny hand on his shoulder. Looking round, he sees little Daisy, a child of seven, in her nightdress, holding a small Teddy Bear. The man is speechless at the sight, but the child quietly takes a silver sugar basin from him and offers in exchange her pet Teddy Bear. Morath utterly breaks down on



hearing the child's earnest appeal to him not to take her mother's belongings, but the child keeps her word, and places the doll in his pocket. The mother now enters, and is horrified at the situation, but the man begs to be let go, and the child's appeal to her mother persuade her to let him escape. On returning home, thoroughly sick of the night's experience, Morath is about to console himself with drink, but the face and voice of the child still haunts him, and he sinks into a chair broken-hearted. On placing his hand in his pocket he discovers the tiny bear, which he places on the table, and resolves to lead a new life. Obtaining a situation, he carries out his good intentions, and refuses to drink with his fellow-workmen. The bear is his mascot, and a marked improvement is noticed in the once unfeeling burglar, and he decides to send a large Teddy Bear to his little friend. Meanwhile, the child is taken seriously ill, and she continually frets over the loss of her old toy. The doctor tells the heartbroken mother that the child cannot withstand the strain of fretting, and gives but little hope of her recovering unless she can be satisfied. A consultation between mother and doctor is being held when a large Teddy Bear, accompanied with the following rough note, arrives:—"3, Judds Lane. My dear little friend,—I want to tell you that your influence has made me an honest man. God bless you. Dick Morath." Finding Morath's address, the mother goes at once to try and get her child's favourite toy. Dick Morath is seated, reading, in his new clean room, when he is surprised to hear a rap at the door, and is more surprised when he discovers that his visitor is the widow he tried to rob. The lady soon discloses her mission, and Dick is only too pleased to hand the mother his mascot, but his marked improvement and appreciation of the child's action causes the mother to forget the past, and she suggests that Morath should accompany her back in order that he may give the child the toy himself. Delighted,

they make all haste back to the little sufferer, who, upon the sight of her old, and new, friend, soon recovers.

Released March 20th.

Length 735 feet.

"THE MYSTIC MOONSTONE." (*Cricks and Martin*.)

In crossing a field, Farmer Jones discovers a curious looking packet, and upon opening it, finds it contains a massive moonstone ring, with the following note:—"Thys mystic moonstone, when worn on ye finger, causeth all to vanish that whych ye hande cometh into contacte wyth." Laughing at the quaint description, he places the ring upon his finger, and is about to pick up his coat and fork, when both disappear. This startles the farmer, and when the fence, which he clutches for support, vanishes in the same way, he throws the ring away, determined to rid himself of such an evil-possessed stone. The ring is picked up by a boy on his way to school, who, delighted with his find, goes to a stall to purchase apples, but immediately he places his hand thereon, the stall disappears, giving the old lady a severe fright. The ring now changes hands several times, eventually being stolen by a tramp, who is nearly driven mad by everything he touches disappearing, and he decides to give himself up to the police as his mind is becoming unhinged. He is placed in a cell, and the constable, when bringing re-



freshments, notices the ring, which he takes from the prisoner. Placing it on his finger, he slaps his man on the back, causing him to immediately vanish. This frightens him so much that he places his hands on his chest, with the result that there is a terrific explosion, and, on the smoke clearing, no trace can be found either of the constable or the Mystic Moonstone.

Released March 22nd.

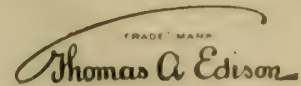
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"HOW THEY GOT THE VOTE." (Edison.)

Cast

The Nation's Leader William Wadsworth
 The Suffragette Elizabeth Miller
 The Hostess Mrs. William Bechtel
 The Suffragette's Daughter Bessie Learn
 Her Lover Barry O'Moore
 The Magician Herbert Prior
 His Assistant Arthur Housman

A society leader, who is also a suffragette, tries to win the Prime Minister to advocate her cause, but at the sight of her badge, inscribed with "Votes for Women," he in-



continently beats a retreat, and the other political personages present seem inclined to follow his example. Going home the lady finds a young man much in love with her daughter, but as he is a mere man, and not in favour of the suffrage, she sends him about his business. Contemplating suicide, he encounters a magician of the East, who takes him to his apartments and gives him two little statuettes, one called "Progress," which sets things in motion, another called "Sleep," which produces inaction. He also indicates to the young man how these may be used to his advantage. The latter goes out, and, coming first to London Bridge, holds up the second of the statuettes, instantly putting the traffic at that important point soundly asleep. Everything comes to a standstill. He repeats this process in Piccadilly Circus, where the crowded thoroughfare becomes paralysed and perfectly still. Then at the Bank, thus tying up the three most important centres in the metropolis. Of course the whole City is in an uproar, the matter is reported to the Prime Minister, and then the young man offers to start things going in the City on the condition that the great man adopts the suffrage idea and wears its badge. Persuaded by the other prominent figures, he reluctantly consents, and the young man, eyeing him from the roof of the House of Parliament, holds up the "Progress" statuette, and immediately the City comes to life again. Of course he gets the girl, and, of course, the suffragette gets the vote.

Released March 26th.

"LADY CLARE." (Edison.)

Cast

Lady Clare Miriam Nesbitt
 Lord Ronald Marc MacDermott
 Alice, the nurse Mae Wells

Lord Ronald comes to Lady Clare bringing her the gift of a doe. They are betrothed and soon to be married. Their

meeting is watched by William and his wife, old Alice, the nurse, in evident satisfaction, and later the nurse comes to Lady Clare to congratulate her "that all comes out so just and fair," as Lord Ronald is really heir to all the great lands, and she is not the Lady Clare. She confesses that the old earl's daughter died in her arms, and that she substituted her own child, who grew up as Lady Clare. But Lady Clare repudiates the scheme, and decides to go to Lord Ronald and tell him all, releasing him from his engagement, even though it breaks her heart. She dons the simple garb of a humble girl, and, crossing the fields, reaches his estate, and tells him her story; and then we find that Lord Ronald is worthy of her love, for he laughs at the tale, and, in the words of the poem, tells her that if she is not the Lady Clare, and he is the rightful owner, they two will wed to-morrow morn, and she shall still retain her place in the world.

Released March 26th. Length 1,000 feet.

"FOR HER." (Edison.)

Cast

John Hart Charles Ogle
 Mary, his daughter Mary Fuller
 Jimmy, an old waiter William West
 Still, U.S. Secret Service Bigelow Cooper
 Richard Hanley, a rich merchant Robert Brower
 Jack Hanley, his son Harry Beaumont
 Roberts, a private detective George Lessey
 Chief of Secret Service Richard Ridgely

John Hart, a counterfeiter, is arrested in a restaurant while dining with his fifteen-year-old daughter, Mary. He succeeds in concealing the fact from her by excusing himself for a moment, and leaves a note and money for her wants, to be delivered to her by Jimmy, the old waiter, who has served them for a long time. Some years later, when Hart is released from prison, his first thought is of Mary, whom he seeks in the last place he saw her, the restaurant where Jimmy works. Fate favours him, as Mary is there with her husband, one Jack Hanley, who has defied his father's will by marrying Mary, who had become the elder Hanley's stenographer. Hart does not disclose his identity, knowing the disgrace it would cast on his daughter. Things had gone poorly with Mary and



Jack, and they were reduced to sore straits, but Jimmy was their friend, and often made their simple orders more sumptuous by strategy. Old Hart at once returned to his counter-

feeting, and therefore Stoll, the secret service man, was sent to detect him as before. Meanwhile old Hanley had relented having been so harsh, and had a private detective looking for his son and daughter-in-law. Hart, in disguise, frequented the restaurant where Jack and Mary took their meals, and tried to find a way of relieving their financial distress, but without success. Stoll, knowing Hart's love for his daughter, and remembering their former place of dining, sought the old counterfeiter there. The detective failed to penetrate Hart's disguise, but Jimmy, the old waiter, had not, and gave Hart warning to go. The latter, in trying to bluff the detective, stopped to light a cigar, and in doing so used the peculiar mannerism of the engraver unconsciously rubbing the steel shavings from between his fingers. The moment he had gone Stoll remembered the mannerism and followed, but Hart escaped through a ruse. Old Hanley, having located Jack and Mary, gives them a splendid dinner, and incidentally a large tip to old Jimmy, of whose kindness Jack and Mary had told him. Jimmy finds Hart, and persuades him to go to the country with him.

Released March 29th.

Length 1,000 feet.

"WHAT KATIE DID." (Edison.)

Cast:

Katie	Edna Hammel
Her Mother	Bliss Milford
The Doctor	William Bechtel
M'lle. Clara	Alice Washburn
Florence Chester	Kathleen Coughlin

Katie Mooney comes home from school one afternoon just in time to hear the doctor say to her widowed mother that her infant baby sister must have better air and food or it will not live for long. Katie is very fond of the little mite, and knows that her mother has a hard time to make a living for the three, so she determines that she will help to secure money enough to get the baby what it requires. The doctor, when he departs, playfully leaves a newspaper in her hand, in which she sees an advertisement for messenger girls at a millinery shop. She secures the position, and it is understood that she is to run errands after school hours. On one of her trips she makes the acquaintance of little Florence Chester, a small miss of about seven, who has wandered away from home and is lost. Katie takes her back. She meets her several times afterwards, and a great friendship springs up between them. At the millinery shop, Katie, being the youngest, is more or less imposed upon by the other girls. They play pranks and tricks on her. She does not enter into their frolics, as the struggle for existence in her home has made her a little, serious, old woman. One day, in delivering a parcel, she meets Florence accidentally, and, as they are about to part, a reckless boy on skates knocks Katie over. She falls, crushes the hat she



is carrying, and dislocates her arm. A friendly policeman takes her home. Florence finds out where she lives, and brings her mother and father to meet her little benefactress, and to find out the extent of her injuries. The meeting brings friends for Katie, her mother, and her little sister, and through Katie's kind act of taking Florence home when she was lost brings her that for which she strove.

Released March 26th.

Length 1,000 feet

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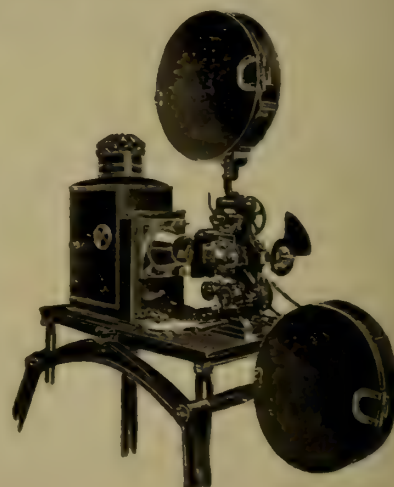
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"FUNNICUS HAS AN IDEA." (*L'clair.*)

Funnicus and his friend Tortillard are anxious to refresh the inner man, but as both have empty pockets, there seems little hope of their being able to do so. They wander down the street somewhat disconsolately until they come to a standstill before an open window. Just inside the fat maid Jane is laying an appetising meal. It is tantalisingly near, and Jane looks so simple. As they pass on Funnicus racks his brain to devise means by which they can secure the meal. The sight of an itinerant merchant lying asleep on a seat with a stock of toy air balloons at her side inspires Funnicus with an idea. They quietly remove two of the gaudy playthings, and after painting the grotesque representation of a face on each, quickly return to where they saw the coveted meal. Deftly fastening the painted balloons to their collars, they tuck their heads under their coats, and climb into the room. When the maid appears naturally she is alarmed at the appearance of the two strange beings, and flies for help. Meantime, the two ingenious ones make a hearty meal, and when Jane returns with some policemen, they adroitly make their escape, jubilant over the success of their scheme, and leaving their would-be captors overcome with amazement.

Released April 6th.

Length 400 ft.

"THE SOWER OF RUIN." (*Eclair.*)

Cast:

Banker Bernal	M. Arquillière
General Delort	M. Liabel
Lucien Merreuil	M. Basseuil
Claire Bernal	Mlle. Cécile Guyon
Madame Delort	Mlle. Josette Androit

A wonderful picture play of modern life, depicting the unscrupulous methods adopted by those who, infected by the present feverish craze for riches, determine to gain their ends at all costs, callously indifferent to the ruin and disaster they may bring upon hundreds of other innocent persons. The central figure in this thrilling drama is the financier Bernal, a pleasure-loving, dissipated man, who, largely under the influence of his evil genius, a fascinating unprincipled woman, sows with reckless abandonment the seeds of ruin, and by the stern hand of justice is, himself, made to share in the reaping thereof. In the opening scenes we see Bernal despatching Lucien Merreuil, his daughter's *fiancé*, to South Africa, to report upon some gold mines Bernal has acquired there. Merreuil is an engineer who stands high in his profession, and his name on a report will have a considerable effect on the prospects of the proposed company. During his absence in Africa, however, Bernal, who is in need of money, determines to float the new company regardless of the expert's report. So that when, shortly afterwards, a decidedly unfavourable cable is received from Merreuil, Bernal, acting under the influence of his secretary, determines to ignore it, and together they make out a glowing report of the mines, purporting to come from the young engineer. This Bernal shows to a General Delort, who is so impressed by it, and the banker's promises, that, despite his lawyer's forebodings, he realises the greater part of his estate, and invests it in the new company, of which he is subsequently made chairman. A few days later the Causach Mining Company is floated with a capital of six millions, and, by reason of the expert's favourable report, the shares meet with ready and unprecedented success. But the banker has still to reckon with Merreuil, who, on returning to Paris, learns what has happened, and, accompanied by his

fiancée, the banker's daughter, angrily demands an explanation from Bernal. The young people reproach him with having wantonly committed a felony, and Claire Bernal, pointing to the secretary, denounces her as the harbinger of misfortune to their house. To this stormy interview there is an interested listener just outside the door, a journalist, who is waiting to see Bernal, and who thus gains some information he determines to utilise. When Lucien Merreuil and his *fiancée* leave the banker's room, Duberry, the editor of the News Getter, is accorded the privilege of an interview with the banker. Bernal is not long left in doubt as to the object of his visit. Without any preamble Duberry acquaints the banker with what he knows, and Bernal, without loss of equanimity, demands the price of his silence. When it is given he presents him with a cheque for the amount. Blackmailers, however, are insatiable, and one day Bernal refuses the journalist's oft-repeated demands. Thereupon Duberry enters upon a campaign having for its object the ruin of the banker. The next morning a startling statement in the daily Press brings a thrill of apprehension to those who have invested their money in the Causach Gold Mines. When Bernal reaches the bank it is obvious that the alarming rumours are already beginning to take effect. He hurries to his private room where he finds a note from his secretary intimating that she has taken all the valuables, and he is to join at Boulogne, where they will embark for England. The banker is engaged in burning incriminating papers when he is visited by General Delort, to whom, in answer to anxious enquiries, he callously reveals the truth, and the General leaves him in an almost frenzied state. Down in the street below an agitated mob clamour for their money, and refusing to be kept back, burst into the bank, and into Bernal's private rooms. He is warned by his cashier, and is able to make his escape, and the crowd go from room to room seeking him. On hearing that the chairman of the company is within, they burst into one of the rooms, and shrink back silent and appalled by the presence of death. Stretched out on the floor is the dead body of General Delort, while near by lies a revolver. An honourable man, he was unable to face the infamy in which he was unwittingly involved, and leaves it to his wife to avenge his honour. Grim justice follows swiftly on the track of the two guilty ones, for they are traced to Boulogne, and arrested just as they are about to embark for England.

Released April 10th.

Length 2,200 ft.

"SOFTY'S LITTLE WAY." (*Eclair.*)

Softy receives an invitation to a party from a friend, and hastens to accept it. On his way thither he meets with an accident, a box from an upper window unfortunately alighting upon his head. The shock renders him prostrate for a time. Shortly afterwards, however, he is able to proceed on his journey, but a curious effect of the accident is that Softy keeps spinning around without cessation, like a top, and everything he touches turns around with him! This peculiarity gives rise to some amusing scenes at his friend's, and later at a chemist's, where he seeks relief from his distressing activity. Finally, an eminent surgeon is sent for, who, when he appears and sees the spinning figure, does not hesitate to take big risks, for he suggests the opening of Softy's cranium. This is accordingly done, and the surgeon triumphantly draws out a spinning-top, the cause of all the trouble, which must have entered Softy's skull in the accident! At the close of the successful operation Softy acquires the top as a souvenir of his funny escapade.

Released April 10th.

Length 500 ft.



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"HER FALSE FRIEND." (Elite.)

Kitty is spending her holidays at the seaside with her girl friend Hanni, and to while away the time she promises to teach

arrives, and Hanni, who is at heart a true flirt, "sets her cap" at him in spite of the fact of him being engaged to her dearest friend. She manages to attract the young man's fancy



her friend swimming. Although the girls go for a dip every morning Hanni is not a very apt pupil, and does not get on very well at her lessons. In a few days Kitty's sweetheart

by her wiles, and their flirtation on the beach is seen one day by Kitty. Full of passionate anger against her friend for her deception, Kitty determines to take a very cruel revenge. She

proposes to Hanni that they go out next morning in a boat in their bathing costumes, so that they can continue their swimming lessons in deeper water. Hanni agrees to this, and the next morning the two girls row out to sea alone. When a considerable distance from the coast, Kitty throws the oars out of the boat, and dives overboard, and, being a powerful swimmer, makes for the shore, leaving Hanni in the boat helpless and at the mercy of the waves. Kitty, after an exhausting struggle with the sea, reaches the shore safely, and a few hours later meets her fiancé, giving no word of the terrible plight of Hanni. Fortunately, the drifting boat is seen by fishermen, and a rescue party is put out for the helpless girl.

"A CAUCASIAN BRIDE." (*Elite.*)

The old custom of kidnapping women is still in vogue in the Caucasus Mountains. Even if the parents of the bride have given their consent, the bridegroom follows this custom by abducting her. He is usually pursued, and if caught he receives a "ragging" at the hands of his friends. Tamara, a young woman of the Georgian tribe, is being molested by a member of the Tchirkassian tribe named Osman. Ivan protects her, and their wedding follows. Just as they are about to enter the church a band of Tchirkassians appear and Tamara is kidnapped. During the pursuit Ivan succeeds in rescuing Tamara, and Osman pays the penalty with his life. This is



She is brought to the shore at the last stage of exhaustion by her terrible ordeal. The next day, Hanni, seeing the way in which she has aroused the anger of a very jealous nature, writes a letter apologising to her friend, and leaves the seaside resort, and Kitty is left in peace in full possession of the field.

the slight plot around which hinges the most remarkable travel picture ever filmed, showing the beautiful scenery and wild grandeur of the Caucasus Mountains. There is a new process of tinting and toning used in this film which provides most striking effects.

Released March 9th.

Length 1,260 feet.

Released March 23rd.

Length 800 feet.

"HIGH JINKS." (*Elite.*)

Lottie and her friend are two happy boarding school girls, and in a whim of mischief they run away from school and visit Lottie's uncle, Mr. Porter, who is also her guardian. In Cousin Jacks' room they find tickets for a masquerade ball, and they decide to secretly attend the festivities. Lottie's uncle forms a similar resolution, unknown to his wife. Lottie's sweetheart, Fritz Muller, whose advances to Lottie have met with her uncle's opposition, also goes to the ball, and he there recognises Mr. Porter. He informs Lottie that the gentleman who has invited them to supper is her uncle, and quite naturally Lottie, by threatening to denounce him to his wife, obtains his consent to her union with Fritz.

Released March 13th.

Length 1,170 feet.

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"BILL MIXES WITH HIS RELATIONS." (Essanay.)

Cast:

Bill, a hobo Augustus Carney
 Cousin Whooper E. H. Calvert
 Sarah Springer, a spinster Eleanor Blanchard
 The constable John Steppling

A tramp is seen sleeping on a bench in front of a railway station. A mail bag is thrown off a passing train and hits the tramp, scattering the mail in all directions. He picks up a postal card which reads, "Dear Sarah,—Cousin Whooper from Maine, whom you have never seen, is coming out on the 4 o'clock train. He's kinder rough in his manners, but you'll like him. Lovingly, Hiram." After reading the postal, he spies another one, and, picking it up reads: "Dear Cousin Sarah,—Am detained here in New York on business. May be out in the morning or maybe to-night. Cousin Whooper." A great idea comes over the tramp, and he decides to be Cousin Whooper immediately. Entering a nearby back yard, he finds a suit of clothes hanging on the line. He next locates a suit case from in front of a clothing store and waits the arrival of the 4 o'clock train. The first postal card has been received at Springer Farm, and the supposed cousin is met at the train. He is taken to the farm, where he devours a meal in record breaking time, eating everything on the table with his hands, and disgracing himself generally. After supper, his "relatives" play the organ and entertain him in king's style. He is then shown to his room, where he sleeps in everlasting bliss. The real cousin arrives on the night train, and after walking miles, arrives at the farm, only to be refused admittance, thinking he is a tramp. He sleeps in the woodshed, and in the morning tacks a note on the front door of the house, and leaves for the railroad station, deciding to return to his home in Maine. A boy sees him and informs the town constable he has seen the man who stole the clothes and suit case. The constable arrests him, but on learning his identity takes him to the Springer Farm, where the tramp has disappeared, taking with him the remains of the morning repast. He is finally discovered running through a corn field, and is caught by the real cousin. The tramp is taken to gaol and the real cousin taken into the Springer home, where he anticipates a good meal, but is disappointed, as the tramp had taken everything in sight.

Released March 13th. Length 986 feet.

"BRONCHO BILLY AND THE MAID." (Essanay.)

Featuring Mr. G. M. Anderson.

Jim Clay, a rough Western ranchman, kisses his beautiful daughter good-bye, and departs for the town saloon. Entering, he sees four of his comrades finishing a game of cards. Broncho Billy, one of them, wins all the money. Clay exits, and seats himself on a barrel in front of the place. Broncho, with his winnings, departs from the saloon, meets Clay, and together they proceed to the ranchman's home. Broncho is introduced to Clay's daughter, who at the time of their arrival is preparing the noonday meal. The ranchman and Broncho engage in a game of cards. Broncho detects Davis taking some cards from his boot. A fight ensues, in which the ranchman is shot in the head and Broncho in the leg. The daughter, hearing the tumult, rushes into the room to aid her father. Broncho has escaped. Crawling on his hand and knees he finally reaches the stable, where he manages to climb into an oat-bin. The girl, thinking only of her wounded father, secures a revolver, and tracks Broncho by the drops of blood. Finding him in an exhausted condition, she drags him into a store-cellar and washes and bandages his wound. Later, when Broncho has almost recovered from his wound, she gives him a revolver and tells him to go. Clay swears vengeance. Seeing Broncho leave the cellar he rushes after him. His daughter, fearful of her father's safety, because of Broncho's quick draw, intervenes, and prevents him from being shot.

She then tells her father that she loves Broncho. Seeing that it would be madness to bear grievance against Broncho, Clay shakes hands with him and the feud is ended.

Released March 16th.

Length 992 feet.

"THE MINER'S REQUEST." (Essanay.)

Leonie Davis, her sweetheart, Tom, and her father are seated at the breakfast table in a small cabin in the far West. Davis departs for work at the mine, while Tom strolls down the bank of the river in search of gold. Davis is met at the mine by a young fellow, who presents him with a note from a friend of his in the East, asking Davis to give the bearer a job. Davis takes the young fellow to his home, where he is introduced to Leonie. That same afternoon an accident happened at the mine, and Davis is seriously injured. The Easterner makes a record-breaking ride for the doctor. During his absence Leonie's father writes a dying request that she marry Tom one month after his death. The girl tells Tom she does not love him, and that she could never marry him. The doctor arrives too late, for Davis is dead. One month later Leonie marries the man she does not love. The same day the young Easterner tells her of the great world outside, and asks her to run away with him. She consents. Leonie packs up her belongings and leaves the house. Walking through the lane, near the river, she spies him robbing the gold sluice. She returns to the house, secures a revolver, and demands the stolen gold. She then forces him to leave the county. Realising now that she had nearly lost a good husband for a thief, she returns to her home, and awaits, with open arms, Tom's return.

Released March 20th.

Length 992 feet.

"WHEN SOUL MEETS SOUL." (Essanay.)

Cast:

Professor Delaplace, an old student of archeology ... } Francis X. Bushman
 Arames, an Egyptian warrior }
 Charazel, the Egyptian Princess Dolores Cassinelli
 Assistant to Professor Delaplace Fred Wulf
 Egyptian ladies

Beverly Bayne, Ruth Stonehouse,
 and Mildred Weston

Slave girl Evebelle Prout

A sarcophagus is sent to Professor Delaplace by his old friend Andrews, travelling in Egypt. Andrews, in a letter to the Professor, explains that the mummy is in a perfect state of preservation, this being the reason he has sent it. Delaplace, with the aid of his assistant, removes the solid stone cover. Feeling among the wrapping entwining the body, Professor Delaplace finds an ancient parchment, which tells of the fair Princess Charazel vowing to live through the ages to find her lost lover. Enchanted by the visions the ancient sarcophagus brings to his mind, Delaplace sinks back in his chair, and gradually falls asleep. The sarcophagus slowly dissolves, and the Princess Charazel is seen awakening. The scene then again dissolves, and we find ourselves in the beautiful land of Egypt, the home of the lotus flower and the flowing Nile. Professor Delaplace, transformed into Arames, the handsome lover of the fair Princess Charazel, is seated beside her couch. He tells of his infinite love, and they pledge eternal vows. The call of war takes Arames from her. On his return from battle a feast is given in his honour. Escorting the Princess to the great banquet hall, the honoured Arames seats himself beside her. Becoming infatuated with a young slave girl, Arames showers her with caresses, and incites the jealousy of the Princess, who swears by the God of Death, Osiris, to die. Realising his mistake, Arames dashes after the fleeing Princess, only to find that she has killed herself before the graven image. Delaplace, awakening, goes slowly to the sarcophagus, and, kneeling before it, prays for the soul of the woman he loved back in the dim ages.

Released March 20th.

Length 994 feet.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

'Phone: Gerrard 5966 (Four Lines).



"CUPID'S WIDOW." (Gaumont.)

Roger Parville and his fellows live with their painting-master in one of the quiet streets of a students' quarter. Theirs are the halcyon days of young bachelorhood, and not a care disturbs their free and unconventional existence. One thing which interests them very much, since its movements have an air of mystery, is the window of the house exactly opposite. Whenever their own window opens the other closes; whether the closing or opening of the students' window is gradual or sudden, the other window does exactly the reverse in the same way. Really it is nothing more interesting than that an old professor who wants to continue his studies on bones in solitude, and does not wish to be observed; but the students have never seen him, hence the enigma. Meanwhile Roger's mother wants him to marry the daughter of an old family friend, who has returned from abroad after a long absence;

months, with the result shown. The young people's engagement follows as a matter of course.

Released March 20th.

Length 835 feet.

"MISPLACED KINDNESS." (Gaumont.)

It sometimes happens that kindness is misplaced, and a good intention may be regarded as an insult. Take the case of Mr. Goodman. As a landlord he was always sufficiently considerate and reasonable, but having read a newspaper article on social reform, he must needs regard himself as a grasping property owner, and subsequently he informs the caretaker of his block of flats that the rents in future will be diminished by half. Scarcely believing his eyes, the caretaker goes to see Mr. Goodman. The order is confirmed, and Popper goes away with the impression that his employer has gone dotty. And



but the young man, being quite comfortable in his bachelor rooms, has no desire to entertain marriage. When his mother visits him she learns about the mysterious window, and the incident furnishes her with an idea by which she hopes to bring about the union of Roger with Genevieve, her protegee. A few days later Roger's curiosity concerning the opposite window becomes so great that he cuts a small hole in his own so as to find some explanation. Great is his surprise, therefore, when he sees a delightfully pretty girl sitting in the open window and sewing away pensively. The young artist opens his window to get a better view, but the lady gets up and promptly closes hers. Subsequently Roger prevails upon her to allow him to paint her portrait as she sits near the verandah, and by the time it is completed he is head over heels in love. When he goes round to his mother's a few weeks later to lunch he is introduced to the old family friend and the little girl on whose portrait he had lavished so much care. His mother's strategy had resulted in persuading the old professor to let his rooms to Genevieve and herself for three

now the delicate part of the business begins—Mr. Popper has to inform the various tenants. One would imagine that he were the news-bearer of some frightful calamity instead of the welcome item that the rent is reduced. His first visit is to the shopkeeper. The "business" man takes the letter, reads it deliberately, grins, and hands it back. "You can't fool me, Popper." The caretaker commences to explain, but gives up the attempt and goes out. The lady novelist on the first floor is now called upon. Popper tends the letter a second time. "How dare you offer your charity to me?" thunders the outraged spinster after perusing it—and Popper dodges out. The two charming ladies on the next floor are less vigorous, but certainly as firm in their conviction that the caretaker is taking too much upon himself. But the colonel on the fourth floor, having a more extensive vocabulary, expresses himself in forcible language, and the luckless Popper regains his quarters as soon as possible. The tenants now gather together to discuss the matter amongst themselves, and come to the conclusion that the landlord thinks they are all paupers. Such an

unwarrantable insult can be answered only in one way: They all decide to give the minimum notice for leaving, and descend to the caretaker's office. That long-suffering martyr is once

Goodman is left to reflect with bitterness on the ingratitude of mankind in general and householders in particular.

Released March 23rd.

Length 900 feet.



more exposed to a broadside of remarks as the notices are thrown at him. The next morning, accompanied by his wife, he marches in to see Mr. Goodman, who politely requests them to be seated. With the silence more eloquent than words, Popper

"THE ESCAPE OF THE WHITE GLOVE GANG."

(Gaumont.)

When the news reaches the office of the Chief of the Police that the notorious convict, De Croze, the head and instigator



deposits the tenants' letters on the worthy landlord's desk. The latter looks at them in amazement, and glances at his caretaker for explanation. Popper shrugs his shoulders pityingly, and for answer draws another paper bearing his resignation from his pocket, and places it on the others. Mr.

of the famous "White Glove" gang, has escaped, the first person of whom he thinks is the famous Detective Necker, who has previously shown much skill in trapping the members of the gang. Detective Necker's first work is to visit the gang's old headquarters, and from the "To let" board displayed he

gets the name of Scott and Co., auctioneers. A few inquiries regarding them do not give a satisfactory result, and he decides to call in person on the partners. Arriving at the office, "The Iron Hand" obtains an interview with the managing directors, by saying that he knows of two wealthy gentlemen who are anxious to invest some money. Received with courtesy, he is introduced to the lady secretary, and, on leaving, invites her to lunch with him; he suspects that, as secretary of the company, Suzanne will have charge of certain important keys, so, after administering a drug to her during lunch, he leaves her asleep on the couch and rushes off to her rooms, of which he makes a thorough search. Necker is amply rewarded for the trouble he has taken, as he discovers a certain letter in code from De Croze and also, fortunately, finds the key to the code. Satisfied with the results, he returns to the sleeping Suzanne and gently wakes her. Next day a letter reaches Scott and Co., asking them to call a board meeting on the following day, at which the two wealthy gentlemen can be present. This is soon arranged, and the introduction duly performed. Suddenly, during the chairman's speech, one of the visitors rises from his seat, snatches off his false beard and wig, and presents a revolver at the chairman. Immediately all is confusion, the room swarms with police, and the unfortunate directorate, who have fallen so easily into the trap, are marched off to gaol. On being seized, Suzanne pleads to be allowed to fetch her hat and coat, and, knowing a secret door in the directors' room, is able to make her escape. Finding that he cannot obtain any further information from this source, Detective Necker causes a watch to be made on the cypher telegrams being dispatched, and so again comes into touch with Suzanne, who sends a code wire to the West Indies to warn De Croze that he must change

his route home. By wireless to the s.s. *Majorca* in the Atlantic is a long call, and Inspector Necker learns that no information can be gathered that way, so decides to lay in wait for Suzanne at Marseilles, where she is likely to call for letters from De Croze. Again fortune favours him, for he finds Suzanne has gone to Cape Ferrat by motor; he immediately follows, but fails to overtake her owing to his car breaking down. With the aid of a powerful pair of binoculars he is enabled to see Suzanne embark on a motor launch and proceed in the direction of a sailing vessel to which she signals, he gives chase in another boat, arrives on board and shows the captain his official card. Proceeding to the cabin in which De Croze and Suzanne have gone, Necker demands their immediate surrender in the name of the law. Two shots answer him and Suzanne staggers out on deck, only to be at once arrested. She struggles to prevent Necker entering the companion way, declaring De Croze to be dead, but the Inspector, anxious to make sure for himself, descends into the cabin. Immediately De Croze opens fire on him, and Necker in self defence fires in return. Grievously wounded in the head, Detective Necker, after seeing his enemy fall, staggers on to the deck and tells the captain and crew that the convict is dead. But De Croze is not dead, and rather than be taken alive he sets fire to the vessel, and soon the crew have to push off from the burning ship to save their lives. De Croze, left alone wounded on the fast sinking and blazing vessel, perishes, and thus ends the master-hand and chief of the notorious gang whose deeds had been the talk of the whole Continent. A splendid film, well staged, well acted, ends with a magnificent picture of the burning vessel going down as the distant sun is setting in the west.

Released March 23rd.

Length 2,590 feet.

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"THE STOLEN JEWELS." (General.)

Sir Henry, on entering his office in the morning, notices that the safe is open, and finds he has been robbed. He hurries to the 'phone, and rings up Detective Keith. In a few words he tells him what has happened. While the detective enters the building in order to make a preliminary examination, a young girl, Sir Henry's typist, is seated in a room adjoining that of Sir Henry's. The girl is in distress, for the letter she is reading is from her brother, who demands £500, a sum he had dissipated. During the examination of Sir Henry's office the detective finds on the floor a piece of paper, on which can be read the word "Lili" according to his conjectures it must have been torn off the paper used for wrapping up the

Shortly after the detective arrives, and is shown into Sir Henry's office. While he is awaiting the latter his glance falls upon an empty paper bag which had contained seeds labelled "Lilium Tigrinum." Keith, thoroughly surprised, continues staring at that bag. Lili! Lilian! Lilium! Here is a mystery! The famous detective remains in thought. "Have you the invoice for this lot of seeds?" he asks Sir Henry, who has just entered the room. "My steward has got it." "Please send for him." The steward is called, and upon his arrival presents to his master the invoice asked for, which the detective however, takes from his hands. Keith's examination of the document reveals the fact that the small piece with the word "Lili" has been torn off this invoice. This time the detective



stolen jewels. Suspecting that the thief might be a member of the staff, the Detective asks Sir Henry to supply him with a list of his employees, and there he at once notices the name of Lilian Nelson, the young typist. He interviews her at once, and when her brother's letter falls into his hands he concludes that he has secured sufficient proof of her guilt. He accuses her and her brother of the theft, and at once arrests her. In the afternoon of the same day Sir Henry receives a note from the detective informing him that the preliminary examination of Lilian and her brother has produced no result, and that he would therefore call again to make another investigation.

is sure of his man, and asks Sir Henry to make arrangements for the steward to be kept at work in the office till 10 o'clock that night. This Sir Henry does. As soon as Greeg leaves the office the detective enters and beckons Sir Henry to follow him. Accompanied by two officers, they manage to slip into the steward's cottage, and approaching his room, they succeed in catching the culprit in the act of taking the stolen jewels from a very cunning hiding-place. Sir Henry makes amends for suspecting his stenographer by paying her prodigal brother's debt.

Released April 3rd.

Length 1,950 feet.

GERRARD FILM CO.,

12, GERRARD STREET, W.

'Phone :

"LILY'S THREE GUARDIANS." (*Gerrard.*)

In a skirmish with Indians, a brave soldier loses his life, and his three comrades-in-arms assume the responsibility for the guardianship of his little child. Years roll away, and the child has grown into a beautiful girl living with her three

her lover apologising for his action, and begging to be forgiven. He calls upon the three old guardians, and proposes for Lily's hand. The old gentlemen think him a good match, and sends for the girl, but she scorns him and orders him from the house. The old gentlemen are indignant, and when Lily



guardians in a handsome mansion. Her foster brother is gardener in charge of the grounds. He is secretly devoted to Lily, but extremely bashful in her presence. So charming a young lady naturally has suitors, and a dashing young gentleman is annoyed by Lily's paying attention to the gardener.

begs to be allowed to marry the gardener they scout the idea. The young lady goes into a decline, and nothing her guardians can do seems of any avail. They send for the doctor. He examines the interesting invalid, discovers the secret of the trouble, and advises the guardians to give their consent, which



Lily and her wealthy lover go for a ride in the woods; he proposes to her there, and in spite of her resistances endeavours to snatch a caress. She slashes him with a whip, and sends him off home. Returning, she falls in with her foster brother, and tells him of the incident. Later she receives a letter from

they finally do, and the two young folks are made happy by being permitted to marry. It is a well-staged and charmingly acted piece of excellent quality.

Released March 30th.

Length 1,760 ft.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



Releasing:—HEPWORTH AND FITZ.

"THE LAW IN THEIR OWN HANDS." (*Hepworth.*)

Featuring Mr. Harry Gilbey and Mr. Tom Butt.

Two hungry tramps are seated under a tree wondering where their next meal is to come from, when one of them produces a sheet of newspaper in which there is a notice of a grand Whist Drive, where the players are to compete for very valuable prizes, and to be provided with a very fine supper into the bargain. Now one of the tramps happens to remember a recent ruling in the High Courts which has declared whist drives illegal, and thinks he can see his way clear to make a bit for



themselves over the deal. The first essential towards carrying out their plot is to secure two police uniforms, and they set about this in a particularly ingenious fashion. Waylaying a policeman as he is passing through a lonely wood, they strip him of his uniform, and then leave him ignominiously tied to a tree, to take his chance until someone comes across him to release him. This, however, only solves half the difficulty, so they next go down to the inspector's house, and whilst one of the rascals keeps him busy at the front door with inquiries, the other slips in at the window and steals his uniform. Then having arrayed themselves in their stolen costumes, the pair set off for the Town Hall, where they burst in, just as the play is in full swing. The sight of the two policemen, together with their peremptory order to cease playing, brings all the players to their feet in amazement. Remonstrances, however, are quite useless, the police being perfectly adamant, and, to their great disgust, the players are not only compelled to give up their pastime, but are hustled relentlessly out of the building. As soon as the hall is cleared the two rogues gather up all the prizes, and are about to take their departure, when they catch sight of the well-spread supper table in the next room. The temptation proves too much, and they decide that before leaving they will partake of a meal. Meanwhile the inspector, who has naturally by this time missed his uniform, sets out in a furious rage to try and capture the thief, and while on his rounds passes the wood where his subordinate is a prisoner, still securely fastened to the tree. To release him is the work of a moment, and when he has heard his story, the inspector begins to see

a little daylight in the affair. Matters become still plainer, when, on their way back to the police station, they find outside the Town Hall, a crowd of angry men and women, who say that they have been interrupted in their game, and turned outside by a couple of policemen. The inspector now realises the true state of affairs, and entering the hall in company with his subordinate, succeeds in arresting the two culprits with the stolen prizes in their possession, whilst they are in the midst of a hearty supper. They are promptly hurried off to the lock-up to meet their just deserts, whilst the players, after heartily thanking the inspector, settle down once more to their interrupted game.

Released March 23rd.

Length 550 feet.

"TWO LITTLE PALS." (*Hepworth.*)

Featuring Mr. Alec Worcester, Miss Violet Hopson, Mr. Harry Royston, and Miss Flora Morris.

Lucy is a little orphan girl, who one day turns up faint and hungry, apparently from nowhere in particular, in one of the lowest slums in the little country town of Hillsborough. She is observed sitting in a doorway by Slogger Pete and his wife, who, thinking they can see a way in which the child can be useful to them, decide to adopt her. Lucy's life with this pair is even more wretched than it was before, for she is ill-treated and hardly given enough to eat, and if it were not for the fact that another girl in the same street has taken a great fancy to her, her life would be almost insupportable. One day when Lucy is sent out to beg, she is noticed by Edna, the daughter of Squire Willmott, a wealthy man, who is the owner of all the surrounding property. Edna is so struck with Lucy's unhappy appearance, that she tells her father about her, and one day when the two are out together they meet Lucy a second time,



when Squire Willmott persuades her to tell him the whole of her unhappy history. Just as she is in the middle of it, however, Slogger Pete comes up and rudely snatches Lucy away, telling Willmott to go and mind his own business. Squire

Willmott, however, is not the man to be put off in this manner, and following the pair, he listens at their cottage door and hears the Slogger thrashing Lucy for having dared to speak to a stranger without his permission. This is more than Willmott can stand, and dashing into the room, he sends the Slogger to the ground with a well-directed blow. Pete is quickly on his feet again, but Willmott soon shows that he is quite capable of holding his own with anybody, and pulling off his coat he proceeds to give the Slogger the best hiding he has ever had in his life. He ends by leaving him stretched senseless upon the floor, and then departs in triumph, taking with him both Lucy and the little friend who has so often protected her, and interceded on her behalf. On arriving at his house, Willmott continues to extract Lucy's story from her, and she is showing him a locket, which she has always worn round her neck, containing photographs of her father and mother, when to their great surprise the other girl recognises them as her own father and mother, and the two children who have always been so mysteriously drawn to one another, realise that they must be sisters. Both Willmott and his wife resolve that the two girls shall never go back to the wretched life that they have hitherto been leading, and so they eventually decide to start them in business in a flower shop, and here we leave the two little pals, who, thanks to their kind patrons, have now got a bright and happy future before them.

Released March 27.

Length 1,050 feet.

"LITTLE WILLIE AND THE BELLOWS." (*Hepworth.*)

Little Willie, whilst playing about manages to his great delight to get hold of a pair of bellows, and promptly proceeds to make a considerable nuisance of himself with these implements. He starts by trying to help the housemaid light one of the sitting-room fires, but the only result is to cover her with soot. He then adjourns to the kitchen, where he finds the cook asleep,



and, with the aid of the bellows, succeeds in sprinkling her all over with flour. Escaping from here he gets into the conservatory, where he creates dire havoc amongst the gardener's plants. His bellows then seem to become possessed of a magic power, for he blows away the moustache of a young gentleman who is waiting for his lady-love at the corner of the lane, and when he is chased by the crowd of people whom he has tormented, he manages to squeeze enough air out of the bellows to blow his pursuers back again. Eventually, however, he falls asleep on the seat in the garden, and they manage to creep upon him unawares, when he promptly receives the punishment that his misdemeanours have so richly deserved.

Released March 27th.

Length 475 feet.

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'Phone: Gerrard 4818.

Releasing:—BISON 101, GEM and VICTOR Films.



"THE CONSEQUENCES." (Victor.)

Robert Insley, a rising young lawyer, is engaged to marry Edna Markham, the daughter of a well-to-do widow. One day Harry Blount, a wealthy middle-aged speculator, drives out to Markham farm in his automobile in order to offer the widow a price for it. He meets Edna and falls in love with her. He buys the farm at a good price, Insley acting for the widow in closing the deal. He obtains the widow's consent to his marrying Edna, and between them they force her to dismiss Insley. Two years elapse, during which time Insley has risen in his profession, and Edna has had every luxury. In a café Edna and Insley meet, she being accompanied by her husband and mother. At Insley's invitation they join him at luncheon. A French count, a friend of Blount's, joins the party. Blount invites the Count and Insley to become members of a house party he is giving. The Count makes advances to Edna; she forbids his ever speaking to her again. That night as she is going to her room she meets Insley coming in. He tells her he must go away at once and never see her again. The Count sees him kiss Edna's hand in farewell, and informs Blount that his wife is faithless to him. Blount calls him a liar. The Count draws a revolver and attempts to shoot Blount. In the scuffle the Count is shot. Insley and Edna have entered the hallway, heard the quarrel and the shot fired. Insley urges her to retire, and, taking her almost up in his arms, he carries her across the hall. Blount sees them and believes the Count's accusation. Blount goes out. Insley then rushes into the room, picks up the revolver and tells the dying Count that he deserved what he received. The guests assemble. The Count is asked who shot him, and he points to Insley and dies. Insley starts to defend himself, but stops, for only by accusing Edna's husband and proving that he himself was outside along with her at midnight can he do it. Through bribery, Edna finally obtains Insley's release. Years later, Blount, accompanied by Edna and her mother, lies dying in an hotel in a distant land, and, being a Roman Catholic, sends for a priest. When he comes it is no other than Robert Insley. Blount, at the sight of the man whose whole life he has ruined, is seized with mad terror and dies. Insley performs what office he can for the dead man, and, leading Edna by the bedside, he kneels with her, praying for the soul of the departed.

Released March 22nd.

Length 1,000 feet.

"OWING MORE." (Victor.)

Featuring Miss Fritzi Brunette and Mr. Owen Moore.

Bob and Will Burnett are twins. Bob is working hard in Arizona, while Will is doing his best to spend his patrimony in riotous living. Bob finally strikes it rich, and, not having seen his native town of Rustville in six years, he decides to return home. In the meantime Will has been having his troubles with his numerous creditors, and on the very day that Bob is to arrive, with his pockets stuffed with money, Will's affairs reach a climax. His morning's mail consists of a pile of urgent duns, and he owes his help, butcher, liquor-dealer, etc., money. He visits his fiancée, Violet Ames. The Ames' home is the only oasis in his desert. Violet has some new photographs, one of which she gives Will, writing upon it the most beautiful and touching sentiment in connection with her autograph. Leaving her with expressions of undying love, Will returns home, and then and there meets his Waterloo. No sooner does he arrive in his house than his "finch" begins. His servants come in with their baggage and tell him they are leaving. Before they have half finished expressing their private opinion of his methods, his other creditors begin to arrive. The angry crowd surround him. By a swift "side step" Will escapes from them to his front hall, where he is suddenly confronted by two more angry creditors. Being cornered and at bay, Will is compelled to think quickly, and thus hits upon the only method of escape that is left to him; he tells them he is engaged to marry a wealthy girl, and that her father has promised to pay his debts as soon as she is married. This quiets the crowd, and the liquor-dealer persuades the butcher to give him the name and address of the lady in question. After thinking it over carefully, Will comes to the conclusion that he had better hurry up his marriage, and sets out forthwith to call upon Violet. Arriving at her home, he is ushered into the drawing-room,

where he finds all his creditors assembled, confronted by Violet and her father. Led on by the crafty liquor-dealer, the creditors have called upon Mr. Ames, told him of Will's statement, and informed him that they preferred their money at once. Mr. Ames utterly repudiates Will and his claim, and orders him from the house. The creditors, however, wish to see a great deal more of him, and proceed to lay violent hands upon him. After a desperate fight Will escapes again from his irate creditors, and dashes for the railroad station, where he catches an outgoing train and fades from view. But brother Bob steps from this same train and falls heir to all Will's troubles, creditors and angry sweetheart seeking her photograph. After numerous personal encounters with the creditors and the local constabulary, he finally manages to restore the village to its wonted calm, but he retains the photograph after erasing Will's name and substituting his own.

Released March 29th.

Length 1,020 feet.

"BIG ROCK'S LAST STAND." (Bison.)

Johnson, the trapper, finds Peach Blossom out in the fields gathering herbs and kidnaps her. The girl sees the Indians out on a hunt, calls to them, the trapper throws her to the ground, and then escapes. Eagle Eye, in revenge, goes to Johnson's cabin and takes his boy, who is carried to the Indian camp and turned over to Mona. She becomes a little mother to the child, refusing to let others touch him. Mrs. Johnson, discovering the loss of the boy, rides to the fort and informs the commander. He orders out a troop. When the Indians hear of the approach of the soldiers they break camp and take up a position in what seems a very poor tactical position in a hollow, where the soldiers can not only shoot down into them, but roll rocks among them. The Indians are captured and lodged in the stockade. Big Rock and Dark Feather scale the fence. Big Rock steals up beside the sentry, throws him to the ground, and, with Mona, gets away. The soldiers pursue. The chief, exhausted, is overtaken and shot. The Indian woman draws a knife and plunges it into her own breast. She creates a situation and competently sustains it. The end is dramatic.

Released March 22nd.

Length 1,960 feet.

"THE RIGHTS OF A SAVAGE." (Bison.)

A gambler is caught red-handed cheating at the old trick of short cards, and, though wounded, he gets away, eludes his pursuers, seeks shelter and is cared for by a semi-civilised Hopi Indian, who takes the man to his pueblo, and in return the gambler induces the squaw to elope with him. The Red-skin takes his loss stoically. Three years later it is the Fourth of July at Circle City, and the ranch hands from the surrounding country are whooping things up; roping, tying steers, riding bucking bronchos, and the world-famous cowboy pastime called "Bulldogging the Steer," are being indulged in, right in the main street of Circle City, when we see our trio meet. Events from now on move quickly to a logical conclusion, and the red man claims the inherent right of his race to revert to savagery, and repay the gambler in his own way.

Released April 2nd.

Length 1,000 feet.

"THE AMULET." (Gem.)

Three centuries ago, among the prehistoric Indians of Northern Canada, a young chief and a brave fought in their primitive fashion for the hand of a young squaw, the brave seeking to possess her by force, but she is rescued in time by the chief, whom she really wants. The old medicine man of the tribe unites them, and gives them each an amulet which has the magic properties of keeping them both from harm and bringing them both together in some future life. The same four souls are re-incarnated in the present-day inhabitants in the East Side of New York, the medicine man as a settlement worker, the chief as a factory hand, the squaw as a factory girl, and the villainous brave as an East Side gamester. Again the villain seeks to possess the girl after the manner of his kind, but she is saved by the factory hand, with the assistance of the settlement worker. The two souls discover their former identity by the possession of the amulets having been handed down to them as heirlooms, and remember again their former incarnation as they are reunited. In this life the villain is regenerated by the efforts of the settlement worker.

Released March 26th.

Length 1,000 feet.



DOROTHY'S BIRTHDAY. (Gem.)

Little Dorothy Blausdell begs her father to let her have a birthday party. She writes the invitations herself, and, accompanied by her nurse, goes to deliver them. On the way they come across a poor little girl selling her papers by the roadside. Dorothy asks the nurse if she can give one of her invitations to the poor little child; the nurse says "No." The father, coming on the scene, allows her to do so. Just before the party is to be given little Dorothy falls ill, and is to be taken to the hospital. The children

come to the party, but the nurse sends them away, saying that poor Dorothy is sick. The poor child also comes, but is snubbed by the rich little children, and is also sent home. In her delirium the nurse overhears Dorothy murmur in her sleep about the party. The father is consulted, and brings the children to the hospital, where the feast is prepared. Dorothy gets up, but does not see the poor little girl among the guests. One of the nurses is despatched for the little girl, who is brought to the party, which makes Dorothy's recovery and happiness complete.

Released April 2,

Length 1,000 ft.



M. P. SALES AGENCY,

86, WARDOUR STREET, W.

Phone: City 648.

Releasing:—AMERICAN BIOGRAPH, B. AND C.,
H. AND B., EMPIRE, KALEM, LUBIN, and WELT.



"PIRATE GOLD." (A.B.)

The captain and his daughter start on a trip to a treasure island. On board is a thief who knows of the treasure, and he incites the crew to mutiny, the captain being cast adrift with



his daughter in a small boat. They are rescued by a friend in a motor-boat, and, sailing for the island, arrive in time to capture the mutineers.

Released March 23rd.

Length 1,008 feet.

"KISSING KATE." (A.B.)

At the church fair Kate tells Bob that she will answer his marriage proposal if he subscribes £1. He refuses, then later consents, to find that the price is now £2. To make him



jealous, Kate starts a blindfold kissing sideshow. The boys think they are being kissed by the girls, but, alas! our vain hopes. However, Bob gets a satisfactory answer.

Released March 23rd.

Length 450 feet.

"THE BITE OF A SNAKE." (A.B.)

The drinking saloon in Drytown is closed by Suffragettes, and all whisky forbidden. This causes consternation, until someone, knowing that whisky is the only sure remedy for a



snake bite, procures a harmless snake, and runs a business at a dollar a bite. Everybody is bitten, until the secret leaks out. The snake is confiscated, and retribution follows.

Released March 20th.

Length 562 feet.

"WHO IS THE SAVAGE?" (Lubin.)

Mrs. Van Vechten, a society woman on a mountain motor trip, abducts a squaw's baby. The motor is upset, and Mrs. Vechten becomes unconscious. When she comes round she finds



that the squaw has recovered her baby, and follows. The women fight, the Indian winning; but later the white woman again steals the baby, to return it afterwards when the squaw pleads.

Released March 23rd.

Length 1,38 feet.

"A SAWMILL HAZARD." (Kalem.)

Roland Hertton, angered at his mother's marriage with Geofrey Stern, leaves home and obtains employment in a sawmill. He becomes engaged to the foreman's daughter, whom he takes



to see his mother. Finding that Stern is about to mortgage his wife's land, Roland intervenes. For revenge, Stern attempts his murder at the mill, but Roland's sweetheart saves him from destruction.

Released March 23.

Length 1,018 feet.

"THE FLAG OF FREEDOM." (Kalem.)

Faith's sweetheart, Captain Strong, chased by British soldiers, takes refuge in the house of her friend, Betsy Ross. Meanwhile Faith secures valuable plans, with which she rides to Wash-



ington's camp, returning to Betsy's house to be married to Strong. Washington arrives to inspect the first American flag, which Betsy is making, and agrees to act as witness to the marriage.

Released March 23.

Length 1,033 feet.

"GRANDFATHER." (Kalem.)

The daughter marries and leaves her father, but her husband turns out a drunkard, running away from home when their child is born. The unhappy wife, dying, gives the child to her father, but grandfather loses his charge. By a trick of Fate, the boy is carried away by his own father and cared for until grandfather discovers him again.

Released March 20th.

Length 1,003 feet.

"THE OLD OAKEN BUCKET." (Lubin.)

Sam leaves the farm and his sweetheart, Ellen, and goes to town, where he drifts into bad company. Ellen follows him and finds him in a gambling den. There is a quarrel among



the gamblers, one of whom is killed, and the drunken Sam is accused of the murder. Ellen's evidence clears him, and they return to the country again.

Released March 20.

Length 1,017 feet.

"THE GUIDING LIGHT." (Lubin.)

Harry, a fisherman, gives his savings to his sweetheart, Marie, the lighthouse-keeper's daughter, to pay for an operation to restore her sight. Drayton, a half-witted man, endeavours to steal the money, and, being caught by the lighthouse-keeper, is soundly thrashed. For revenge he puts the lighthouse lamp out, and, when the old keeper interferes, stuns him with a cudgel. Marie's sweetheart is out in his fishing smack, in danger of being wrecked on the rocks, and the girl bravely finds her way to the lighthouse and succeeds in lighting the lamp, thus saving the fisherman from destruction. Later the operation restores her sight, and she is happily married to Harry.

Released March 30th.

Length 1,040 feet.



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NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

'Phone: Gerrard 6331.

Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"TWEEDLEDUM AS A CABMAN." (Ambrosio.)

Tweedledum is attached to a young lady whose father does not regard his suit with favour, and orders him from the house. Tweedledum finds the old gentleman's cabman waiting outside, and persuades that worthy to change coats and hats with him. Mounted on the box in the place of the regular Jehu, Tweedledum begins to drive at full speed immediately the old gentleman has taken his seat. The rushing vehicle sweeps through the streets, scattering the pedestrians on all sides, crashing down market stalls, and charging full tilt through the walls of a house. There, amid the ruins, the frightened old gentleman yields the promise which Tweedledum desires.

Released April 3rd.

Length 395 feet.

"MERRYPIMPLE'S MOVING DAY." (Ambrosio.)

Merrypimple and his wife have had a difference of opinion with the landlord as to the payment of the rent, and are eventually compelled to proceed in search of a new house, with their belongings piled up on a hand-cart. They find, however, that other householders are no more desirous to give them shelter than those they have left, and in the course of their peregrinations meet with a series of collisions and other mishaps, which considerably reduce their store of household goods. Eventually, setting up the bed in the street, they pile everything possible on it, and allow it to run downhill at its own will. It comes to rest in a comparatively secluded street, and the rest of the furniture is arranged round it to form a passable imitation of a bedchamber, in which Merrypimple and his wife sleep peacefully until the police awake them in the morning and point to the traffic, which they have completely held up. They are hauled off to the police station and deposited in a cell, where they are at least secure from interruption.

Released March 30th.

Length 615 feet.

"POLIDOR SUFFERS FROM HYDROPHOBIA." (Pasquali.)

An amusing comic, founded on the confusion which arises as to the identity of two rabbits—one which a medical experimentalist has inoculated with the virus of hydrophobia, and another which Polidor has stolen from a countrywoman's basket and converted into stew. The inoculated rabbit escapes from the laboratory, and the professor and his assistant search high and low for it in the surrounding streets in terror lest it spread the dread infection. They finally espy the skin of Polidor's rabbit, which he has hung on a nail at his window, and, going to the door of the hero's chamber, knock, and inform him that he has eaten a rabbit sick of hydrophobia. Polidor straightaway begins to show all the symptoms of the disease, wrecks the room, and is finally overpowered with much difficulty and thrust into a strait waistcoat. Luckily the real rabbit is discovered, and he is released, and learns with joy that he has not caught the dread complaint after all.

Released March 20th.

Length 495 feet.

NORDISK FILMS CO.,

25, CECIL COURT, CHARING CROSS ROAD.

'Phone: City 172.



"CROSSED SWORDS." (Nordisk.)

Cast:

General Gardner		His Son
Edmond Gardner		His Son
Lady Ribot		Her Son
Clayton		Minister of War
Brisson		His Daughter
Rose		

Edmond and Clayton are newly-appointed lieutenants. Edmond introduces Clayton to his father, General Gardner. Later the General gives a ball, at which the Minister of War, Monsieur Brisson, and his daughter, Rose, are present. Simultaneously Edmond and Clayton fall in love with Brisson's daughter, and during the evening each makes frantic endeavours to get into the girl's good books. Rose is playfully trying to elude them, when she meets with a serious accident involving a most exciting situation that, had not Clayton risked his life, would have proved fatal. Edmond, who was loth to emulate his friend's example, receives a severe snubbing from Rose as soon as the girl recovers consciousness. Nothing daunted, he approaches her father on the following day and asks her hand in marriage. Brisson summons his daughter, but the girl refuses to entertain the idea of marrying Edmond, who departs discouraged but by no means in despair. For some time Clayton has been experimenting with a new invention—a gun for use against aeroplanes and airships. At last he is successful, and arrives to submit his plans to Brisson a moment after Edmond's departure. Brisson is delighted with the invention, and learns of Clayton's love for his daughter, Rose. Edmond endeavours to persuade Clayton to sell him the invention, but meets, of course, with an indignant refusal. Later the Minister submits the plans of the new gun to a number of experts, who, after a thorough examination, decide that the thing is practicable, and agree to buy it. Clayton receives their heartiest congratulations, and preparations are made for the construction on a large scale of a replica of the model they have purchased. Edmond, learning of his rival's success, conceives a diabolical plan to kill him by exploding a submarine mine at the precise moment when he believes Clayton will be passing over it. A surprise awaits him, however, and the attempt fails. Finally the new gun, or guns, for they are arranged in series of eight, are ready, and a demonstration is announced for the following day. Rose, her father, Edmond, and Clayton, with a number of military authorities, are present. Clayton explains the invention, telling them incidentally that should a certain pressure be allowed to exceed a given mark an explosion will be the result. Edmond listens eagerly, and sees a chance of revenge. While the party are above ground he makes his way into the engine-room and gradually increases the all-important pressure. His presence is discovered by one of the engineers, who frantically raises the alarm. Assured that the end is near, Edmond draws a revolver and ends his own life. Clayton makes a frantic effort to save the situation, and succeeds at the eleventh hour. Later we see him the recipient of a double reward—a medal, and what was perhaps more to him, Rose.

Released March 24th.

Length 2,066 feet.

"THE RIVALS." (Nordisk.)

The scene is laid in sunny Spain. On the ranch of Johnson, a farmer, Jenkins works as foreman. Johnson has one daughter, Mary, a young and extremely pretty girl. One day an artist arrives in the vicinity. He and Mary become acquainted, and as the days pass each falls in love with the other. One day Grant, the artist, has occasion to save the life of one of Johnson's employees, and he forthwith becomes a friend of the family. Later Jenkins is spurned by Mary, and, filled with jealous anger, he seeks to encompass the death of his rival. A priest comes upon Jenkins just as he is about to plunge a dagger into the artist's back, and, having prevailed upon the would-be murderer to abandon his purpose, solemnly repeats the words of the sixth commandment. On the morrow Jenkins receives forgiveness from the priest and sets out for another country. Later Mary and Grant are married.

Released March 24th.

Length 900 feet.

PATHÉ FRÈRES CINEMA, LTD.,

84, WARDOUR STREET, W., and
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**Releasing.—S.C.A.G.L., AMERICAN KINEMA, THANHOUSER, BRITANNIA, COMICA, THALIE,
IMPERIUM, and PATHE Films.**

"THE WEAKER VESSEL." (*Pathé*.)

Pierre de Brézeux, the leading character, is a young man of wealth and refinement, and in the first scene he becomes engaged to his cousin, Marthe Rozoy, a perfect specimen of the Frenchwoman—graceful, courteous, and affectionate. One cannot help finding Pierre a sympathetic character, and his one great fault of weakness is perfectly understandable, as conveyed by the clever actor who takes this part. He is quite devoted to his fiancée, whom he knows to be the true and fitting mate for him. Yet he allows himself to become entangled with a dancer, one Ida Bianca, to whom he is introduced at the Idlers' Club, where she appears before the entertainment committee. Ida Bianca is the creator of a sensation dance called "La Danse Flamboyante," and the committee are engaging her services for one of the club's fêtes. Pierre's infatuation for the dancer grows stronger on seeing her rehearse some few days later

to make Pierre jealous, and so bind him to her more definitely and firmly. It is, however, Nuovita more than Pierre who becomes jealous. The Spaniard falls in love with Ida with true Iberian violence and swiftness, and Ida takes cruel delight in torturing him with her fickle behaviour. Matters do not come to a point at this juncture, for de Brézeux proposes to take her on a motor trip to Spain, and for the time being she says good-bye to Nuovita. Ida thoroughly enjoys the motor journey through France and the Pyrenees. The magnificent scenery of the mountains impresses her, and the exhilarating air puts her into high spirits. She makes a good travelling companion, and de Brézeux finds his thoughts diverting less often and less bitterly to the past. Then a slight incident brings it back to him. A halt on the road, caused by exhaustion of the petrol store, obliges him to ask a service of the chauffeur of another touring car on its approaching him.



before the committee. In a moment of clear-sighted vision, he, however, endeavours to throw off the fascination she exercises over him. Unhappily, the dancer is not disposed to see Pierre's admiration for her disappear, and she keeps him to her side by such arts and wiles as are her weapons in the subjugation of men. So for the nonce de Brézeux forgets his gentle sweetheart, and honour and loyalty. He flirts with Ida, and one day consents to take déjeuner with her openly in the Pavillon du Bois in the Bois de Boulogne. A fatal thing to do! The Pavillon is the resort of the fashionable world, and there he meets his fiancée under the escort of her mother. Marthe is too grieved, too wounded, to reproach him over bitterly when she holds an interview with him that same day, but she breaks off her engagement decisively and promptly. After the rupture with Marthe Pierre drifts resistlessly into a closer *liaison* with Ida. He is held to her more by her own strength of will than his wish. As a consequence, Ida, fearful of losing his allegiance, openly shows herself to take pleasure in the conversation and society of Nuovita, a famous matador, who is introduced to her at the Idlers' Club fête, her idea being

The occupants of this car readily instruct their chauffeur to give what aid he can. They themselves alight, and Pierre finds himself face to face with Marthe. The embarrassment of this unexpected situation is increased by Ida's disdainful attitude. Pierre suffers badly, and on arriving at the Spanish capital, he sends a letter to Marthe begging her forgiveness for an incident which he so deeply regretted, and which he would have prevented had he been warned. Marthe is grateful for the note, and her woman's instinct tells her that Pierre's self-respect is not entirely dead. In Madrid Ida renews acquaintance with Nuovita, who, his passion increasing, asks her to leave de Brézeux. Ida, although her fancy for Pierre is now less keen, refrains from causing an estrangement then and there. Ultimately, Nuovita writes her a note on the eve of a grand bull-fight, protesting that to him life without love is impossible, and that unless Ida can give him some indication that he may hope, by wearing a bouquet of violets at the bull-fight, he will throw himself upon the horns of the bull, and so seek death. This note is delivered at Ida's hotel, and given into the hands of Pierre. He, pre-occupied and moodily going

over and over again the events leading up to his present entanglement and unhappy position, puts it into his pocket and forgets it. On the morrow he attends the bull fight with Ida, and Nuovita, anxiously watching for her appearance, notes with despair that she wears no violets. He is true to his word, and finds relief from his misery in the death he has chosen. The terrible nature of the tragedy totally unbalances Ida. She is no longer the cool, smiling woman, taking pleasure in the dangerous game of playing with men's hearts of some few days before, and on her return to the hotel the fact that she was in love with Nuovita becomes apparent from her agitated words. Pierre listens to her almost apathetically, and he agrees with her that they must part. Then something causes him to remember the letter, which he then mechanically gives her. In the same way Ida opens it, and learns how easily Nuovita's death might have been prevented. A scene, terrible in its

Prince Obolensky is a traitor to the throne. Ivan, who knows full well that on account of his many dark deeds his death would be welcomed by the hundreds, yea, thousands, who had suffered under the severity of his rule, and cowed by the fear of violence, lends a ready ear to the cunning recital of his favourite. He takes action. Bassemoff, under the Czar's instructions, visits the Prince, riding upon a richly caparisoned horse, and followed by his suite, to invite the latter to a banquet at the Palace. The Prince, fearing treachery, yet not daring to disobey, takes a fond farewell of his wife and son, and repairs to the Czar's palace, where, upon his arrival, he receives the Emperor's greeting and proffer of a cup of wine. Is it poisoned? In fear and trembling, and watched by the whole Court, he slowly drains the cup. It is not poisoned! Ivan orders a servant to replenish the Prince's cup, but Obolensky, sick with fear, is overcome, and cannot drink. The time has now arrived



tempestuous ferocity, ensues. Ida heaps vituperation upon de Brézeux, and the intensity of her emotion distorts her face strangely. At the end of it the two separate definitely. Pierre goes back to Paris in time, and happily he is able to meet Marthe again. Marthe still loves him, and when he pleads earnestly for her forgiveness she gives him more than he has ever hoped for, and bids him forget their past unhappy days in the promise of the future.

Released March 20th.

Length 2,584 feet.

"THE EMPEROR'S CRIME." (Pathé.)

It can never be said that the history of Russia does not bristle with thrilling and stirring incidents, and to mention the names of only two of her famous Emperors—Peter the Great and Ivan the Terrible—is to call to mind events and doings which have left their ineffaceable mark upon Europe. To cinematograph the whole history of this vast Empire from its inception to the present day would be a gigantic task, involving the use of millions of feet of film, a task which, possibly, will some day be accomplished. For the present, however, we pick up the thread of the story on the occasion of a fête day at the Court of Ivan the Terrible, in the year 1570. Over a question of precedence, Prince Obolensky incurs the resentment of the Czar's favourite, a young man named Bassemoff, who, with the hate of the heavy souled Russian and the cunning of an accomplished Court intriguer, revenges himself by representing to Ivan that

for the execution of Ivan's nefarious plans. Obolensky is conducted to a dungeon below, and after enduring the sneers of triumph of his rival, Bassemoff, is treacherously strangled. Meanwhile, Prince Obolensky's wife and son anxiously await his return, and, finally, knowing not what merciless fate may have befallen his father, the young Prince mounts his horse, and, riding direct to the palace, seeks an interview with Ivan. Put off by excuses and procrastinations, and made to dance before the Czar, the young Prince is kept in ignorance of his father's end, until the Czar's niece, moved by a feeling of pity, tells him the dread truth. He brings the fateful tidings to his mother, who with him fears that they, too, may fall victims to Bassemoff's vengeance, and conceals a plan to hide in a loft behind a pile of old furniture. And as they feared, so it happens. Bassemoff, to complete his triumph and his vengeance, forces an entrance to the Prince's home, and with his soldiers searches the premises. So near are the hiding family to discovery that they are only saved by the soldier who is searching the loft stumbling in the darkness over the old furniture and injuring his knee. With a curse he relinquishes the hunt, and, nursing his injured knee, returns below to report failure to discover the fugitives. The house is sacked and despoiled, and Bassemoff, anger and fury gnawing at his heart, leaves Obolensky's once charming home a desert of wanton spoliation. To carry on the dark history of the Middle Ages in Russia—fresh crimes the old succeed until the cup is full.

Released March 10th.

Length 1,668 feet.

R. PRIEUR AND CO., LTD.,

40, GERRARD STREET, W.

Phone: Gerrard 9115.

Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"INDIAN JUSTICE." (Lux.)**

Red Arrow's child is dying of starvation. In vain his father

white man's wife and his little child are attacked by a hungry leopard. They fly for their lives, and the fond mother sacrifices



swallows his Indian pride and craves the white man's charity. The white man hardens his heart, and Red Arrow resumes his weary way in silence. Later, whilst walking in the forest, the

her chances of escape in order that her child may not fall the prey of the infuriated beast. The woman's steps falter, and the leopard is upon her, but Red Arrow, attracted by her cries,



is soon on the spot, and with unerring aim he fires. The leopard rolls dead at the feet of its intended victim. Thus does the red man prove to his white brother that he, too, knows how to return good for evil.

Released March 22nd.

Length 710 feet.

"BETTY'S BANDIT." (*Nestor.*)

Jack Parsons obtains a job with Rancher Cole. He is green, but gritty, and soon makes friends. He tumbles across Betty one day while she is being annoyed by a mean Mexican. He punishes the man, and takes Betty home. The romance is started. Later Jack is out hunting for "strays," when he stumbles upon Mexican Pete. Pete has held up the stage coach, and is dividing the gold from the dross in order not to be burdened with unnecessary luggage. He springs at the astonished Jack, who wrests the Mexican's gun from him, but is not quick enough to avoid an ugly wound from a dagger. Jack staggers back, and Pete, seizing his sack of loot, mounts and escapes. Jack picks up the jewel-handled dagger which Pete has dropped, and hurries to the nearest habitation, which is a farmhouse owned by Betty's father. Betty is taking in the washing, but waits for the handsome, tired-looking boy with a smile on his face. He asks for water, and she notices the bloody handkerchief on his arm, makes him dismount, and assists him to a bench. She ministers to him, and binds his arm, and despite her mother's and her own protests, he insists upon going. Betty walks with him to his horse, and admires the pretty dagger. Jack begs her to accept it, and she does so. Not wanting her mother to think she is forward, she secretes it in her room. The following day her father brings in a proclamation offering a reward for the capture of the hold-up, and mentioning the fact that the bandit had a jewelled dagger stuck in his belt. Betty feels the world slip away from her feet, and steals upstairs to her room. She can hardly believe the handsome cowboy can be such a bad character, but how about the jewelled dagger? The worthy farmer, with two assistants, rides out, intent upon earning the reward. They are successful, and come across the exhausted Mexican, whom they secure after a short struggle. The farmer takes his prize to the farm in triumph, sending one of his men for the sheriff. Betty cannot find Jack at the ranch, and is returning disconsolate and in tears when Jack overtakes her. She begs him to fly, but he cannot see why he should. She thinks he is hardened and ungrateful, and rides away; but he follows her to the farm, where she is mystified upon seeing the sheriff, the Mexican, and the dagger. Jack clears up the mystery, and persuades Betty to show him the farmyard, when he contrives to tell her something interesting.

Released March 22nd.

Length 975 feet.

"HER FRIEND THE DOCTOR." (*Nestor.*)

Jane Carston was to return to-morrow from school, and the ranch was all agog with expectancy and cleanliness. Bob Evans, head cowboy, was the most eager and most anxious of the lot. To-morrow finally became to-day, and Pa had gone to the station in his best to meet Jane. Finally, in a cloud of dust, Bob discerns them on the brow of the hill. Arriving at the house, Jane greets mother with a rousing smack. She was effusive and kind to all the boys, until Bob. Then was it possible Jane could be shy?—Anyway, her greeting was different from the rest. Things progress nicely until Bob is asked to mail a letter for Jane to Dr. J. C. Bronner, to whom Jane refers as "her darling old school friend, Jack." Jealousy on Bob's part makes him very miserable, but is intensely amusing to Jane. Jane decides to lean up that "nasty, messy old bunk house." She discovers a caricature of Dr. Jay Bronner on Bob's bank, and it incites her to further increase his jealousy. Jane flirts

with Dick, another cowboy, and he promptly falls in love with her. The crowning blow comes to these boys when Jane tells them that Jack, her doctor, is coming out on a visit, and shows them a letter from him, in which it is inferred that Jane and the doctor would take a little tour of the world. Desperation makes these rivals join forces against this common foe, and they determine, by "Black Hand" means, to make him leave the country. The day the doctor is to arrive, all the boys are to go to the round-up and branding, and Bob and Dick both promptly refuse to go to town for the doctor, but all the boys leave the ranch. Jane goes herself, and meets a charming young girl—Dr. Jacque Bronner. The girls are convulsed over the anger of the cowboys, but Jane secretly admits to Jacque her love for Bob. Returning from the branding, the boys are told doctor has a headache, and Jane was serving tea to the doctor in "his" room. This is too much for the boys. That night they enter the doctor's room, masked, with the purpose of "blue-checking" him out of the country. In the surprise which follows their discovery of the doctor's sex, they miscalculate her determination, and Dick receives a painful but not severe flesh wound from the doctor's silver Derringer. The doctor keeps them covered, and yells lustily for help. Discovery, and confusion, not unmixed with mirth, follow. During convalescence, under the doctor's attention, Dick heals his arm and breaks his heart. Bob sees silence may be golden, but learns that a speech in time saves many heartaches. Dick's heart and arm are healed simultaneously.

Released March 26th.

Length 950 feet.

"BETRAYED TO THE TURKS." (*Savoia.*)

Because Captain Meramichi does not reciprocate the affection of Maza, a peasant girl, she determines to revenge herself. She spies upon him, and when she learns that he will leave the Servian lines late that night bearing despatches of great importance, she goes straight to the Turkish general and informs him. Her vengeance, however, miscarries by a caprice of fortune, and another perishes in the captain's place. He breaks his leg through a fall on the rocks, but his cry of distress is heard by a brother officer, who takes the despatches from him and proceeds with them, thus falling into the hands of the enemy, and perishing for his country's sake. The story goes on to show how the young soldier finally made his way back to camp, which he reaches some days later, after having been through many exciting adventures, and reported as dead.

Released March 26th.

Length 1,950 feet.

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 5156.



"THE COWBOY EDITOR." (Selig.)

A gambling cowboy, taking a long chance, comes into possession of the Rawhide Weekly Rattler, strikes a job that outdoes a brace of bucking bronchos for real nerve rack. The town-bore,



the town-gossip, Veritas, Old Subscriber, Vox Populi, and all other well-meaning patience wreckers' camp on his trail and will not be dislodged. Exploding kegs of powder under them even fails to discourage. As a finale he takes to the hurricane deck of a pony, and flies to the high country, leaving the troublesome property in charge of its former owner.

Released April 3rd.

Length 537 feet.

"THE GUNFIGHTER'S SON." (Selig.)

Cast:

Jeff Scott.....Wm. Duncan
Sam Carey.....Lester Cuneo
Sue Chase.....Myrtle Stedman

This colourful sketch of the West deals interestingly with the taint of heredity, as it drifts from sire to son. A quick trigger



artist, Jeff Scott, a quick and determined fellow, who has been brought up by foster parents unmindful of his father's record, is so outrageously bullied by Sam Carey, that he gets a gun, but

declines to use it after having "the drop" on Sam. The latter, a human hound, has no compunction over plugging his generous adversary, and is sentenced to serve time, although his marksmanship was not fatally accurate. After some years' service Sam escapes prison, captures Jeff's little girl, and leaves a note that he has left her at the mercy of the wolves. Again the blood-blot fills the brain of Jeff, and he reaches the man who tried to kill him and then rob him of his chiefest treasure. The thrilling fight, in which he casts aside the temptation of using a gun to invoke vengeance with his naked hands, stops just close enough to the dim border of tragedy to make the overtrue picturesque tale telling and intense.

Released March 30th.

Length 960 feet.

"WHOSE WIFE IS THIS?" (Selig.)

Cast:

He Thomas Santschi
She Bessie Eyton

The oft-repeated promise of the well-meaning wife who says she "will be dressed in a moment," is the theme of the clever comedy conceit, which keeps a patient husband toying an expensive pair of opera tickets until nearly midnight. Finally the



lady comes in fully panoplied, to find her husband also panoplied, likewise "full," and asleep in the shadow of a tell-tale decanter.

Released April 3rd.

Length 516 feet.

"THE MAN WHO MIGHT HAVE BEEN." (Selig.)

Bob Hale, the son of a well-to-do country banker, neglects his opportunities so frequently that he is dismissed from college. He comes back to the humdrum country town, and finally is placed in a position of trust in the bank. When one of the gay companions of his ill-spent college days comes that way, they review their past in the old manner, and Bob is influenced to seek the excitements of the great white way in the big city. In order

to secure the money for this adventure, he pockets the funds of the bank, and becomes a fugitive from justice. He goes down and down in the scale of humanity, until he reaches the scum



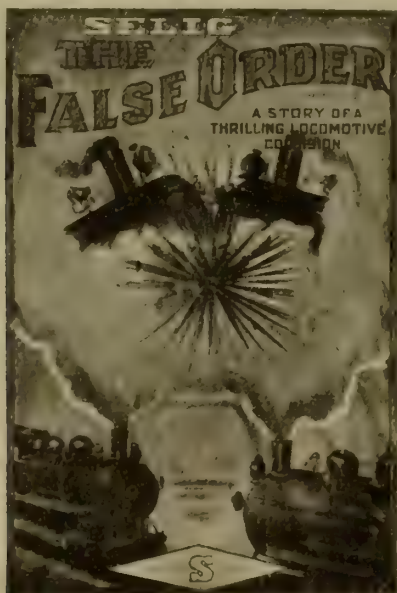
line of Hob-dom. Weary of the husks, and but the shell of his former self, he rides the trucks back to his old home, to find his home deserted and his parents gone to that bourne whence none return.

Released April 3rd.

Length 1,012 feet.

"THE FALSE ORDER." (Selig.)

The sensational crux of jealous revenge in "The False Order" is a thrilling head-on collision of two enormous locomotives. This is a realistic effect that heavily discounts any stage device ever materialised to thrill. The story is a page of vivid romance, torn from the life of a young engineer, who is



lured on to seeming certain death by the deadly lie of a drunken rival. Happily, he is saved for a long and useful life by a trick of fate, and the well-directed energies of a wrecking crew. This picture play has a healthy thrill in its romance in spite of its big sensational effect, and is bound to prove a big winner.

Released March 30th.

Length 1,005 feet.

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Releasing:—ITALA, TYLER, and AMERICAN STANDARD Films.

"PRIVATE ENQUIRY OFFICE." (*Eclair*.)

Roger Delorme breaks off his friendship with Yvonne in order to marry Cecilia. Yvonne does her best to keep him, but without avail. Five years later Roger and his wife are living very happily with their little girl, when unexpectedly he meets Yvonne once more. She again seeks to exercise her old influence, but he breaks away from her with scorn. Determined to gain her end, Yvonne seeks a private enquiry agent, and says that she wishes to get a friend of hers divorced from his wife. The agent says it will be costly, but can be done. Then begins a scheme of trickery. The agent gets into the Delorme household a lady detective, who goes in the guise of a music teacher to the little girl. Then he employs a clever photographer, who snapshots a male friend of the Delormes as he scans the pictures in the academy. The lady detective gets possession of some clothes belonging to Roger's wife, and she is also photographed. The clever photographer combines these two photographs, so as to incriminate Madame Delorme. Roger receives an anonymous letter calling his attention to the unfaithfulness of his wife, as evidenced by the photograph enclosed. This arouses his suspicions, and creates a coolness between husband and wife. But the work of the fiendish plotters is not yet complete. Yvonne, knowing Madame Delorme's kind heart, persuades her to visit a room in a certain hotel, where she alleges there is someone in need. Delorme's friend who has been photographed receives a note asking him to go to the same room at the same time. He gets there first, and Madame Delorme does not suspect anything when she finds him there. But whilst he is endeavouring to explain, Roger arrives with a detective, and they find the two together under distinctly compromising circumstances. The injured and innocent wife consults her lawyer, but, unhappily, circumstantial evidence is too strong, and the divorce takes place. The husband is given the custody of the child, and there is a pathetic episode when the police official calls to take the child away. Roger seeks consolation with Yvonne, but the child will have nothing to do with her new mother. Madame Delorme, heart-broken at the loss of her child, sees one day in the paper the advertisement of the private enquiry agent. She consults him, and he promises to get possession of the child. With the aid of an accomplice he enters the bedroom of the Delorme household, and carries the child off during the night. Madame Delorme is almost hysterical with joy when the little girl is restored to her. But Roger, who is fond of the child, is grief-stricken, and determines to find her. Yvonne suggests that it is his wife who has stolen the child, and she says she knows an enquiry agent who will be able to get it back. Together they visit the agent, who promises to restore the child to them. In the disguise of a canvasser he calls upon Madame Delorme, in order to spy out the premises. She dismisses him, but, haunted by the remembrance of his face, becomes uneasy, and decides to watch over the child herself. Night falls; the little child is sleeping in her cot, and Madame Delorme in an anteroom is watching armed with a revolver. Suddenly a circle of light from a bull's-eye lantern travels about the windows, and the supposed canvasser breaks into the room and makes for the child in the bed. Quick as thought Madame discharges her revolver; the agent's accomplice escapes, but the agent himself falls mortally wounded upon the bedroom floor. The noise rouses the household, and Madame Delorme sends for her husband. The iniquitous agent confesses all that has happened, and Roger learns how both he and his wife have been victimised. The curtain rings down on a happy re-union as conclusion to a drama of remarkable quality.

Released March 13th.

Length 2,150 feet.

"FUNNICUS'S SERENADE." (*Eclair*.)

Kept in late at school, Funnicus happens to meet the sempstress who comes to the house of the principal. He falls in love with her, and when she leaves the house follows her home. However, he is driven off by the angry mamma. At night, in the dormitory, he has dreams which make him restless. First, a pretty cupid appears, and shoots him with an arrow. Then he sees the pretty sempstress, but as he rises to

embrace her the vision changes to that of the angry schoolmaster. Awakened from his sleep, Funnicus takes a mandoline from the wall, escapes out of the school, goes to the home of his charmer, and serenades her below the window. She, answering, lowers a sheet so that he may climb up, but mamma has been aroused, and issues out of a door at the house. She attacks him with a broom. He falls into a tub of water just as his master, returning from the house of friends, comes round the corner. Funnicus's love affair ends by his being fished out, soundly kicked, and sent back to school.

Released March 13th.

Length 545 feet.

"THE CIVILIAN." (*Brion*.)

It is a pretty scene that greets us as the story opens. A young Lieutenant is courting the colonel's daughter, and certainly seems to be favoured. But a letter arrives announcing that Harry Stanley, a young doctor, is being sent by his father to the fort to stay with his friend the Colonel. The coach swings through the gates, and pulls up before the Colonel's house. The young doctor alights, and meets the expectant group. He also is smitten with the charms of the Colonel's daughter, and she is captivated by the civilian. The Lieutenant, left out in the cold, has to bear his disappointment as best he can. One morning he mounts his horse and goes for a ride. But he has not long left the fort when a settler arrives there, begging medical assistance for his daughter. The doctor offers his services, and invites his fiancée to go with him. They set off together, the settler riding on in advance. But the doctor has forgotten his medicine chest, and to save time the settler rides back for it. A little further on the back wheel comes off the buggy. The Lieutenant in the distance sees the party in distress, rides up, discovers who they are, and offers to help them. But before anything can be done a troop of Indians swoop down upon them. The Lieutenant's horse is standing by, and quick as a flash the cowardly civilian vaults into the saddle and makes in the direction of the fort. Hastily fixing on the wheel, the Lieutenant helps the girl into the buggy, and they set off on a terrific race for life. Rounding a bend, they jump out of the vehicle, and then set the horse off. The Indians follow it, and before they capture it and discover exactly how things are the two young people have had opportunity to scramble off over the rocks into a place of safety. A swift fate has fallen upon the coward, for, galloping down a steep hill, he fails and is hurled to his death below. Night is coming; the young people have taken refuge in a cave, and all they can do is to make the best of a dangerous situation. The Lieutenant strips off his coat, and covers up the shivering and exhausted girl. Seated at the mouth of the cave with revolver in hand, he waits for the dawn. Dawn breaks, and with it comes the call to sacrifice. For the Indians are exploring the vicinity in search of the fugitives. Stealing back into the cave, the young fellow lightly kisses the sleeping girl, then, dropping down, clambers away along the rocks, and turns the Indians off in pursuit of himself. It is a frightfully perilous and exhausting chase, and finally he is wounded by a shot from his enemies. He sinks prone high up on the mountain side, whilst the Indians begin to climb up towards him. The Lieutenant's horse has returned riderless to the fort. An alarm is given and the troops set out. The girl in the cave awakes, and, advancing to scan the plain, she perceives the Indians pursuing her lover. In the distance, too, she sees the troops approaching. Scrambling down, she runs through the bushes and finally meets her father at the head of the soldiers. Few words suffice to explain the situation. She is lifted on to a horse, the troops dash off, and quickly disperse the Indians. The Lieutenant is found seriously wounded, but still alive, and a few days later, outside the Colonel's house at the fort, he is made happy by knowing that he has regained the love of the girl he had thought was lost to him. It is a fine, clean, healthy story, and a word of praise is due for the masterly skill with which the thing is staged and managed. The scenery also is unique and interesting in character, whilst the photographic quality is perfection throughout.

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"STUDIES IN POPULAR ASTRONOMY." (*Urbanora*.)

The earth turning on its axis gives an apparent movement to the heavens around a fixed star, known as the Polar star, which indicates the North. The early astronomers of Greece noticed spheres which moved among the stars. These were planets. Venus seen at a distance of 90 million miles. Venus at a distance of 55 million miles. Venus passing between the sun and the earth at a distance of 25 million miles. Neptune—the most distant of all the known worlds. Neptune is 2,700 million miles from the earth. The moon. With the aid of a telescope a rough and broken surface can be distinguished. Seen from an observatory with a special astronomer's glass it is possible to see the mountains and craters.

Released March 26th.

Length 410 feet.

"A DAY IN THE LIFE OF A NEW RECRUIT." (*Urbanora*.)

A raw and untrained country bumpkin arrives at the barracks to undergo his term of military service, and many adventures befall the unfortunate recruit. The other soldiers play all manner of pranks on the greenhorn after "lights out" has been sounded, and his first ideas of drill and the management of fire-arms, cause endless amusement to his fellows. For the first time he dons his uniform and proudly marches along the street admiring himself in all the shop windows, but pride has a fall, and Robert steps into an open drain, where he lies among the rats and refuse, until a kindly street sweeper helps him out. In a piteous condition he returns to the barracks, only to be clapped into the cells immediately.

Released March 26th.

Length 510 feet.

"THE TWO FATHERS." (*Urbanora*.)

The daughter of Maclair, the coastguard at a small fishing village in Brittany, is in love with Pierre Legoff, one of the fisherman's sons. The young fellow asks the coastguard for his consent to their marriage, and obtains from him a promise to think the matter over. Next day, as the coastguard is inspecting the coast, he overhears several of the villagers planning a smuggling expedition, among the number are Legoff and his son. That night the coastguards are on the alert, and Pierre is arrested while carrying a keg of contraband goods into a cave. Maclair returns home, and angrily tells his daughter that she

cannot marry Pierre, who is a smuggler. Her pleadings are in vain, and at length, rendered desperate by her grief, the girl leaves her home, and, going down to the cliffs, throws herself into the sea. Legoff senior, passing at the time, rescues her, and carries her home exhausted. Her father, touched by this act of bravery, gives young Pierre his freedom, and consents to his daughter's marriage, the Legoffs solemnly promising to give up smuggling.

Released March 26th.

Length 975 feet.

"THE FIRST STEEPLECHASE." (*Urbanora*.)

Many years ago an argument arose among a number of army officers over the speed and ability of their horses. This developed into a race being arranged on the spur of the moment. Each competitor garbed himself in a nightshirt and nightcap, and at midnight a start was made from the barracks yard. A church steeple rising some ten miles distant across country was appointed as the winning post, hence the origin of the word "Steeple Chase." An elderly and excitable major taking part in the race has great difficulty in getting away—the other fifteen officers gradually come to grief over the jumps which they must cross until only four remain. These arrive at the church almost together, and exchange congratulations. The poor major, in the meantime, has had varied adventures, and is at length held up by a highwayman, who takes everything of value from him, and leaves him, horseless, to tramp the remainder of the distance. "The devil take the hindmost" is the watchword of his brother officers, and to complete his discomfiture, the unfortunate soldier is ducked in the village pond.

Released March 26th.

Length 600 feet.

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"TWO WOMEN AND TWO MEN." (*Vitagraph.*)

Cast :

James Thornwell.....Mr. Earle Williams
 Jack Borden.....Mr. Harry Northrup
 Mrs. Thornwell.....Miss Julia S. Gordon
 Valeria, a prima donna.....Miss Edith Storey
 Helen Helen Costello

Feeling that the monotony of domesticity is somewhat irksome to him, James Thornwell casts about for some diversion.



He meets Mlle. Valeria, with whom he becomes very much infatuated. She accepts his attentions with inward indifference. Thornwell is not the only one. Jack Borden, a man of the world, pays her most ardent court. They both send her flowers and other evidences of their admiration. She tries to keep each in ignorance of the other. One day Borden happens in just as Thornwell is leaving. He upbraids Valeria and finds a note from Thornwell. Acting well her part, she laughingly dismisses the matter, and submissively kisses him good-bye. Thornwell, with his wife, attends a ball, where they meet Borden and Valeria. While Borden is talking to Mrs. Thornwell, Valeria takes Mr. Thornwell's arm and walks off with him. Borden graciously offers Mrs. Thornwell his arm and escorts her to the conservatory. Hoping to compromise Thornwell, he makes love to his wife, and attempts to kiss her, for which he receives a smack in the face. Valeria, who has seen Borden making love to Mrs. Thornwell, hastens to Thornwell and induces him to come and behold his wife, hoping to create dissension between them, making him a complete victim to her own wiles. Borden explains to Mrs. Thornwell that his advances to her were encouraged by her husband's attention to another woman. Then he hands her the note he found on the floor of Valeria's apartment. At this moment her husband enters with Valeria. He accuses his wife of accepting the attention of Borden. She indignantly denies it. They return to their home, where he again accuses her. Again she denies his accusation. Tearing the note which Borden had given her from the bosom of her dress, she hands it to him, and he reads

the evidences of his own indiscretion. He realises the heartless purposes of Valeria and Borden to secure their own ends. His wife, in tears, and he in silent sadness, see an impassable breach opening between them. Their little daughter Nellie, hearing her parents, enters the room. Seeing their unhappiness, she tells them to kiss and make up. They follow her suggestion, and the happenings of that night are for ever buried in the past.

Released April 10th.

Length 1,026 feet.

"IT ALL CAME OUT IN THE WASH." (*Vitagraph.*)

Cast :

Barry Wall.....Mr. Maurice Costello
 Gladys Cooper.....Lillian Walker
 Pa Cooper, her father.....George Ober
 Valet.....Mr. Richard Leslie

"Pa's rich and Ma don't care!" Neither does Barry Wall, their son, who is indulged in all sorts of extravagances. He is a desirable catch for almost any girl, but he has one ideal, Gladys Cooper, the daughter of the manager of the Excelsior Laundry. He has never had an introduction to her, and finds it difficult to get one. He dreams of her night and day, but gets no nearer to the object of his ambition until he misses a diamond stud, which he concludes must have been left in his shirt.



He calls at the laundry and recovers it. Barry is delighted, but not half so much as when he sees the ideal of his dreams enter. Pa Cooper introduces Barry to Gladys, and the girl seems to be as badly smitten as the love-sick Barry. Next Sunday Barry calls to see Gladys, and presents her with a ring with a setting of the very diamond stud which he had lost and found. Their engagement is announced, and their cup of happiness is full.

Released April 12th.

Length 466 feet.

"FRECKLES." (*Vitagraph.*)

Cast:

Mr. John.....Mr. John Bunny
 Mrs. John.....Miss Julia S. Gordon
 Madame D'Mille.....Miss Flora Finch

Freckles are not considered a mark of beauty by persons who

scents the perfumed lotions upon his face and begins to ply him with interrogatory remarks. She spies the doctor's hat upon the table, and sees John make a gesture toward the door. Mrs. John finds the madame and drags her into the presence of Mr. John, who explains that he was anxious to remove the freckles that he might be more beautiful in his wife's eyes. This satisfies Mrs. John, and after he pays the madame her fee,



are obliged to wear them. Mr. John, whose face is freckled like a speckled beauty, is annoyed because his wife teases him about it. He reads a beauty doctor's advertisement in the newspaper, and determines to have his complexion renovated. He telephones the doctor to call at his home on his wife's euchre club night, enhance his beauty during her absence, and surprise her when she returns. On the appointed night he has great difficulty in getting his wife off to the club before the doctor arrives. After many delays he gets her safely out of the house. The doctor comes and introduces herself as Madame, the beauty expert. John makes preparation for the treatment and the madame begins. Mrs. John, thinking about her husband's anxiety to get her out of the house, leaves the card party

Mrs. John kisses his face and tells him that she loves him, freckles and all, and no beauty doctor could make him more beautiful or lovely in her estimation.

Released April 10th.

Length 1,003 feet.

"SUE SIMPKIN'S AMBITION." (*Vitagraph.*)

Cast:

Sue Simpkins.....Miss Leah Baird
 Ezra Hawks.....Mr. Kingsley Higgins
 Manager of Motion Picture Co....Mr. W. V. Ranous
 Office boy.....Mr. Richard Rosson
 Leading man.....Mr. Harry Northrup



hurriedly, and reaches home just as John is in the midst of the treatment. John hears her coming, and bundles the madame with all her belongings into the kitchen. When Mrs. John goes into the sitting-room, John greets her with a kiss, and she

My! My! But Sue Simpkins is some elocutionist! With longing aspirations to the stage, she pays a visit to the newly opened motion picture show, and her ambition takes a new turn. She takes up a course with a correspondence school.

"How to become a moving picture actress." After completing her course, she applies at the "Motograph Motion Picture Co." for a position as a leading lady. She is given a "try out," and the manager tells her she would make a splendid comedienne in farce comedy, but she insists that she is a past master in the dramatic art, and prefers something more emotional. She is given the part of a deserted wife in a very touching drama. She gives full sway to her angular and loose-pointed anatomy, going through the part with so much action and enthusiasm, the director cannot control her. Later, she goes to see "The Deserted Wife" exhibited in a moving picture theatre. She takes a seat among the audience and awaits its showing. At last she appears on the screen. Instead of moving the on-lookers to tears, it arouses their laughter and jeers. Her acting, instead of being dramatic, is farcical. Her efforts are met with derision instead of applause. Disappointed and crushed, she returns to her home town and confesses to Ezra Hawks, her old lover, whom she had discarded as a "rube," that she was mistaken in her calling, and had decided to always be a simple country maiden. Ezra comforts her, and tells her if she will consent to become his wife, he will make her life one sweet dream. She falls into his outstretched arms, and in fond embrace they dream dreams of future bliss.

Released April 10th.

Length 941 feet.

"THE BETTER MAN." (Vitagraph.)

Cast:

Miguel Gomez, Mexican outlaw.

Mr. Robert Thornby

Jim Saunders.....Mr. George Stanley

Doctor.....Mr. Charles Bennett

With a fondness for gambling, Jim Saunders is given to neglecting his wife and child. One night during his absence



at the saloon, Miguel Gomez, a Mexican outlaw, for whom \$1,000.00 reward is offered, enters Jim's home and demands food of Mrs. Saunders. Her little child, suffering with a severe attack of croup, demands her constant attention, and she tells Gomez to help himself. The child is taken with a fit of choking, and her mother, alarmed, asks the outlaw to go for a doctor. He consents, and starts on a run for the nearest physician, miles away. As he is running through the foothills, he is met by Saunders, who recognises and stops him at the point of his pistol. The Mexican grapples with Jim. They struggle to the edge of a cliff, over which he hurls Jim, who falls to the bottom stunned. Miguel Gomez jumps upon Jim's horse and hastens on to the doctor, whom he tells of the sick

child, and induces him to go with him to its relief. After a break-neck ride, they reach Saunders' home just in time to save the child from death. Jim Saunders, who has recovered from his fall, hurries to his home, and through the window sees the Mexican. He rushes in and demands his surrender. Jim's wife tells him of the Mexican's generous deed through which their child was saved. Jim hangs his head in shame, and acknowledges that the outlaw is a better man than himself, for had he stayed at home with his wife and child, instead of spending his time gambling, he would have proven himself more of a man. Mrs. Saunders tells Gomez that he may go unmolested by them, for whatever may be his faults, they must acknowledge his goodness of heart in helping them and their child. Tenderly bending over the little girl, he smooths her forehead, she pats his hand, and Miguel Gomez is permitted to depart in peace with their blessing.

Released April 10th.

Length 908 feet.

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"SHOCKING HER FUTURE MOTHER-IN-LAW." (Majestic.)

Archie Calvert, the son of aristocratic and sedate parents, is in love with Zelda Thorps, a light opera prima donna. The following morning Archie, who is at a medical college, receives a letter from his mother, in which she asks him to bring his fiancée for Sunday dinner, Mrs. Calvert's idea being that the high-class deportment of herself and daughter and the supposedly vulgar personality of Zelda will wean her son's infatuation away from the prima donna. Archie calls upon Zelda, and, after telling her of his mother's high-mindedness,

whilst the young lord was heir to the Earle Estates, Dora was merely the daughter of one of his lodgekeepers. The young people met for the first time in romantic circumstances. It was on a glorious summer's day, and Lord Ronald was in the act of painting a landscape. Love joined their hearts at first sight, and Dora gave him a bunch of violets. Returning home, Lord Ronald was introduced to Lady Valentine, whom his father wished him to marry, but he steadily declined and immediately proposed to Dora. The lodgekeeper and irate Earl came upon the scene at the moment the lovers were pledging their troth. Lord Ronald begged his father's consent, but the latter was



she has her maid dress her up as a typical chorus girl. She appears thus arrayed before the mother of Archie, who is greatly shocked and orders her from the house. Just before dinner, she discards her disguise and appears as a plainly dressed young lady, with no other jewellery except her engagement ring, much to the pleasure of Mrs. Calvert. After dinner Archie and Zelda withdraw from the house and go for a stroll. As they are leaving the verandah they discover Nora and Dennis, the Calvert footman, whispering sweet nothings into each other's ears. As they walk away unseen, Archie promises that if Dennis can win Nora their future shall be the care of Zelda and himself.

Released March 26th.

Length 1,000 feet.

"DORA THORNE." (Thanhouser.)

The runaway marriage between Dora Thorne and the young Lord Ronald came as a terrible blow to his aged father, for

implacable, and ordered his son to leave the house, much to the distress of his affectionate mother. The elopement at night was duly arranged, and the next day Lord Ronald and Dora were married. The couple journeyed to Italy, and there Lord Ronald employed his talent as an artist to earn a living. A year had passed away, a baby had been born, and the young husband was given to fits of anger when the child's cries disturbed him at his work. Taking a finished picture to the house of one of his patrons, he was surprised at meeting Lady Valentine. He invited her to his lodgings, humble though they were, but when she met Dora jealousy crept into the wife's heart. Dora ordered Lady Valentine from the house, then left a letter for Lord Ronald, saying, "Your wife and child will never live with you again.—Dora." Returning to England, Dora once more reached her old home, and Lord Ronald secretly advised his mother of this, but the lodgekeeper's daughter repelled her mother-in-law's advance. Fifteen years passed away, Dora's child had grown into a beautiful girl, and

Lord Ronald had become a great and successful artist. One day he received a cable from his mother telling him of his father's death and of his succession to the estates. Arriving back in England, he begged his wife's forgiveness, but to no purpose, not even their child could move her mother's purpose. On the same spot where he had first met Dora, Lord Ronald, a few weeks later, met his daughter. The girl's heart went out to her father, and in trying to procure some violets for him she fell down a cliff. The dead body was carried to her father's house, and when the distracted mother turned and saw her grief-stricken husband, her heart once more went out to him, seeking protection and loving consolation.

Released March 29th.

Length 1,000 feet.

"THE LITTLE GIRL NEXT DOOR." (*Thanhouser.*)

Helen Randall and Ruth Foster were little tots. The two children lived side by side on one of the fashionable streets in New York City. One day Helen and her parents were starting for the park when the little one suggested that they invite Ruth to go with them. The idea pleased them all, and as for Ruth, she was in an ecstasy of delight. She skipped down the steps into the Randall's automobile, and her father (a widower), watching her as the machine whizzed off, realised more than ever the little treasure he possessed. At the park the two children got into a boat unobserved by their elders, and drifted into the lake. In total ignorance of their peril they frolicked about the flimsy craft until it suddenly capsized

he was, stood on the brink of ruin. But when all hope was gone, when he had brought himself to looking upon a life of poverty with the resignation born of necessity, his daughter took the matter into her own hands and John Foster, wealthy financier and lonely man, learned the lesson of forgiveness.

Released March 26th.

Length 1,000 feet.

"MISS ROBINSON CRUSOE." (*Thanhouser.*)

A society woman who was travelling abroad heard with deep interest from her husband that a nobleman was deeply attentive to their only daughter. The mother, knowing that proximity often leads to love, arranges for her daughter to take a long ocean trip, chaperoned by the young nobleman's mother. In this way the count and the girl would have many hours of each other's society, and the girl's mother felt sure that she would not long refuse the honour of becoming a countess. The girl was also wooed by a wealthy young American, of whom the family disapproved because of his lack of ancestry. He grieved over their separation, and later was completely heart-broken when news reached him that the ship had been lost and the girl he loved was reported among the missing. Still, he could not believe that she was dead, and, dropping all business, embarked on his yacht, vowing that he would search the whole world, if necessary, to find her. The girl drifted to the shore of an island inhabited by a savage tribe. They would have killed her, but her miraculous escape from the attack of a venomous snake convinced them that she bore a charmed life, and instead of destroying her they worshipped her as a goddess. The young American in the meantime had carried his search into many strange lands, and all on board except himself were convinced that the hunt was a fruitless one. He refused to turn back, however, and finally his boat reached the little island where his sweetheart was a queen and a prisoner. She was rescued after a lively battle with the savages, and the couple sailed away to their home in America.

Released March 20th.

Length 1,210 feet.



and two little figures were hanging to the gunwale. Randall swam out to the boat. Even his love for his child made him hesitate to take her to the shore first until the little Ruth assured him she was safe, that she would stay on the boat until he returned. But when he returned, and with him her frightened father, the little form that they brought to land was still—the child had slipped from the boat and drowned while he brought his own child to safety. The loss of his little girl made Foster almost frantic, and he became as vindictive an enemy to Randall as he had been a friend. A power in Wall Street, step by step he smashed the latter back in the merciless warfare of the street, until Randall, innocent of wrong though

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 4 Southwold Mans., Maida Vale. Fo. 105.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £3,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 359, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
45A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, near	300	11	35	350	120
London, S.W.	500	64	250	5,000	102
London, W.	140	66	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	206	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	200	Closed.	80	80	100
London, N.W.	400	25-30	250	750	114
London, E.	1,500	—	700	8,000	116
London, E.C.	450	38	260	750	282

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, or long Lease. Holding over 300. Takings average £50 to £60 per week.—Box No. 103, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

LONDON S.W. Rent £120 p.a. Lease 7, 14, 21 years. Price £150. Seats 225. Established 2 years.—Box No. 301, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150 Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a. inclusive.—Box No. 358, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be Sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years' Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,900. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

S.W.—Thickly-populated district. Holding 450. Net profits £500 p.a., under management. These profits could be considerably increased by smart and energetic man. Price £900.—Further particulars of Box 429, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 158, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

N.W.—An admirable Site, in a thick-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,950.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 105 ft. and a depth of 70 ft. Price, Freehold, £11,500.—Box No. 182, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, in a busy position. Ground Rent £4 7s. per annum. Price £2,000.—Box No. 175, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatre in the vicinity. A good spot for business. Box No. 189, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft., if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 329, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £330 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft., depth 120 ft. Low Ground Rent.—Box No. 154, THE CINEMA.

ACTON—In the main street, a very excellent Site frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

BEALING—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 120, THE CINEMA.

WEST-END—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £390.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £160. Price £1,500.—Box No. 335, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £203 p.a.—Box No. 181, THE CINEMA.

N.W.—Site, Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and 'buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 156, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £15 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft., depth 100 ft.—Box No. 399, THE CINEMA.

LOWER EDMONTON—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

TO LET or Sell, large Premises, with Building Site, measuring 100 ft. by 30 ft. Rent £4. Neighbourhood North London. Immediate possession if required. Lease 26 years. Price £650 (300 can remain).—S., Box No. 406, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
415, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
Bow Road	46 x 80	£	Free hold.	3,000	129
Streatham	162 x 232	400 or Freehold.		10,200	134
W.C.	110 x 35	167	98		140
S.W.	70 x 115	402		10,000	142
E.	200 x 110	1 0 or Freehold.		2,400	144
S.W.	60 x 56	Free hold.		2,000	143
W.		4,500			147
W.C.	100 x 100	850	23	2,500	138
W.	42 x 100	350			144
E.C.		8	53	1,200	125
Suburb, S.W.	98 x 45	65 or Freehold.		1,250	133
E.	40 x 121	120			130
Suburb, N.	65 x 100	Free hold.		6,500	176
W.C.	52 x 175	734	99		131
Suburb, S.E.	52 x 220	Free hold.		1,800	137
W.	65 x 65	250	46	8,000	127
W.C.	215 x 61	1,600	97		141
W.		150	45	15,000	132
Hackney		250		500	146
N.W.	40 x 100	70			139
E.C.	35 x 235	300	70		183
S.E.	75 x 120	700	46		307
E.	46 x 40	70 or Freehold.		1,500	344
W.	83 x 450	Free hold.		800	343
E.	33 x 164	100	48	1,000	342
W.	50 x 45	1,800	40		340
S.W.	37	Free hold.		1,750	341
N.W.	10,000 area		59	8,500	339
S.E.	87 x 79	Free hold.		6 0	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free hold.		1,050	336
E.	44 x 106	30			335

Further particulars of
HARRIS AND GILLOW as above.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

ISLINGTON—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £10 per annum; or price, Freehold, £900.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TO LET, eligible Corner Site for Cinema, at Plumstead. Rent £9 a year. Surrounded by 105 a week houses. Also eligible Sites at Woolwich and Plumstead. Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £500. Frontage 100 ft., depth 160 ft. Ground Rent £40 p.a. Lease 99 years. Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft., or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 60 ft., depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft., depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £10. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 366, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 368, THE CINEMA.

N.E.—Site. Price, Freehold, £1,150. Frontage 47 ft., depth 150 ft. Close to station, trams and 'buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 372, THE CINEMA.

W.—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,000.—Box No. 374, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

HERTS.—In a first-class town. Population 30,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Box No. 190, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Berks	200	12	22/12/0	450	193
Middlesex .. .	410	20	Freehold	2,525	191
Essex	500	50	300	1,100	192
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400

Further particulars of
HARRIS AND GILLOW as above.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 311, THE CINEMA.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 200 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,300.—Box No. 349, THE CINEMA.

SUSSEX. Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 93 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft. depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to let or be sold. Area 5,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 354, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,500 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Box 200.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Box 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be let on a Building Lease.—Apply Harris and Gillow, as above. Box 203.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £800.—Box No. 199, THE CINEMA.

SUSSEX. Skating Rink in a select seaside resort. Erected at a cost of £5,000. Has a guaranteed if necessary. Rent £250 per annum. Price for the Building, £41,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

MIDLANDS.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 94 years. Price £3,900.—Box 401, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Box 235.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Box 231.

BIRMINGHAM.—Going concern, seating 600, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £300.—Box 236.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box No. 230, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £8,400, or would be let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going concern, £850.—Box No. 227, THE CINEMA.

STAFFORDSHIRE.—Price, Freehold, £1,250. Well placed, in busy street. Frontage 36 ft.; depth 166 ft.—Box No. 355, THE CINEMA.

STAFFORDSHIRE.—Good Site for Sale. Frontage 27 ft.; depth 113 ft. Price, Freehold, £7,500.—Apply, Box No. 356, THE CINEMA.

WARWICKSHIRE.—Site, in good position. Price, Freehold, £600.—Apply, Box No. 362 THE CINEMA.

LEICESTER.—Freehold Site, with a frontage of 30 ft. and a depth of 120 ft. for Sale. Price £800.—Box No. 375, THE CINEMA.

NORTH OF ENGLAND.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 218, THE CINEMA.

HARRIS AND GILLOW,
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	Seatings.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Yorkshire .. .	1,100	67	78	3,100	223
Durham	500	16	130	320	217
Yorkshire .. .	3,000	—	133	750	205
Yorkshire .. .	700	—	—	2,600	208
Lancashire .. .	800	20	78	400	221

Further particulars of
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	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Denbigh	500			1,600	238
Gloucestershire	500		9/10/0	4,000	242
Glamorgan	550	23	104	500	252
Devon	400	18	40	500	246
Glamorgan	300	8	50	120	239
Glos.	550		550	1,150	243

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAF INDUSTRY.



No. 21. VOL. II. [New Series.]

WEDNESDAY, MARCH 5, 1913.

[Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

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Enquiries respecting Advertisements and business matters should be addressed to the Manager. Offices—

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THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry, whose names are known exclusively to the owners of this paper. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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STILL GROWING

March 1912, 36 pages.
March 1913, 116 „

OUR VIEW OF THINGS.

The Cinema as Temperance Reformer.

At the annual Brewster Sessions at Blackpool the Chief Constable reported that last year only 215 persons were convicted of drunkenness—a decrease of 26 per cent. as compared with the previous year, and the lowest since the year 1890. He attributed this improvement to the increased number of cheap amusements in the way of picture halls, which provided attractions for many persons who otherwise might spend their evenings in public-houses. In his annual report to the Banbury Licensing Justices, Chief Constable Hatcher reported that there was a decrease of 13 on the number of persons convicted for drunkenness during the year. He also informed the Bench that there was a most noticeable falling-off in the patronage of the local public-houses, and expressed the opinion that this was probably due to the counter attraction afforded by the picture palaces. In the face of such glowing testimony of the value of the cinema theatre as a temperance reformer, surely comment is unnecessary. Small wonder is it that Brother Bung is forsaking his old love, taking his money out of beer and whiskey, and investing it in the cinema theatre and in films. We desire no higher praise for the pictures and their power for good than that bestowed upon them by the two Chief Constables in question, which should do much to silence those who, for want of something better to do, are continually throwing mud at the picture theatre, in the hope that some of it will stick.

In the Schools at Last.

The experiment undertaken by the L.C.C. in the introduction of the cinematograph into the six polytechnics under their control makes a distinct advance, and should ultimately prove of considerable benefit to the trade. If the step now taken proves successful, and authorities upon the subject are all agreed that there is no reason why it should not, the time cannot be far distant when in all the schools within the radius of the Education Authority teaching by the moving picture will form part of the curriculum. In all probability the main installation will be made upon the lines now adopted—namely, by means of a peripatetic operator journeying round a circle of schools within a given area. By this means an efficient service could be maintained at a cost which would not add to the burden already entailed by education upon the ratepayers, whilst the benefits to the juveniles must far outweigh any monetary disadvantage. Added to this there is no form of teaching which is so effectual as that which the brain absorbs through the medium of the eye. The ratepayers have never begrudged the penny rate necessary for the maintenance of the free libraries, and we do not believe they would complain if teaching by cinematography necessitated the payment of a similar sum. From a trade point of view, too, the cinematograph in the schools should prove an effective feeder for the cinema theatre. We are bound to congratulate Mr. Walter Reynolds, who has been one of the warmest supporters of the scheme, for introducing the projector into the schools, upon the near approach of the fruition of his efforts.

The Tail Wags the Dog.

The Middlesex County Council some time since agreed by a large majority that cinematograph theatres should not be permitted to open on Sundays. This opinion was forwarded to the Licensing Committee for their consideration. This Committee, its chairman says, are equally divided on the question, and so, it was reported, had decided not to give effect to the resolution at present. The Chairman of the Council observed, at a meeting last week, that while the committee enjoyed executive powers in the matter, they remained a committee of the Council, and the will of the Council must prevail. As he put it, the dog must wag the tail, and not the tail wag the dog. For our part, we are perfectly content that in this instance, at any rate, the natural order of things should be reversed, and that the portion of the body corporate which gives evidence of the possession of most sense should wag the anatomy. When powers are delegated to a committee, those who delegate them must have confidence in their decisions, and if the members of the Middlesex County Council are not content to abide by the decisions of their committees, we can assure them that the inhabitants of that county are. Perhaps it would be as well to leave matters to the common informer, in which event we do not think there would be many prosecutions, even if Middlesex cinema proprietors did have the courage to open on Sundays.

The Topical Season.

The topical season, if there be one, may be said to open next week, and it may not be out of place to utter a word of warning to those who indulge in the nefarious practice of foisting upon the public as pictures of current events films which have done service a year or two since. It has repeatedly come to our knowledge, especially in connection with the Boat Race, the Opening of Parliament, and the Cup Tie, that those who have wished to achieve fame for smart screening have unearthed from their shelves and fireproof boxes the films which have laid idle for a twelvemonth—indeed, we could mention cases where pictures of current events have been screened within ten minutes of the event it was supposed to represent having taken place. Such practices are dishonest in the extreme; they bring discredit upon the trade as a whole, and make the public fight shy of paying their money to see topical films, whereas those pictures, in our opinion, will one day be the mainstay of the cinema theatre. A word in season should be sufficient, and we trust that offence may be conspicuous by its absence next week.

Mention THE CINEMA

**when dealing with any
of our Advertisers. . .**

THE SUNDAY QUESTION. PROGRESS OF OUR CAMPAIGN.

A LAST WORD ON THE SUBJECT.

We are glad to say that our work is bringing the desired results. All over London and Middlesex meetings have taken place, both at cinema theatres and other places; exhibitors are making themselves heard, and intend to use every endeavour to protect their interests. Electors are, as we advised, putting the question direct to those candidates who did not answer either of our three letters, and they are being cornered and compelled to answer the question direct or stand a grave chance of losing their seats. Captain Bittleston, who presided at a meeting at the Majestic Theatre, said "that in London alone the closing of these entertainments on Sunday would deprive over half-a-million people of what they had come to regard as one of the most enjoyable ways of spending the evening of their weekly day of rest." He also remarked "that the Sunday cinemas had not only the support but the pressure of public opinion in their favour, and that this agitation was such that candidates had become convinced that their seats might very easily 'tip up' on this question alone." I am glad, very glad indeed, that we of THE CINEMA have been the means of bringing about this agitation, and that in consequence of our having striven our hardest during the last four weeks to foster it and keep it alive, we have at last succeeded in making it grow from a weedy weakling to a strong and sturdy youngster.

Lord Mersey, presiding at the annual social meeting of the Royal Courts of Justice and Legal Temperance Society, said "a remarkable change had taken place in the drinking habits of the people. Not long since he was in the North of England—Newcastle—among the colliers, and he was told that it was positively remarkable the effect which the cinematograph shows—and they were everywhere—had had upon the public-houses. He thought that was a very good thing." What, then—are these agitators and kill-joys blind, or is it that they are so stiff-necked and bigoted that they *won't* see? Some of them might well apply to themselves the axiom that one so oft hears applied to domestic servants, viz., give them an inch and they'll take a yard; and in our House of Commons many of our members, instead of taking the "yard," make it nearer a mile. I certainly think that some of our Councilmen are desirous of beating all records, and wish to make it leagues.

It's all very well, but when the L.C.C. was formed from members of our little local Borough Councils, we certainly had no idea that they were going to rush headlong into spending millions, and at the same time order us where to spend an idle hour or two on Sunday evening. That is what I certainly call the long and the short of it—mighty tall, too, as our American friends would say—and the above axiom applies to these two bodies as much as and more than any other. Whoever thought that our neighbours who managed our local boroughs would ever endeavour to outvie our Members of Parliament in a club-house, and would spend a million or two of our money to do it—and it

must be on the river, too, opposite the Club on the other side! One of these days, if there ever should be a civil war in England, I could fancy the two Clubs being the headquarters of the rival factions, with the cinema theatres quartering the troops and the arms. Then, of course, members will say what a good job they did not encompass them with more restrictions and Acts of Parliament, otherwise so many would not have been built. The only thing is, if the battles wage around them, the defenders would be sorry so many exits were stipulated for, if the enemy were storming their forts successfully, and yet be glad of them as a means of escape. As I have said before, "all a matter of their own fish to fry." Give them an inch and they'll take a mile. They will go on usurping powers never intended to be given to them, and become worse in that respect if we do not at least protect ourselves. The obvious question is, What are we to do? We must have the Councils, and someone must be on them. The answer is, Do as I suggest—get pledges from the members before election. It is sometimes not easy, because if an intending member does not like your views he will ignore you, as many (mostly of the Middlesex C.C.) have done in this case—a bit hot, isn't it? Offer yourselves for election, and if you ask them—as representing you—if they intend to protect you, they give you no reply whatever—and these are the men who desire to be elected to represent you, and to see that your ideas and contentions are put forward on your behalf, when necessary. Do they do it? Not a bit of it. It is *their* ideas, their very own, that they see to first, and yours can go to the ———.

Sunday opening—"I object" is the answer. I say, "What the deuce do they mean by making such a reply?" It is not for them to raise objection. It is for them to put forward the claims of their electors, and properly support and protect them. They forget themselves. They forget they are there to "*represent*" you—not to govern you in a despotic manner. They should not be allowed to usurp powers one by one, until they become arbitrary governing bodies. As it is, they very nearly hold life and death in their hands. Many a man has been badgered out of his life, and had it made a hell upon earth, because he has fallen foul of their minions. Come along, then, fellow-men, restrict members of Councils. They were originally put there to attend to the mending of the roads and pavements, and keep the parish pumps in order. Ah, me! how the old order changeth! But there must be a limit, and they should not go too far. We English were always called a free nation. We have certainly become a bit tamed lately, but methinks the bit and bridle are beginning to chafe. The last straw breaks the camel's back. We have certainly been as meek and long-suffering as the camel, and allowed ourselves as worms to be trodden upon too often; they must, however remember that "even a worm will turn." Up, then, and be doing, we of the Cinema trade! All together, boys! TO-DAY and TO-MORROW. Go in and win!

S. H.

COMING.



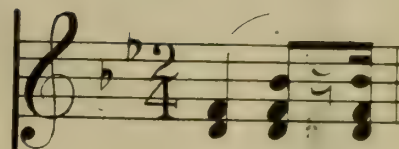
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ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

I do not think it can be said that any other film which has been produced of recent years has had the same drawing capacity as the "Miracle." I have visited halls in two different quarters of the metropolis within the last fortnight, both of which accommodate over 2,000 persons—the King's Hall, Leyton, and the King's Hall, Lewisham. At each place the "Miracle" was the attraction, and Mr. Radcliffe, the proprietor, informed me that, large as his theatres are, he found them too small to seat the vast crowds which visited them at every performance.

* * * *

I was discussing this matter with Major Cragen (Mr. Joseph Menchen's able commander-in-chief), and he told me that the film was still going remarkably strong, and looked like being booked up for many months to come. It certainly is a picture which as an Easter item cannot be equalled, and those cinema theatre proprietors wise enough to secure it will undoubtedly have a busy time during the holidays.

* * * *

I learned on the occasion of my call that the next big feature which Mr. Menchen is handling is a 5,000 feet film of "Quo Vadis?" This is a stupendous production, and has been played in one of the largest of New York's majestic theatres. It should prove a worthy successor—or rather, I should say, co-partner—to "The Miracle."

* * * *

Topical makers will be busy next week. Not only is there the State Opening of Parliament by His Majesty the King, but there is also the University Boat Race. Both of these events are always eagerly watched for on the screen, and I hear that the Gaumont Co. have made every preparation to secure fine pictures, and, what is more, to enable exhibitors to put them on the screen at the earliest possible moment. The Topical Film have also done likewise.

* * * *

I learn that another renting firm is coming into film-land next week. The head of the house is a chip of the old film stock (to paraphrase the well-known saying); and if he is only half as successful as *père* he should be congratulated. More anon.

* * * *

Errors creep into even the best conducted trade paper. Hence my calling attention to a mistake which occurred in an advertisement by the Western Import Co. of their fine film, "Dora Thorne," in our last issue. The error was so obvious as to be ludicrous. The length of the two reels was stated as 1,000 feet. Of course, it should have been 1,000 feet each.

Amongst coming business changes is that of Mr. Fisher, of the Invicta Film Co., who is going to a highly responsible position with the New Agency Film Co. Mr. Fisher has made a host of friends during the time he has been with the former company, and will carry with him their best wishes for his future success. His place at the Invicta will be taken by Mr. Hefford.

* * * *

The acting of Miss Henny Porter in Messter's production, "His Blind Wife," should enable exhibitors to score a big success with the film. Messrs. A. E. Hubsch and Co., of Charing Cross House, have in the above what may justly be described as "a great picture."

* * * *

The Topical Film Co., of Gray's Inn Road, know how to advertise. See their novel advertisement on page 15. When found make a note of. Exhibitors should note that this company supply, free of charge, Budget Posters, as well as the specially attractive Publicity Panels which the firm are now issuing. Applications to 50, Gray's Inn Road, will receive prompt attention.

* * * *

The trade will be interested to learn that Jury's Imperial Pictures, Limited, has opened a sales department, with regular releases. I am in a position to say that some striking films may be watched out for.

* * * *

Do you want a really good drama? Then watch the output of the General Film Agency. They are releasing on April 17th a very powerful play of the French Revolution. It is entitled, "The Cry of the Stricken Heart." It is not only full of dramatic situations, but is strongly educative of the stirring times of the Revolution. The G.F.A. are also issuing on April 10th a pretty love story, "The Last Ray of Sunshine," which by its pathetic tenderness will appeal to all regular patrons of picture theatres.

* * * *

Sir Thomas Lipton has in his time played many parts, but it has remained for the Selig Polyscope Co. to capture him as an actor in the films. On April 17 Sir Thomas will be seen on the screen in Selig's "Lipton Cup" film. Naturally, Sir Thomas required a lot of cajoling, but the persuasive powers of the great W.N.S. proved too much for him, and eventually he succumbed. Hence Mr. Montagu's great coup.

A Throne at Stake.

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These bookings, although film only purchased one week, signify to the showing power of this film.

THE ATLAS FEATURE FILM CO., Ltd.,

7, GERRARD STREET, LONDON, W.C.

Telephone No: 1475 Regent.

Telegrams: "Atlafilms, London."

Messrs. "Walter" Minns and C. E. Clough have determined to give their patrons a tip-top programme, and have secured some good exclusives and features, notably the Italia film "Tigress," the Eiko "Hero of the Mountains," Prieur's "Bridge of Life," and A.B. "Oil and Water." The genial "Walter" will be pleased to see old friends (and new ones) at 29A, Charing Cross Road.

* * * *

Mr. Charles Bowden is to be congratulated on the "R.R." exclusives. The "White Veil" is having a fine run. And now he has another big exclusive, "A Ticket of Leave Man," 3,000 feet, which will be released March 24th. Exhibitors can rely upon C.B.'s judgment.

* * * *

As was befitting such a subject as "Drake's Love Story," the Hepworth Co. are issuing some extremely beautiful posters. I have had occasion several times to compliment this company upon its advertising matter. Its posters are really things of beauty and joys for ever, and in their latest they have well sustained their previous high reputation.

* * * *

A company has, I notice, been formed to take over the London branch of the New Century Film Service. I notice that Mr. Dickson is still to remain one of the directors, and this being so, we may look forward to a long era of prosperity for the new company.

A REPREHENSIBLE PRACTICE.

In consequence of a report from the superintendent of the local fire brigade, the Tottenham District Council has informed the Home Secretary that strips of discarded celluloid films are being sold to children, and has suggested that the matter be laid before the Royal Commission sitting on the subject of celluloid. The fire superintendent says that for a small sum children can procure sufficient of this dangerous material to produce the gravest results. He expresses the opinion that the vendors should be rendered liable for any consequences that might follow. The council have also decided to warn cinema proprietors that if the practice is continued the council would oppose the renewal of their licences. I do not know whether the managers of the local cinema theatres are responsible for the practice which has caused this complaint, or whether some enterprising tradesman has purchased a quantity of second-hand junk for a mere song, and is retailing it at a copper a foot, but whichever it is the person doing it is guilty of a most reprehensible practice. I know that it is possible for children to get twelve feet of film for sixpence, for I have myself seen it marked up in a shop in the suburbs. Perhaps the film referred to by the Tottenham authorities may have been purchased in this way by some speculative infant, who has made a profit out of it by selling small strips of it to his comrades. At any rate, I should warn managers not to hold out as an inducement to children to attend their theatres the offer of a present of a scrap of film.

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NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Manchester Statistics.

There are no fewer than 89 places of amusement in the city under public supervision, and Councillor Thewlis pointed out on Thursday that, given two performances each night, accommodation was afforded for the whole population of Manchester to visit one of these places weekly. In view of that fact, it was desirable that the standard of entertainment should be high. The occasion was a meeting of the Watch Committee, at which the licences of the theatres, music halls, and picture houses were renewed.

"The Bells" Cinematographed.

"The Bells" has been adapted to the cinematograph by an American film producer, and will shortly make its appearance at the picture theatres in this country. This famous play was first produced at the Lyceum Theatre on November 25, 1871, with Sir Henry Irving in the rôle of Matthias, and had a run of 150 nights. For the cinema production the services of Mr. E. P. Sullivan, who "starred" in the play with his own repertoire company all through the United States, was secured.

The Safety of the Fireproof Chamber.

Last week an alarming incident occurred in the Arcade Hall, Cowdenbeath, where a cinematograph exhibition was being given. When one of the pictures was being shown the film caught fire, and made a great blaze. The sight of the flames caused the audience, numbering 500 or 600, to stampede in the direction of the exits, with which the building is well supplied. In the crush to get outside several persons were injured, but none of them seriously. The operating machine and film were destroyed, but the fire was confined to the fireproof chamber. Another striking illustration of the safety of the operating chamber.

How Pictures Aid Art.

In the course of a lecture upon Art, Mr. Roger Fry, at the Leeds University, said that photography and the cinematograph had come to the aid of the artist by showing that illustration could be performed better by mechanical means. The result would be to separate out the two aspects of graphic art, making the pure artist purer, less and less dependent for his effect upon the content, and allowing him to concentrate his powers more and more upon pure form.

Civic Opening at Portsmouth.

The Palladium, Portsmouth, owned by Hood and Bacon, considered to be the prettiest picture house south of London, was opened last week by the Mayor of Portsmouth. It seats upwards of 700. In performing the opening ceremony, his

worship alluded in appropriate terms to the educational value of the moving pictures.

Children Entertained at Islington.

By the kindness of Mr. P. M. Beck, the proprietor of the Ideal Cinema, Bowman's Place, Hoioway, who is known in the locality as the "Children's Friend," upwards of 750 juveniles were last week given a free entertainment. The Princess Bariatinsky and the Mayoress of Islington graced the proceedings with their presence.

Westinghouse Cooper Hewitt Company, Limited, and Films.

In view of the well-known activity of Cooper Hewitt lamps for all classes of industrial illumination, our readers will be interested in the special adaptation of this lighting system to the production of cinematograph films. This company's new leaflet, No. 40, sets forth the prices and general advantages, not the least important among which, apart from the valuable actinic of the light, is the economy in current consumption. Further particulars can be obtained from the company's offices at 80, York Road, King's Cross, London, N.

The New Burnley Theatre.

Messrs. Anforth and Catlow have just opened a new theatre at Burnley, with a seating capacity of 1,050. They will be pleased to receive synopses and manufacturers' lists.

Kerrigan Featured in a Two-Reel.

Throughout his long and exceptionally successful career in "Flying A" pictures, Jack Kerrigan has yet to be seen on his first two-reel subject made by the American Film Manufacturing Co. In "Ashes of Three," the two-reel soon to be released, Mr. Kerrigan is featured strongly. Steward Edward White, the famous author, who makes his winter home in Santa Barbara, where is located the Western studio of the American, is an old friend of Mr. Kerrigan's, knows what rôles he best interprets, and has written "Ashes of Three" around the personality of the "Flying A" favourite.

A Good Show.

Among other good pictures, the famous Gaumont "feature," Mme. Sarah Bernhardt in "An Actress's Romance" is being specially shown at the Olympia, Newcastle. Lindon Travers, F.R.G.S., the Resident Manager, has his usual big advertising display, while the orchestra, under Arthur Knott's direction, gives its usual excellent musical accompaniment. Big business continues.

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Telegrams: "ERNEMANN, WESTRAND, LONDON."

Telephone: 7310 CITY.

Famous Author Writes a Two-reel for "Flying A" Company.

Steward Edward White, who, with Owen Wister and Ralph Connor, has done much to familiarise the world with the stories and traditions of the West, is the author of a two-reel subject which will shortly be issued by the American.

Mr. White, taking into consideration the splendid histrionic powers of Warren Kerrigan, Jack Richardson, Pauline Bush, Jessalyn Van Trump, and the other familiar characters in "Flying A" pictures, has turned his remarkable story-powers to the evolution of a two-reel subject, especially fitted to the people and the field of production. In "Ashes of Three" the world of picture enthusiasts will receive a distinct treat in the novel story, clever acting, and superb backgrounds.

Director Allan Ewan, to whom much credit is due for the general excellence of the offering, has quite surpassed himself in those little details which go to stamp a perfect production. Especially for this subject a Western town was built, as correct as to minor touches as the long experience of Mr. White and himself in matters of that nature would permit.

"Ashes of Three" is the first two-reel production made by the American in which those favourites, Kerrigan, Richardson, Buch, and Van Trump have ever worked. This in itself is enough to predict a warm welcome when the subject is released.

Devotion During Picture Performance.

During the presentation at Pontefract of "From Manger to Cross" by cinematograph, the vicar, the Rev. W. Gell, left the stalls for the stage, where he conducted the audience in prayer.

Picture Theatres and Evening Schools.

In a report upon eight years' work in the Evening Continuation Schools, presented to the London County Council, the following reference to the picture theatre, made by Mr. Bray, one of the contributors to the report, is to be found:—"Picture theatres have for at least a time taken hold of the imagination of the people," he writes, "and both young and old apparently cannot resist the charm of the living canvas."

Pictures in a Public-house.

A public-house at Petworth, Sussex, on the estate of Lord Leconfield, has had one large room converted for the purposes of a permanent cinematograph show. This innovation is the work of the Home Counties Public-house Trust, of which the Earl of Lytton is chairman.

A Mayor and Censorship.

Speaking at the Victoria Hall, Middlesbrough, in support of Dr. Barnardo's Homes, the Mayor of Middlesbrough said that, speaking as one who had been concerned with the cinematograph since it leapt into popularity, he was of opinion that a censorship ought to be established in respect to the kind of pictures shown. There was some truth in the charges which were brought against some of the halls that they showed pictures which glorified criminals in the eyes of the youthful.

These entertainments, on the other hand, ought to exert a strong educational influence. For instance, they could show the habits and customs of other people.

He showed, too, what world-wide effects the cinematograph had by mentioning that the Corporation spent some money in making a good show when the Transporter Bridge was opened, so that the world should know there was such an enterprising centre on Tees-side. Pictures of this ceremony were shown in Australia, and an old Middlesbrough man out there recognised many of the spectators. That proved what could be done by the cinematograph in bringing the ends of the world nearer together.

Picture Hall Cases at West Stanley, Co. Durham.

At Consett, John George Dixon, the licensee of the Empire Picture Palace, West Stanley, was proceeded against for having altered seating arrangements in contravention of the rules; having allowed the gangways to be overcrowded; and, further, having altered the premises without the permission of the magistrates. It was stated that the temporary alterations were now completed.

Mr. E. Clark, who defended, suggested the adjournment of the case for two months, pending the preparation of new plans. He was prepared to pay the costs and also £2 2s. for the pro-

secuting solicitor's fee. The magistrates, however, considered that the crowding of the gangway was a serious matter, and fined Dixon 10s. and costs. The other two summonses were adjourned on the terms mentioned by Mr. Clark.

Cinema Theatre Licence Revoked.

Stuart M. Johnson, the lessee of the Elite Theatre, West Stanley, was recently charged with an offence under the Cinematograph Act.

Supt. Dryden said he visited the theatre, and found that the floor had been raised to the extent of 8 feet at the back, without the authority of the justices. The gangway down the centre had been done away with, and two narrow gangways substituted at each side. The new gangways were only about 3 feet wide, while the exit door was 5 feet in width.

Defendant did not appear, and the licence was revoked.

The magistrates subsequently granted the cinematograph licence of the Elite Theatre, West Stanley, to Robert Reay, of West Stanley, on condition that he effected alterations to the premises to the satisfaction of the police.

Official Cinematography.

An interesting suggestion has been made in the Paris Press with reference to the reception of President Poincaré, at the Hotel de Ville. An official painter will most likely, as is usual on such occasions, be commissioned to commemorate the scene. It will be an interesting one, for, with President Poincaré and M. Briand, were the two ex-Presidents of the Republic, M. Loubet and M. Fallières, and M. Fallières still wore across his shirt front the broad red ribbon of Grand Master of the Legion of Honour, which President Poincaré was wearing for the first time that afternoon.

There were several cinematograph operators at the Hotel de Ville, and nowadays whenever and wherever history is in the making, at least one cinematograph is likely to be present. The suggestion has been made, therefore, that a collection of historic films should be made and preserved at the French National Library, and that on certain occasions, July 14, for instance, appropriate pictures should be shown in public places, where all could obtain a first-hand lesson in French history.

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(OPPOSITE PALACE THEATRE.)

Not the Film Once More.

A Glasgow man, George Murdoch, cinema operator at Buckhaven Picture Palace, sustained severe injuries by an explosion of petrol. The engine for driving the dynamo had stopped, the supply of petrol having run out. After refilling the tank Murdoch struck a light in order to ascertain if all was right, when he was immediately enveloped in flames. Speedy assistance was rendered the unfortunate man, but before the flames were put out he was badly burned about the hands, neck, and face.

Good Friday Cinema.

The Newcastle Corporation Town Improvement Committee, at their meeting last week, gave permission for picture halls to be opened on Good Friday evening.

Ex-Sergeant Wilson was appointed inspector of theatres and music-halls in the city, a duty formerly performed by the late Mr. Leonard Nixon, who will long be remembered for his unfailing courtesy and attention to exhibitors.

Police Superintendent Favours Sunday Opening.

At a meeting of the Middlesbrough county justices an application was made by Mr. A. E. Forbes for a seven days' cinematograph, music, and dancing licence for the Empire Electric Theatre at South Bank. An objection was entered on the ground that the opening of picture halls on Sunday evenings was demoralising. Superintendent Walker said he was in favour of Sunday opening "as it took many young people off the streets." The justices decided to grant a six days' licence only.

Acton's Latest.

Another elaborate addition to the picture playhouses of the suburbs was made by the opening on Thursday last of the Crown, in the High Street, Acton. The seating capacity is 650. It is well equipped in every way, prettily decorated, and artistically furnished. The throw is 70 feet, and the films are exceedingly well projected by a couple of Ernemann's "Imperator" machines of the latest pattern. The service is by the Magnet Company, and was supplemented by Gaumont's

feature film, "Lorna Doone." A ladies' orchestra of five performers, conducted by Madame Walters, supplies appropriate music. The manager is Mr. A. Brookson, late of the Ilford Cinema.

Opening of the Globe.

This magnificent new picture house in Coventry Street, W., will be opened this month. The seating capacity will be nearly three thousand, and we understand that the furnishing is of the most ornate description. An excellent service of films has been arranged for, and two Ernemann's "Imperator" machines will be installed.

Technical Breach of the Act.

For giving a cinematograph entertainment at the Corn Hall, Diss, without having previously notified the police as required by the Cinematograph Act, Harry Barnard Sullings, of Ipswich, has been ordered to pay 1s. costs, the Chairman of the Bench admonishing him to be more careful in the future.

Another Futile Protest.

The Edinburgh Free Presbytery has had a setback. Its members protested against the exhibition in their city of that marvellous picture, "From Manger to Cross," and in declining to interfere the magistrates expressed the opinion that even if they had had the power to prohibit the exhibition, they held the view that its character was not such as to justify their interference.

Salmon Hatching on the Screen.

Cinematograph pictures of salmon eggs in the process of hatching were shown by Dr. Francis Ward at Fishmongers' Hall last week. They were secured from an observation chamber beneath a clear-water pond. In one picture the embryo fish could be seen wriggling about inside the egg, whilst in the further stage of its emergence the agitated heart-beats of the baby salmon could be clearly observed through its transparent body.

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The Improved Ernemann "Imperator" Projector.

Some important improvements have recently been effected in the Ernemann "Imperator" projector, which will doubtless considerably enhance the popularity of, and increase the already large demand for, one of the finest projectors at present on the market. This new device constitutes something in the way of a revelation in projection, as it gives at least double the illumination obtained with the ordinary type of optical system. On the other hand, if the picture at present obtained is as brilliant as is desired, the exhibitor would be able to effect a saving of quite half the current.

In either case, we feel sure that owners and proprietors of halls will find the new device of great interest. The slight extra charge is extremely moderate in consideration of the advantages offered, and such an installation would pay for itself almost immediately in increased brilliancy of pictures, as well as an enormous saving of current. The machines are fitted by the Ernemann Co.

An Aptly Named Firm.

A first-class list of features is always available at the Reliance Film Hiring Co.'s, 12, Cecil Court, the latest and best being regularly "on show," also some good lines in apparatus and accessories. Such titles as "Drake's Love Story," "Zigomar, the Eel's Skin," and "It's Never Too Late to Mend," form a fine criterion of the attractions at present available.

More for Beslite.

Beslite screens are meeting with great success at The Playhouse, Bromsgrove (Worcs.); the Wishaw, N.B., Picture Palace, Lanarkshire; the Palace, Dunstable; and the People's Picture Palace, Harrow Road, W.

Royalty at Chingford.

The King is to be accompanied by the Queen for the opening of Chingford's new reservoir, and this function should provide the film men with many interesting scenes.

A Civic Gathering.

The Metropolitan Water Board is issuing invitations to all the Mayors of the London boroughs, and the presence of these dignitaries in robes of office will further enhance the pictures.

Curing Tuberculosis by Film.

The medical officer of the London County Council states that there are 50,000 consumptives in London, and that bright little news gatherer, What's On, in referring to it, records the fact that the Council's Public Health Committee recommends that a scheme be prepared for dealing with the disease.

"Now then, you doctors," it says, "we want deeds, not words."

We draw our contemporary's attention to the deeds of the Borough of Poplar in this direction. The energetic Dr. Alexander has organised a great campaign against tuberculosis in the East-End, and has just had a film produced by the Topical Film Company showing every phase of the work at Alexandra House, Bow.

The main financial support of this institution is derived from the receipts at Sunday picture shows, and Dr. Alexander is to be complimented upon his idea of letting the public know through the medium of his films what is being accomplished with their money.

Latest Topicals.

He had a fine sprig of shamrock in his buttonhole; and the "shillalegh" in his hand suggested that he expected to be "just a bit busy." And well he might, for it was election time at Londonderry. "An a devil of a bhoys he must have been, for he got some mighty foine 'fillum' records." We also saw him taking that fine portrait for which King George so graciously sat recently at Portsmouth on the "New Zealand." There was no mistaking him, for no other cine man was permitted on board. The last time we caught a glimpse of him was in that secluded country spot where a bride and bridegroom were specially posing for him when changing from carriage to motor-car *en route* for the honeymoon. 'Twas the occasion of Lady Edwina Roberts's wedding at Asot, and the lucky man to get this exclusive picture was Mr. Harold Jeapes.

Exhibition Stallholders Please Note.

It will be interesting to our intending visitors and exhibitors to the International Kinematograph Exhibition at Olympia to know that Dr. J. Comandon, of Paris, who is perhaps the greatest scientist the cinematograph world has known, will come over specially for this exhibition, and will deliver a lecture on Saturday, March 29, on the "Ultra Microscope."

Exhibitors are asked to forward all editorial matter for the official guide and catalogue of the exhibition, and particulars for insertion under their names, to Mr. David Barnett, at 22, Great Portland Street; whilst advertising matter should be sent to the Oldfield Advertising Co., Dugdale Street, Camberwell New Road, who have sole rights for the catalogue and guide.

Another Cinema for Leeds.

Although there are already about 60 cinematograph houses in Leeds, a powerful syndicate is about to erect another of these places of amusement in the centre of the town.

The new theatre will occupy a site almost opposite the Empire music-hall, and the promoters claim that it will be one of the most palatial buildings of its kind in the country. There is to be accommodation for 1,500 people, and the total cost will be £26,000.

Why Was It Left?

A cinematograph machine, weighing over half a hundred-weight, which was stolen from a picture palace at the Leicestershire village of Earl Shilton, was found under a hedge on Saturday by some children.

£125,000 Cinema Theatre.

The West-End cinema theatre, which will be opened in a few days in Coventry Street, W., will be one of the most beautiful in London. The site cost £80,000, and the building, which has taken eighteen months to construct, £45,000.

The theatre has a front elevation of Portland stone, and is oval in shape. The stalls and balcony seat 900 people, and boxes stand on either side of the picture screen.

The theatre will be open each day from 1 o'clock until midnight.

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BY

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The Management of Pathe Freres Cinema beg to announce that after March 29th THE GAZETTE will be published

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Special staffs of cinematograph photographers are being organised for the United Kingdom, and the whole of THE GAZETTE department is being made ready to cope with any demands that may be made on it.

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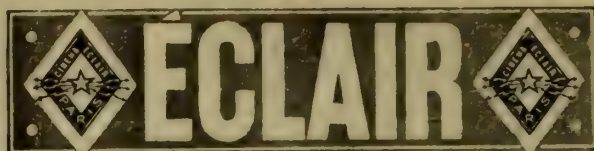
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CINEMATOGRAPHY AT 130 deg. IN THE SHADE.

"IF IT'S HOT, BOYS, STICK IT!"—AND THEY STUCK IT.



MR. J. O'NEIL FARRELL.

When I interviewed Mr. J. O'Neil Farrell on Friday, immediately after his return from the West Indies, it was scarcely necessary for me to ask him if he had had a hot time, for his shadow had grown appreciably less, as was naturally to be expected after the rush and turmoil of picture production, with the sun at 130 deg. in the shade, and very little shade at that.

I was, of course, anxious that readers of THE CINEMA should have the first reliable information as to what they might look forward to as the result of this twenty-eight days' out and home trip. I had read glowing reports in the Jamaica local Press of how the actors and actresses from England had taken the place by storm, and of the wonderful doings of Lieut. Daring, Miss Dorothy Foster, The Handcuff King, Mr. Charles Raymond, Mr. O'Neil Farrell, and the rest of the party; but I knew that what exhibitors were anxious to know was what the company had done for them, and what triumphs had been achieved.

On some points, of course, Mr. Farrell had to be somewhat reticent. Competition in the film trade is extremely keen, and too premature disclosure of one's plans is often fraught with dire results. I found that an extremely interesting film of the Lieut. Daring Series, running to a length of over 2,000 feet, had been taken amidst settings which most aptly fit the subject. I am disclosing no secret when I state that this picture has for one of its central figures a missionary. I say this much in order that my readers can to some extent anticipate what is in store for them.

There is one film in which the fire demon plays a very prominent part. Then, too, there is a most diverting comic, with the plot enacted on the steamer on the outward voyage; whilst on the return journey a comedy, written and produced by Mr. Farrell, with himself playing a prominent part, was filmed, together with some interesting exhibitions of life-saving.

Nor is it only to the dramatic picture of the Daring type, comedies, and comics that we may look for eye-

openers as the result of the trip, for some beautiful travels and scenics, besides pictures of the many industries carried on in the island, were obtained.

It must not be imagined that life in Jamaica for the B. and C. Co. was all a bed of roses. Rising at 5 a.m., they had to journey many miles into the country in search of the settings requisite for the day's work. For the most part these were almost outside the pale of civilisation, consequently the sustenance for the inner man had to be carried by each individual. This was not at all times a good plan, for what was new bread in the morning closely resembled a dog biscuit by the time it was required.

Then, too, there was the difficulty of securing supers in a country in which there is hardly 10 per cent. of whites. However, the blacks proved themselves adaptable to the needs of the camera man, and appeared to thoroughly enjoy the pastime of "dying" for the pictures. So much so was this the case, that days after a film had been made Mr. Farrell and his band came across groups of niggers re-enacting the scene.

Again, it was often necessary for the actors to be attired in clothing more suitable for the arctic regions, and on these occasions they underwent a process of baking which perhaps accounts for the loss of 19 lbs. in weight, which Mr. Farrell assured me was his fate.

The social side of life on the island recompenses for much of the discomfort, and the B. and C. stock company gave tangible proof of their charitable instincts by organising several performances, the proceeds of which went to charity.

Much of the success of the trip must be attributed to the officials of Elder and Fyffes, Limited, who were untiring in their efforts to assist the party, placing everything necessary at their disposal, whilst the United Fruit Company, besides giving the use of their offices as a permanent address, gave every facility for securing the remarkable industrial films obtained. To both of these, at Mr. O'Neil Farrell's request, and on behalf of the directors of the B. and C. Co., I have much pleasure in tendering the thanks of all concerned.

Needless to say, in a country where the light is extremely brilliant, photography is bound to be of the highest quality, and from a peep I had of one or two of the subjects filmed, I can assure readers that something quite out of the ordinary is about to be released.

The friends of Charlie Raymond will learn with satisfaction that the only effect a two months' stay in Jamaica had upon him was to rejuvenate him, and I should imagine, from his bronzed countenance, to add another 25 years to his allotted span of life.

Lieut. Daring, Miss Dorothy Foster, and one of the directors of the company, Mr. Bloomfield, are still engaged in picture production on the island, but hope to be back in the Old Country in about six weeks' time.

V. F. T.

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The Illumination	Vita.	1,063	Mar. 20	Mar. 27	2 5 0
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Called Back	Than.	2,000	2	Apr. 10	4 5 0
The Leopard Avenger	Lux	1,100	Mar. 30	21	2 5 0
The Hidden Message	Big A.	2,600	30	3	6 0 0
A Strong Man's Love	Clar.	2,095	30	24	3 0 0
Wives of Jamestown	Kalem	1,833	23	14	3 0 0
Zigomar	Eclair.	3,200	23	7	5 0 0
It's Never too Late to Mend	Edison	2,000	22	21	2 15 0
The Shaughraun	Kalem	3,005	16	Mar. 31	5 10 0
On Secret Service	K. B. Bison	2,300	16	Apr. 10	3 5 0
A Woman's Honour	Dansk	2,400	13	3	4 0 0
Mexican Spy	Lubin	2,044	9	3	3 0 0
On the Steps of the Throne	Pasq.	3,350	Feb. 23	2	3 10 0
The Sacrifice	Nordisk	2,772	Mar. 16	Mar. 24	6 10 0
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Hero of the Mountains	Eiko	2,550	13	17	6 0 0
A Court Intrigue	Nordisk	2,834	9	31	4 10 0
Tribal Law	Bison	1,950	8	31	3 5 0
Romeo and Juliet	Than.	2,000	8	17	4 5 0
The Paper Trail	—	2,524	2	24	3 10 0
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James Patterson	Duskes	2,300	Feb. 27	10	5 10 0
The Birthday Gift	Nordisk	2,273	23	31	2 5 c
The Secret of the Safe	Cines	2,778	22	24	3 5 0
The Devil's Daughter	Nordisk	3,000	16	10	4 10 0
Fire Fighter's Love	Selig	1,005	16	10	1 10 0
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Broken Butterfly	Elite	3,062	23	Apr. 3	2 0 0
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Kings of the Forest	Selig	1,800	19	10	1 12 0
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WHY WE GO TO THE PICTURES.

Is it because of the price? Anybody can reflect upon the quality of a product by denouncing it in terms of shillings and pence, but that is not satisfying to those who study and marvel at the constantly increasing popularity of moving pictures. Such an illuminating argument is not at all complimentary to the millions upon millions of our men, women, and children who enjoy this form of entertainment, the total sum of those attending each day in the week amounting to more than one-tenth of our entire population. The millions who go each day are largely composed of occasional patrons, and this brings the total of those who enjoy presentations on the screen up to a figure of national interest and importance.

Money does not offer much of a reason for going or staying away, except among those who wouldn't spend threepence on mere amusement if they could, or couldn't if they would. An unfortunate proportion of our people cannot afford to lay out a penny on recreation of that kind, and another, equally unfortunate, proportion cannot enjoy anything that is inexpensive. Between these extremes may be found the sane and sound mass constituting the brain and muscle of the country, and many of them are hopeful, if not enthusiastic, about moving pictures.

As the politicians say, "We are facing a condition, not a theory," and whatever gives so many people bliss, contentment, or relief inside of the motion-picture exhibitions pertains to a condition so extraordinary that it defies not only rational conclusion, but intelligent investigation as well. We have been going for many years, have seen all the inside workings of studios, have met the principal producers, directors, playwrights, and actors, have been thoroughly disillusioned, have sat through screen presentations that seemed to have been created for the express purpose of destroying all the charm and variety of the new art, and we are simply more deeply interested than ever.

Perhaps our interest is that of many others—we find in the crudities what one might expect in an imperfectly developed art, one in process of evolution, and in the more finished photo-dramas we gather promise of great things to come. Notwithstanding all the pains bestowed upon production and exhibition, we are fully aware of imperfections and deficiencies, yet regard them as bound to be overcome like our present political and social errors.

We love to watch or participate in *growth*. If we are not building a business, or a home, or a family, or a government, or a nation, we breed animals, or raise plants, or improve ourselves. Now, here is an art which is like any other art in one respect, it cannot reach perfection except through long and continued practice. Most of us have what might be called *dramatic imagination*, an ability to identify ourselves with the personality, fortunes, and mishaps of people in the pictured story. We have enjoyed the stage versions for many years, but the stage is mocking us to-day with shams that are not worth our time and money. Along comes a new medium of expression, one admirably suited to the swift delineation of character and narrative, and we take it up with sympathetic interest, though it may not lend itself to all recognizable shades and modifications of the drama.

Even while this New Art was groping its way men

of intelligence and imagination foresaw its tremendous possibilities, and now that it is rising like a morning sun, touching here and there bits of exquisite landscape, illumining and adorning many phases of human existence, promising to give new life and spirit to what is gradually unfolding before our eyes, we feel that we are at the dawn of a new enlightenment.

There has come into existence an impressive interpreter of human emotion as well as an attractive agent for propagating knowledge. We are in at its birth, and are watching its development as an instrument of thought. Occasionally there are brilliant presentations that flash scenes upon our minds that abide with us for our betterment. Because of these and because of those which diversify our sentiments or stimulate us with new vigour we go again and again, always hoping to get in touch with minds that help solve our problems.

We are not among those who believe that the legitimate stage is in its dotage, but it is every bit as difficult to sit out a round of performances in all the theatres as to tolerate the better-class of picture shows, those exhibiting new releases to appropriate music. In the former there is an affectation that is very repulsive all along the line from producers to ushers, whereas the little places of amusement are delightfully democratic. The actors in the pictured stories make no egotistical bid for plaudits, every one engaged in the entertainment seems anxious to please, and patrons are usually given to understand that they are welcome. In the better-class of exhibitions we are made to feel thoroughly "at home."

One weakness in legitimate production is the painful lack of modern dramatists, and this is not altogether the fault of managers and theatre-owners, though they afford slender encouragement to the coming writers of plays. This is a progressive era, and an author must not only be alive to requirements of the time, but possess a rare literary knowledge in addition to a constructive grasp, a versatile imagination, and the power of taking infinite pains. When such a playwright appears, he is apt to shatter traditions, and the producer draws into his shell of conservatism.

The motion-picture producer dares all things, and those who write his plays are not expected to flourish on disappointment. However small the returns of the photo-playwright, he is often given a chance to show what he can do, and thus grow up in the work he has undertaken. On this account it is not unreasonable to look for our future dramatists among those now engaged in writing photo-play scenarios. They are fast getting at the importance of the visual appeal, and many of them are acquiring a constructive ability of high value in case they should ever turn to the more lucrative field of action.

The audiences are being educated. The universal appreciation of what is really meritorious is being raised by moving pictures to such an extent that the business men who own or run the big theatres need not long regard art as purely experimental. That keenness of perception which has always been a national characteristic is now being applied to the art of the stage so closely that moving pictures may some day be regarded as the school alike for playwrights and audiences.

Why should we *not* go?

Adaptation of

ALPHONSE DAUDET'S GREAT PLAY

THE NABOB

In Two Parts.

A Great Picture for Exhibitors.

" . . . There are scenes which will strike deep into the hearts of the spectators. . . ."

" . . . A play which kindles, as few picture plays can, the spark of human understanding. . . ."

" . . . The rise of a man from the lower grades of Life is always intensely fascinating. . . . 'THE NABOB' is one of Alphonse Daudet's greatest characters, and it is good that everyone should be able to make acquaintance with that character by its translation from a word portrait into a picture portrait. . . ."

PATHÉ FRÈRES CINEMA, Ltd.

**31 & 33, CHARING CROSS ROAD,
LONDON, W.C.**

Telephones : { 3037 Central.
 { 3239 Gerrard.

Telegrams : "Phonofilm, London."

Manchester Branch : 15, DEANSGATE.

Telephone : 3040 City.

Telegrams : "Phonofilm, Manchester."



TWO POPULAR EDISON PLAYERS RETURN.

MISS MABEL TRUNNELLE AND MR. HERBERT
PRIOR.

Lovers of Edison films will hail with satisfaction the news of the return to the stock company of the two players whose names we have mentioned above, both



MABEL TRUNNELLE.

of whom have made a name for themselves on the silent screen.

The immediate popularity which Mabel Trunnelle scored upon her entrance into the motion picture field



HERBERT PRIOR

scarcely more than two and a-half years ago was nothing short of phenomenal, and many are the compliments we receive on her consistently splendid work.

In her actions she displays the buoyancy of youth tempered with an intimate knowledge of the technicalities of the stage secured through several years of stock work in the States. She is without doubt an exceedingly attractive ingénue, and is as versatile as she is dainty and charming in face and figure. Herbert Prior was born in Oxford, but a large part of his professional career had been spent upon American boards, and covers a very large field of experience. He has appeared at times under such managers as Wm. A. Brady and F. C. Whitney, was with Olga Nethersole for a number of seasons, and has also had splendid stock company experience in the States. Mr. Prior is one of those artistes who has that rare and excellent talent of self-repose at all times, being ever master of his own emotions rather than the emotions being master of him. The possession of this attribute invariably stamps an actor of the first water. Mr. Prior has become a general favourite with the motion picture public through his splendid work in the many Edison productions in which he has appeared, and in which he has covered a wide range of characters.

SCHOOL-TAUGHT OPERATORS.

To the Editor of THE CINEMA.

SIR,—I have read with great interest the letter you publish from "A Contented School Operator," and I must say that I agree with him in his views as to the proficiency of a school-taught operator.

I cannot say that I am "contented," as six months ago I received my certificate, and since, when trying for a position, even as assistant operator, I am met with curt refusals on mentioning that I have been to a school. I have even been to the extent of advertising, but have not met with any success.

Personally, I think it is very necessary to obtain theory as well as practice, and the latter I am now obtaining, at the same time looking for an appointment.

Several manager I have met advise me not to mention my school experience, as it will go against me. If this is so it is a very bad state of affairs, as in every branch of business one has to be "in the know." I should be obliged if you would insert this in your valuable paper. I should be very pleased to meet your correspondent, as I fully endorse all his views on the subject of Mr. Benn's letter.

Yours faithfully,

ANOTHER SCHOOL OPERATOR.

58, Elgin Road, Seven Kings, N., February 28th, 1913.

IF YOU WANT an Agent
in London—to either
buy for you, or furnish
you with a weekly record
of "WINNERS"—get in
touch with us.

J. W. WRIGHT & SON,
Film Buyers, Exporters and Reviewers,
40, Gerrard Street, London, W.

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NO JAMMING.



*Reliable.
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CAN BE
CHANGED NIGHTLY.



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Phone: 1321 REGENT.

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AMONG THE CINEMAS.

News and Views of Houses Here and There.

THE PICTURE HOUSE, LIME STREET, LIVERPOOL.



The façade of the Lime Street Picture House is of white glazed terra-cotta, in the Georgian style.

On entering the vestibule, the first impression is one of delight and wonder at its appearance. The floor is of black

facial lighting, which is effected by means of a single decorated plaster Eye-Rest fitting, suspended from the centre of the dome.

A very beautiful and unique effect is given by the con-



and white marble, laid in diagonal squares, and the walls are panelled in grey, green, and Sicilian marble, with a dark green marble base. The ceiling has a centre dome. The most noteworthy feature of the vestibule is the arti-

trast between the brilliantly illuminated interior of the dome and the comparative darkness of the surrounding ceiling. The whole of the vestibule is uniformly lighted.

The lounge is furnished and decorated in a most charming

fashion, and the treatment, in cream and gold, of the curved ceiling and panelled walls is a fine example of the decorator's art. The illumination, which is most agreeably soft and restful, is provided by two decorated plaster Eye-Rest fittings.

The auditorium is treated in Italian Renaissance style, and gives an impression of luxurious comfort and good taste.



The wells are panelled in oak, and the colour scheme of the furnishings is saxe blue. The circle is fitted with plush tip-up chairs, and the floor is carpeted. The ceiling is em-

bellished with a raised decorative design in cream and gold.

It is in the auditorium that the merits of the British Thomson-Houston "Eye-Rest" system of lighting is shown to the best advantage. The main portion of the auditorium is lighted by four Eye-Rest fittings, with 36-in. decorated plaster bowls, placed symmetrically around the centre dome. Two of these fittings contain four, and the other two, three 300-watt Mazda lamps in suitable "X-Ray" mirror reflectors. These fittings are supplemented by six small fittings under the cornice, three on either side of the auditorium. Each of these fittings contains one 100-watt Mazda lamp. Seven small fittings, similarly equipped, are fixed under the gallery balcony, and the balcony itself is lighted by three other small fittings. It should be mentioned that all the Eye-Rest fittings were specially designed to harmonise with the decorative scheme of the auditorium.

With all the lamps alight, a minimum illumination intensity of $1\frac{1}{2}$ -foot candles is given in the well of the auditorium, and $2\frac{1}{2}$ -foot candles in the balcony.

At the end of each interval the large centre fittings are switched out entirely. The small fittings are kept on during the performance, however, and have a B.T.H. dimmer in circuit, which allows of a gradual adjustment of the light. The lamps in these small Eye-Rest fittings are dimmed while the pictures are being displayed, so as to give a subdued illumination over the whole auditorium. This illumination, although it does not interfere at all with the screen effects, is of sufficient intensity for the perusal of programmes, and to enable the audience to find their way to their seats without the use of gangway lights or portable torches.

The illustrations which accompany this article will give an idea of the general appearance of the interior of the Lime Street Picture House, and the beautiful illumination results of indirect lighting. All the photographs were taken at night by the unaided light of the Eye-Rest fittings. They do not, however, do justice to the subject, and a visit to the theatre is necessary for an adequate appreciation of its merits and beauty.

V. F. T.

THE ACCURATE CHECKTAKER.

The ORIGINAL and STANDARD Ticket Issuing Machine.

Used in all the Principal Theatres, Music Halls and Picture Palaces in London and the Provinces.

Write for particulars
and quotations

ACCURATE CHECKTAKER, L^d

Telephone Gerrard 1915.

Telegrams "Unreserved, London."

d. 17 to 21, Tavistock St.,
Covent Garden,
LONDON, W.C.

THE RELEASE FOR EASTER IS THE MIRACLE

Prof. Max Reinhardt's Masterpiece.

*THE PICTURE which has scored the
greatest success of any film ever released
in this or any other country.*

I have the Only Genuine reproduction,
with Original Cast, as produced at
Olympia, and shown at the
ROYAL OPERA HOUSE, COVENT GARDEN.

**BOOK NOW, AND LET THIS PICTURE DO FOR
YOU WHAT IT HAS DONE FOR OTHERS—**

TREBLE YOUR BOX-OFFICE RECEIPTS.

Can only be booked from—

JOSEPH MENCHEN, Sole Owner,
3-7, SOUTHAMPTON STREET, STRAND, W.C.
Telephone: 9476 Gerrard. Telegraphic Address: "MIRACFILM, LONDON."

QUO -

Wait for my production of this Magnificent play by Edwards Strange, and produced on stupendous scale at the New York

OUT IN APRIL.

Magnificently Staged, Wonderfully Acted, most beautiful Pictorial Printing. Secure your opposition

Can only be Booked through **JOSEPH**
3-7, SOUTHAMPTON

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ent Historical Drama, adapted from the
with Enormous Success on a most
theatre, New York City, N.Y.

LENGTH 5,000 FEET.

nd of Superb Quality, with a full line of
e rights for your town immediately, or
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MANAGERS !

You need THE ONE FILM for
your EASTER PROGRAMME.

:: I HAVE IT. ::

PROFESSOR MAX REINHARDT'S Masterpiece,

THE MIRACLE

As Produced at OLYMPIA, LONDON, with the Original Cast,

Music by PROF. E. HUMPERDINCK,

And shown at the Royal Opera House, Covent Garden

***This film has BROKEN RECORDS
wherever shown.***

THE MIRACLE will please you and delight your audience.

Apply to **JOSEPH MENCHEN**, Sole Owner,

3-7, SOUTHAMPTON STREET, STRAND, W.C.

Telephone : 9476 Gerrard.

Telegraphic Address : "Miracfilm, London."

DOINGS IN THEATRE LAND.

THEATRES UNDER CONSTRUCTION AND OPENING.

For the benefit of the trade in general, we shall publish under this heading a specially compiled list of new theatres under construction and about to be opened, with names of the proprietors and managers, where they can be ascertained. We need hardly point out that this list will be of great service in enabling the new proprietors, film manufacturers, renters and dealers in apparatus to get into touch with one another.

HALLS ABOUT TO BE OPENED.

NAME AND ADDRESS.	PROPRIETOR.
Court Cinema, Skinnergate, Darlington.	(Manager, W. J. Kadwell.)
King's Hall Picturedrome, High St., Newcastle.	Messrs. Pendleton.

HALLS UNDER CONSTRUCTION.

NAME AND ADDRESS.	PROPRIETORS.
Picture House, Market Place and Union St., Dewsbury.	Dewsbury Picture House, Ltd.
Cinema, The Quay, Pembroke	

HALLS UNDER CONSTRUCTION.—Cont.

NAME AND ADDRESS	PROPRIETORS.
Picture Palace, Wakefield Rd., Normanton.	Mr. Forbes.
Picture Hall, Tottington, near Bury.	
Cinema, Dudley Rd., Brierley Hill.	
Fleur de Lis Theatre, High St., Bedwellty.	
Picturedrome, High St., Golborne.	Eagle Picturedrome Co., Ltd.
Cinema, Beaufort Rd., Hastings.	
Picture House, Argyll St., Dunoon.	Dunoon Picture House Co.
Cinema, Grey St., Newcastle.	Provincial Cine Theatres, Ltd.
Picture Palace, Trent Bridge.	
Picture House, Norwich St., E. Dereham.	
Cinema, Clifton St., Roath.	
Regent. Hall, Mansfield Rd., Nottingham.	
Picture Palace, Trent Bridge, Nottingham (on site of Kiralfy's Exhibition).	

MILAN FEATURE-FILMS.

THE LAST RAY OF SUNSHINE.

A DRAMA OF HUMAN INTEREST. COSTLY AND CORRECT COSTUMES.
MAGNIFICENT SETTING. REALISTIC ACTING. UNRIVALLED PHOTOGRAPHIC
QUALITY.

Approx. Length 1,837 ft.

Released April 10th.

THE CRY OF A STRICKEN HEART.

Approx. Length 2,030 ft.

Released April 17th.

A FASCINATING STORY REALISTICALLY TOLD.

N.B.—DON'T FORGET OUR GREAT DETECTIVE STORY-PICTURE

THE STOLEN JEWELS.

Released April 3rd.

PASSED BY THE BRITISH BOARD OF FILM CENSORS.

THE GENERAL FILM AGENCY (LONDON & PARIS)

58, DEAN STREET, LONDON, W.

Telephone: GERRARD 94.

Telegrams: "WILGRAMS, LONDON."

FOR
ADVERTISING
IN THE
ONLY
Official Guide
OF THE
INTERNATIONAL
KINEMATOGRAPH
EXHIBITION
AND CONFERENCE,
OLYMPIA, March 22-29,

— *APPLY* —
THE OLDFIELD ADVERTISING COY.,

DUGDALE STREET, CAMBERWELL NEW ROAD, S.E.

Tele: 3820 Hop (2 lines).

Wires "Advapost Camber, London."

REPRESENTATIVE will call on receipt of postcard or message.

THE EDITOR'S PAGE.

QUERIES ANSWERED AND DIFFICULTIES SOLVED.

How Trick Films are Taken.

Non-Photo-Playwriter (Plaistow) asks:—"Could you let me know of a book, &c., that tells how films are taken. By this I mean such films as may be called "trick" films (for instance, the fading or disappearing of persons, &c., in such films). Should there be such a book, &c., please let me know, stating price."

The best book that I know of which deals with this subject is that which was published by Messrs. Heinemann, of 21, Bedford Street, Strand, W.C., some twelve months ago, price 6s. I believe this is out of print, but an advertisement in our columns would doubtless have the effect of finding someone who had read it through and were willing to part with their copy. Might I say, however, that the mystery attaching to the moving picture is one of its principal charms, and it does not oftentimes stimulate one's enjoyment if one prys too closely into the whys and wherefores.

Actors: Their Salaries and Engagements.

C. H. H. (Bowes Park) writes:—"First of all, I would like to offer you my congratulations on your very excellent paper, especially since you have formed it into a weekly paper. The latest addition—your own page—is what has been wanted for some time, and I for one welcome it gladly.

"And now, with your permission, I would like to ask your valuable advice. Would you be so good as to inform me what is the usual salary of a picture actor in England, and how are they engaged? Are they engaged at a contract for so many years, or by the plays in which they appear?

"Also, do you think it possible, being able to ride, swim, and drive a motor-car, and having a share of the gift of expression as a mime, to get an engagement with an English film company, as, for instance, the London Film Co. recently formed, although deficient in any theatrical training?"

The system in vogue in regard to the engagement of actors for the pictures in this country is that each firm possesses a stock company, the salaries in which range from 30s. to as much as £15 per week, and these sums are paid irrespective of the number of pictures in which the player appears. It is no uncommon thing, when the weather is suitable and the light good, for an actor to be called upon to play in as many as ten pictures per week, whilst, of course, there are also periods when no pictures at all are produced for several weeks at a time, during which the weekly salary is regularly paid. The members of the stock company are engaged on contract. Then each producing firm keeps a register in which are entered the names of artistes capable of playing in pictures, and, when occasion arises, this list is drawn upon to fill parts outside the scope of the stock company, and then the players are paid a certain sum for each appearance, plus expenses. With your other qualifications, as you say you are gifted as a mime, I should think you would have no difficulty in at least securing a trial, and I would suggest that you should write to the company you mention, as well as to the other English producing houses whose names will be found in our film supplement setting forth your qualifications. Thanks for congratulations.

Pickford, little Mary as she is more often called. Regarding the purchase of photographs of Miss Mary Pickford and Miss Marion Leonard, if your local stationer does not stock photos of picture players, you can get them by writing to the M.P. Sales Agency, 86, Wardour Street, London, W., enclosing a penny stamp for each photo required and an additional penny for postage.

"Interested" (Walthamstow) asks "Can you acquaint me with the names and addresses of the half-dozen largest proprietors of cinematograph theatres, with the numbers of halls they control." Probably the following will be sufficient for your purpose:—Provincial Cinematograph Theatres, Limited, 199, Piccadilly, London, W.; Sidney Bacon's Pictures, 138, Charing Cross Road; Electric Palaces, Limited, 14, Hanover Square, London, W.; London and Provincial Electric Theatres, Limited, 29A, Charing Cross Road, W.C.; Pyke's Circuit, Seymour House, Waterloo Place, London, S.W.; B.B. Pictures, Limited, Wellington Place, Commercial Road, Glasgow; Electric Theatres (1908), Limited, 15, George Street, Mansion House, E.C.; Weisker Bros. (World in Motion Entertainments), Kinema House, London Road, Liverpool. It is not possible to give you any reliable figures as to the number of halls each of these controls, as they are continually adding new theatres. I have given you a few of the principal ones, but there are others operating on an equally large scale. You did not say whether you required the names of London or provincial companies. If I can assist you further, I shall be pleased to do so.

The Cinematograph and Education.

Mr. G. Joyce Brown, assistant secretary, The British Institute of Social Service, writes:—"Can you tell me of any society that is interested in the use of motion pictures in public education in this country." At the moment I cannot call to mind the name of any society interested in the direction you mention. Doubtless you are aware that the Educational Authority in London is introducing teaching by cinematograph into six polytechnics, and a similar body in Newcastle contemplates taking the same step. Perhaps some of my readers may know of others, and, if so, I shall be glad to hear of them.

Anxious to Act.

Rosa N. (Kingston-on-Thames) sends the following:—"Could you kindly give me particulars, &c., of where to apply to act for a film company. I have studied dramatic art, gesture, and facial expression, and am now at the Guildhall School of Music for same, and am well-known in these parts as a dramatic and humorous reciter. If you would give this matter your attention and advice, I shall be most grateful." I would refer you to the issues of THE CINEMA, February 12 and 26, where the question of acting for the pictures was fully discussed. If after reading what is therein contained you still think you would like to get on the silent stage, you should write to the companies there mentioned. You say you have studied gesture and facial expression, and are now at the Guildhall School of Music for the same. Doubtless you mean you are there studying music. This, of course, is an accomplishment not essential to a moving picture actress.

Picture Players' Photos.

Mary Tozer (Dublin).—The actress who sustained the leading rôle in "The Informer," a Biograph picture, was Miss Mary

URBANORA

For Release APRIL 2nd, 1913.

THE ADVENTURES OF
ARIZONA BILL

"ONE LIFE FOR ANOTHER"

(In Two Parts).

No. 3943. Code—Lifano.
 Approx. Length 1,600 feet.

Price - £26 : 13 : 4

SPECIAL POSTERS.



Travel.

**BARCELONA AND
 SURROUNDINGS.**

No. 3946.

Code—Barcelsur.

Approx. Length 410 feet.

Price £6 : 16 : 8.

Trick Comic.

**SAMMY GOES
 YACHTING.**

No. 3950.

Code—Samyacht.

Approx. Length 295 feet.

Price £4 : 18 : 4.

ALL PASSED BY BRITISH BOARD OF FILM CENSORS.

CHARLES URBAN TRADING CO., LTD.,
 89-91, WARDOUR STREET, W.

“ THE CINEMA’S ” GREAT POSTER COMPETITION.

*Prizes of Money and Gold, Silver and Bronze Medals
offered in connection with the International Exhibition
at Olympia, March 22nd-29th, 1913.*

AS previously announced, THE CINEMA is offering valuable prizes, consisting of gold, silver, and bronze medals carrying Cash Prizes of £4, £3, £2, and £1, for the best designs for posters suitable for the cinematograph industry.

There will be no Entrance Fee, and APPLICATION on the appended form will enable competitors, either lady or gentlemen, amateur or professional artists, to enter for what is bound to prove one of the greatest attractions of the exhibition, and offers unique facilities for men of artistic merit to get in direct touch with the leading cinematograph firms, who are always open for Poster suggestions, and will most likely purchase the work exhibited. Those desirous of entering must fill up coupon and post to us NOT LATER THAN MARCH 8. All designs must reach the offices of THE CINEMA, 21, North Audley Street, Oxford Street, W., by March 15, 1913.

The names of the judges, whose decision all competitors, as a condition of entry, agree to accept as final, will be announced in a subsequent issue.

The following are the conditions—

The Competition will be open to either amateur or professional artists, the drawings submitted to be in line, wash, water-colour, or oil panels. The first three to be either on Bristol board or suitably mounted for display, the last-named framed or otherwise.

Competitors are at liberty to submit designs for stock posters for (A) Drama; (B) Comedy; (C) Scenic or Educational; (D) Cowboy or Indian Subjects.

Designs may be submitted for the whole or any of the classes mentioned, and it is not incumbent upon competitors to enter for the whole series. All designs to be suitable for reproduction on a double-crown poster—viz., a sheet 30 inches by 20 inches.

Artists who are desirous of entering should in each case adopt a nom-de-plume, furnishing us with their full name and address for identification purposes. When the designs are sent in they should bear the nom-de-plume of the executant only.

“ THE CINEMA ” POSTER COMPETITION.

INTERNATIONAL CINEMATOGRAH EXHIBITION, MARCH 22—29, 1913.

To the Editor THE CINEMA,

21, North Audley Street, Oxford Street, London, W.

I desire to enter for THE CINEMA Poster Competition at Olympia, and intend to submit designs for Classes..... I agree to accept the Judges' decision as final. My nom-de-plume will be.....

Name.....

Address.....

..... Date.....



HAS IT STRUCK YOU—

—the importance of your electrical equipment! A breakdown means a disappointed audience and a closed theatre for hours at least, sometimes for days. You cannot put in a "spare" generator set in five minutes. Absolutely reliable equipment is essential.

WESTINGHOUSE MOTOR GENERATOR OR GAS ENGINE SETS

are absolutely reliable. To support this statement we give extracts from six letters from customers. They are just a few testimonies from one district alone.

Freedom from breakdown, high efficiency and economy make these sets **ideal for cinematograph purposes.**

FREE BOOKLET. To all posting the coupon on this page we will send a booklet "The Picture House," which contains home office regulations, and everything about the electrical side of the theatre.

Please
send me a
copy of your
booklet—

"THE PICTURE
HOUSE," post free.

Name.....

Address

C.N., 35,
The British Westinghouse Elec. & Mfg. Co., Ltd.
Trafford Park, Manchester.

The Letters from Managers.

1. We have had one of your motor generators in use for two years. . . . It has not given one moments trouble, and it is quite as good to-day as the day it was installed. Should I at any time require another set . . . I would not install any other but the Westinghouse.

2. . . . The electrical equipment supplied by you to the above hall has given every satisfaction. We can with confidence recommend it to anyone requiring a reliable fit-up for cinematograph purposes.

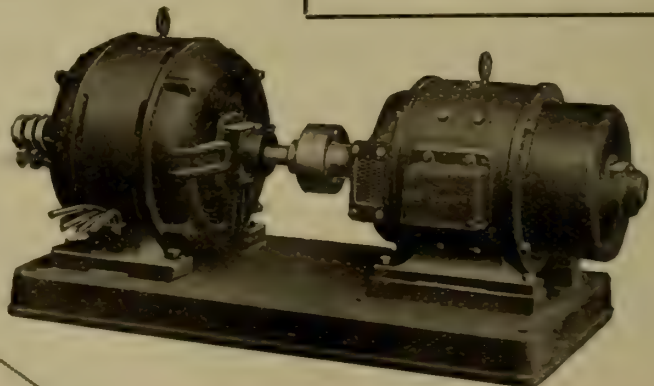
3. . . . It has given me the best results that can be obtained and up to now I have had every satisfaction that could possibly be given.

4. This plant has been in operation since November last* and is very satisfactory. The engine runs steadily and is quite capable of doing all the required, and also very economical in gas consumption. The light is also very steady—no jumping being observable.

* In 1911.

5. . . . The confidence I had in placing an order for the set with you has not abated in the experience I have had of its economic and smooth running qualities. From an economic point of view it is all that can be desired, having **saved in the cost of current about 50%**, whilst needing but the ordinary attention.

6. The motor generator set is running very satisfactorily and during the period, it has ran, now nine months, it has given every satisfaction, with no occasion of breakdown.



THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

Consult the Operator.

Many managers would be much more successful if they were to make a point of consulting their operator both in regard to the selection of films, the arrangement of the programme, and the time of showing. In addition to the advantages which such a consultation would have in making things go more smoothly, the manager who did this would give to his proprietors the benefit of two opinions, and it must always be remembered that two heads are better than one. For my own part, I do not think it would be a bad plan if the manager met the heads of his various departments at a sort of round-table conference either at the beginning or end of the week, when plans for the future and the difficulties of the past could be discussed. This informal meeting could also be utilised to foster the friendly relations which should always exist between the manager and his assistants.

Children as an Advertising Asset.

Whilst many managers are keen on fostering interest in the pictures by the children through the medium of the Saturday matinée, there are still a few who stand aloof from it presumably on the ground that afternoon performances entail extra work not only on the part of their staff, but of themselves. To these I would like to point out what a valuable advertising asset the juvenile patron really is. None talk so much about what they have seen as do the youngsters, and I may add that they are becoming particularly keen in their appreciation of the picture. It is really astonishing to sit beside them and see them exercise their powers of detection when errors, sometimes not of a glaring nature, appear upon the screen. When they go away from the theatre they not only disseminate the opinions of the show they have formed amongst their schoolmates, but by detailing what they have seen and dilating upon the entertainment in their homes they interest the elder members of the family, and often induce them to pay a visit to the show. In this connection it is well to recall what Mr. Geo. Edmondson, a well-known Northern exhibitor, has said upon this subject. Here are his words: "Please the child and you please the parent." These

words are full of import, and managers would do well to follow out the salient advice given.

Children's Programmes.

It occurs to me that in many cinema theatres sufficient care is not taken in the selection of the children's programme. There is scarcely a firm of producers now which does not make a speciality of providing subjects specially adapted to those of tender years. I have in mind those in which "Bobby," "Little Willie," or "Did 'Ums" appear, and I may be pardoned for specially mentioning such a picture as that described in the last issue of THE CINEMA, "Dorothy's Birthday," released by the Invicta Film Co. My idea of a good programme for those of the younger generation is one confined to comedy, comics, scenic, and fairy tale, though it is well sometimes to introduce an educational and scientific subject. The last-named generally sends the kiddies away curious as to how it is all done, and makes them long for further investigation.

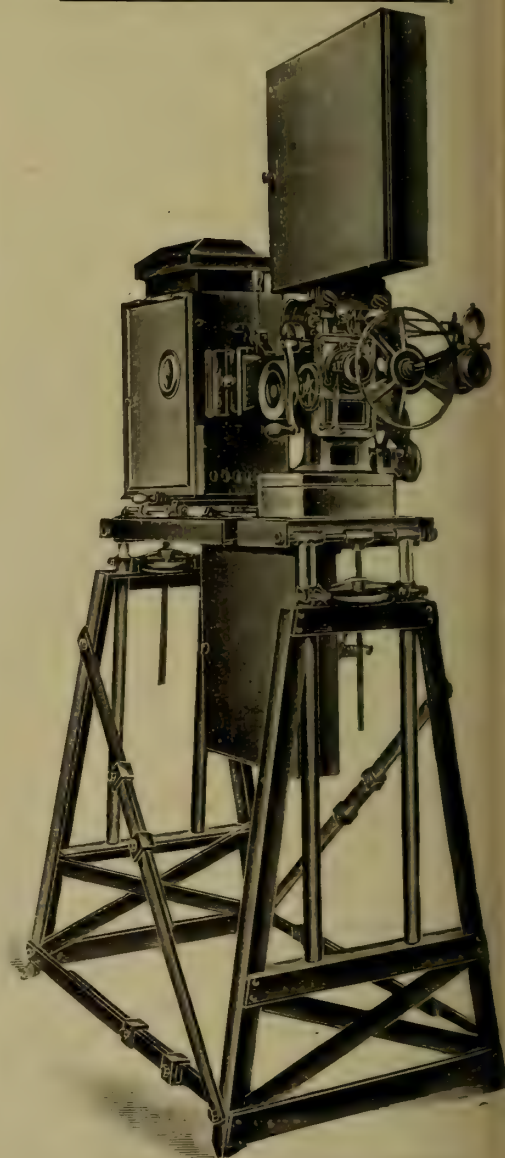
The Observance of Regulations.

I notice that complaints having been made to the Bucks County Council that cases have occurred where the conditions upon which licences for cinematograph exhibitions are granted have not been observed, particularly that gangways, passages, &c., have been obstructed, and that doors, which have been constructed to open outwards, have been blocked or fixed, and that police-constables have been refused free admission, to which they are entitled under the Act, the Council has requested the Chief Constable to give such instructions to the police as will ensure proper supervision of licensed buildings during performances, and secure the observance of the conditions upon which the licences are granted. I am quite aware that there are many rules and regulations made by local authorities which are the better honoured by the breach than in the observance, but those referred to in the preceding lines cannot be too strictly enforced. The danger to life in a cinema theatre is not that of fire, but of panic, as was illustrated only last week in an instance recorded on another page. Too free means of egress cannot be provided, and if I had my way I would insist upon every door being hung so that it opened both inward and outward. Now that I have drawn attention to this matter, I should like, particularly for the benefit of those newcomers into the business, to remind them of the existence of the Children's Act, which contains several provisions relating to places of public entertainment, particularly in regard to the provision of a sufficient number of attendants when the audience consists for the most part of juveniles.

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THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.
BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Lens Trouble.

Mr. George Rogers (Cardiff) writes:—"The right side of my picture is out of focus for about 2 feet. Machine is centred with screen. Have tried every way I can think of to find the trouble, but without avail. Am getting a new lens, but don't know if it will do any good."

The cooling plate being too far to one side will, where it sets out from the gate considerably, cause an out-of-focus effect, but it also causes a shadow at the side of the picture. Your question can best be answered by asking other questions. Are you sure nothing interferes in the light? It doesn't strike the lens hole in the operating room wall, does it? Are you sure both lens combinations are screwed into the tube squarely, and that the rings holding the combinations in their mounts are set up tight? Does turning the lens half over affect the matter? Is one of the aperture plate tracks worn down more than the other? Do both tension springs set squarely on the aperture plate tracks? Is the left track worn more on one side than on the other? Is the machine in line from arc to front of objective lens? Any one of these things might cause such an effect as you describe.

Locating Operating Room.

Bailey (Glasgow) writes:—"Will you please advise as to feasibility of changing position of operating room. (1) Can we change location of machine to right side of house, and reduce throw to 50 ft., angle being about 18 degrees, without distorting picture? (2) Would we be obliged to change lenses or condenser? Please give such information as you consider necessary. We now use $6\frac{1}{2}$ - $7\frac{1}{2}$ condenser lenses, but are troubled with light brown ghost in upper left-hand corner of picture; use Edison machine."

Two $7\frac{1}{2}$ condenser lenses would probably give better results on your present throw. As to the light brown ghost, see if something is not interfering in light somewhere. I cannot say, because you have not even said what kind of current you use, how the ghost looks, what size it is or anything else, except that it is there. As to the other matter (1), you cannot. If you lay the thing out on paper, you will find that, with a picture width of 15 feet and a 50-foot throw, the lens being approximately 19 feet to one side of the curtain centre, the light will strike the screen on one side about 3 feet in advance of the other. In other words, the light must travel that much further to reach the point A on the screen than point B. The picture is 11 feet high, the throw 50 feet; therefore it follows that the light spreads, up and down, $\frac{11}{50}$ of a foot to each foot of throw. Multiply this by 3, the added throw on one side over the other, and you find one side of your picture will be 33-50 of a foot higher than the other. This is practically 8 inches. You would probably have difficulty in securing a sharp focus all over the screen also. (2) You would have to change objective lenses unless you propose throwing a very much smaller picture than at present. In fact, I doubt if you could use the present lens at all. Present condensers would probably answer. Unless there be very strong reasons—very strong ones indeed—for making the change, I would advise you to retain your operating room in its present location. In any event, before making the change I would set the machine in its proposed new location, on a temporary platform, run temporary wires, and try it out. If you do this, I think you will conclude not to make the move.

Experience Wanted.

X. Y. Z. writes:—"Have been devoting much time to the study of projection matters from a theoretical standpoint. I think I understand electrical practice, in theory, very well, but absolutely lack practical knowledge both in operating and theory. Every day I study operating I like it better, and have now arrived at the point where I desire to take matters up from a practical standpoint. How would you advise me to go about it?"

The only thing that I could suggest is that you make application to a number of houses to be taken on as operator's helper. You will find that, while the study of theory will be of much value to you, it will be a very little aid until you have mastered the practical details, and that will require hard work, study, and time. You might possibly arrange with some good operator to take you on as helper.

Low Amperage.

B. S. Bisil writes:—"Regarding your answer on condenser trouble, I have had screen trouble myself. Unless the curtain is white, or has a good, clean, even colour, our friend will have trouble. However, I have got a good picture on a screen having quite a pronounced blue tint. I have read your comments on amperage, and will say I am projecting a 9 by 12 picture, 65 ft. throw, with 18 to 20 amperes D.C.; line voltage, 110; the rheostat, which came with the machine; 50 volts at the arc; $\frac{5}{8}$ cored carbons above and $\frac{1}{2}$ in. below. What causes the lower carbon to point at times?"

I have said before, and I repeat, that while you may get a fair picture with low amperage, there is room for a wide difference of opinion as to what constitutes good light. What satisfies you might not satisfy me, or *vice versa*. If you are really using that low amperage, the probable reason for your carbons pointing would be by reason of the carbon having a binder of such poor quality that it disintegrates and allows the carbon particles to fall apart before being consumed. The carbon making bad contact with the holder will also induce pointing, since it increases heating. Clean holder contacts with a file.

Poor Wages.

Mr. Lucas writes:—"The 'Operators' Page' has been a great source of aid to me as an operator. I believe if more of the operators would read it there would be less of those half-lighted pictures, and we would have more really competent men. My part of the country is by no means good for the operator. He must enter into competition with a lot of overgrown boys. I do not know of an operator here who is receiving more than 30s. a week. True, they are not worth more than that sum, but a real operator cannot get a position here unless he wishes to accept that sum. I have been a little more lucky and have been getting £2 a week, but I also do card work and sign-painting. I have been told that I am worth more than that, but I cannot get it on account of the number of boy operators. It is an amazing thing to me that managers will make the income of their house dependent upon the work of a 30s. boy. Box office receipts depend absolutely upon what comes from the end of the lens in the operating room, and it is not to be expected that a boy or man working for 30s. a week is going to put the necessary intelligence, care, and brains into his work to produce high-class projection. It is not in the nature of things that he should do so. To my mind, the manager who hires an operator for 30s. a week is simply doing his level best to kill the goose that lays the golden eggs."

TIED HOUSES.

There are many shows which are at present bound by contract to obtain their films from one particular renting house. In every sense of the word they are tied and have bitterly regretted the day they thoughtlessly allowed themselves to be inveigled into signing. So long as you enter into no formal agreement you are free to trade where you wish. We do not attempt to bind you, neither do we attempt to prevent you from hiring a portion of your programme elsewhere, in the event of your dealing with us. Our policy is that of the Open Door and liberty of action. This is your right. Do not allow anyone to deprive you of it. Communicate with us, obtain full particulars of our departure, and then you can afford to laugh in the faces of those who will probably ask you to enter into a one-sided arrangement, by signing an apparently irrevocable agreement. Do not sign anything. We ourselves are not asking you to.

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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

General Music for Pictures.

M. B. W. says: "I have been reading your articles for several weeks and find them very helpful. Have not got all of them and wish you would tell me what number they began in so that I could send for the back numbers. I have not been long in the picture-playing business and find it difficult to select the most appropriate music. I wish you would tell me what to get and how to use it, and if it is not asking too much I wish you would tell me just how to "work up" pictures of the dramatic kind. The others do not give me so much trouble. Please do not print my name."

I wish with all my heart I could tell you just how to work up pictures. I have had more than one appeal of this kind and I believe the writers are sincere, but nobody can tell another just how to apply the proper music to pictures yet unseen. I have so much to learn (so have we all) and the best I or anyone can do is to give a few hints out of our own experience. To those with a dramatic instinct, these hints often are enough to set them on the right road. If they have had previous experience in dramatic work, the task is easy as there is much similarity in the two branches. I can say this much, however; the most salient points in dramatic pictures are these:

Pathetic Scenes, Mysterious Scenes, and Scenes of an Agitated Nature.

The first (pathetic) is easily recognised and needs no description. They differ in degree, some being of a very plaintive character, while others are only suggestive; semi-plaintive we might say. Your music, of course, should be in keeping. I have mentioned a great many numbers of this kind in previous letters. A very mournful scene is best expressed by music in a minor key. These numbers are all to be played slowly and usually softly, though a swell may often be made effective when at the close of the picture or the climax of a scene.

Mysterious Scenes.

These are varied, but are nearly always suggestive of approaching danger. Burglars, creeping savages, somebody lying in ambush, and the many scenes of a similar kind are accompanied by stealthy (sometimes called "sneaky") music. A common form is slow and staccato (like picking the violin strings). Another is a bass solo in the left hand while the right plays a soft accompaniment (tremolo or sustained chords). Minor keys are best. The most satisfactory music of this description

will be found in the regular editions of melo-dramatic music. The action is generally slow and the music likewise. Pictures showing ghosts or magic, etc., require mysterious music of a weird type, of which the first movement of Bendix' "Pasha's Dream" is a splendid example. Schubert's "Earl King" is a good number, though its rapid movement gives it an agitated character.

Scenes of Agitation.

The last mentioned, *i.e.*, "scenes of an agitated nature," was spoken about at some length in answer to a previous letter. Now, these three classes: pathetic, mysterious and agitated, while they do not by any means include all the various scenes found in dramatic pictures, are common to all. Being very pronounced they are easily recognisable and I should advise you to begin with these. Provide yourself with some good dramatic music and memorise a few numbers of each kind so you will be able to watch the picture without looking at your notes. So long as the story is running along smoothly without anything happening in particular, play a waltz or two-four intermezzo or anything which does not suggest any particular action. (Don't play a lively waltz or ragtime unless the scene is lively). Then when a scene occurs where you can use your dramatic music, play it. As I said before, these scenes are easily recognisable. In this way you can at least get a start and once started, your experience will widen and you can develop according to the amount of practice; for, like everything else, this is largely a matter of practice. This is the best I can offer at present in answer to your question. Let me hear from you again and if I have not made myself clear, perhaps I can add something to it. I shall be glad to give all the assistance I can, though I repeat, I also have much to learn in this work.

The Use of the Gramophone.

In a recent issue I drew attention to the gramophone as a mechanical means of providing music in the cinema theatre, and ventured to express the opinion that full advantage was not taken of this really useful device. My note upon this matter has brought me quite a shoal of letters. Some of these are couched in terms of praise at my temerity in designating the gramophone as a musical instrument, whilst others are condemnatory of the talking-machine. One writer of the latter category pours forth his venom in no unstinted manner. Here is what he says:—"I am surprised that 'Musicus' should advocate the use of the gramophone in the picture theatre. The instruments that I have heard have invariably produced a noise like the hiss of a boa constrictor accompanying a German band, whilst the vocal items have generally sounded like the performance expected from a very pronounced Yankee comedian, with a decided nasal twang, or else an offensive guttural sound."

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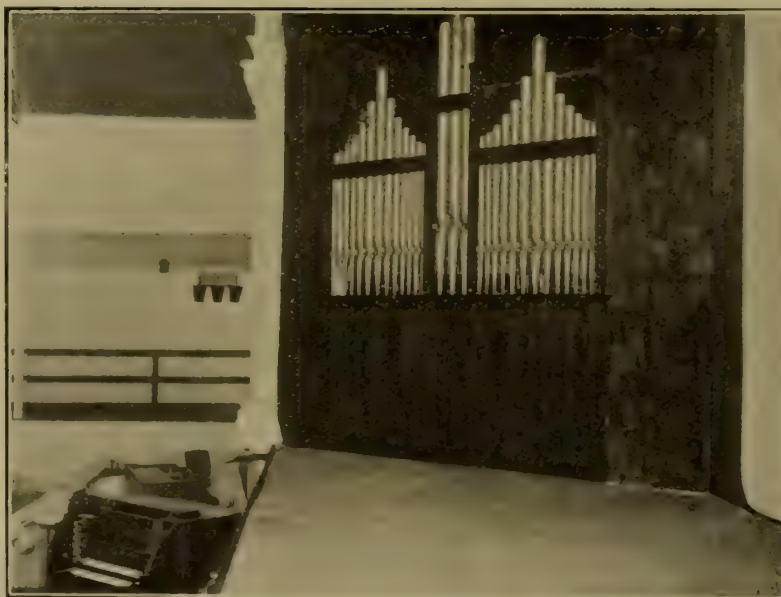
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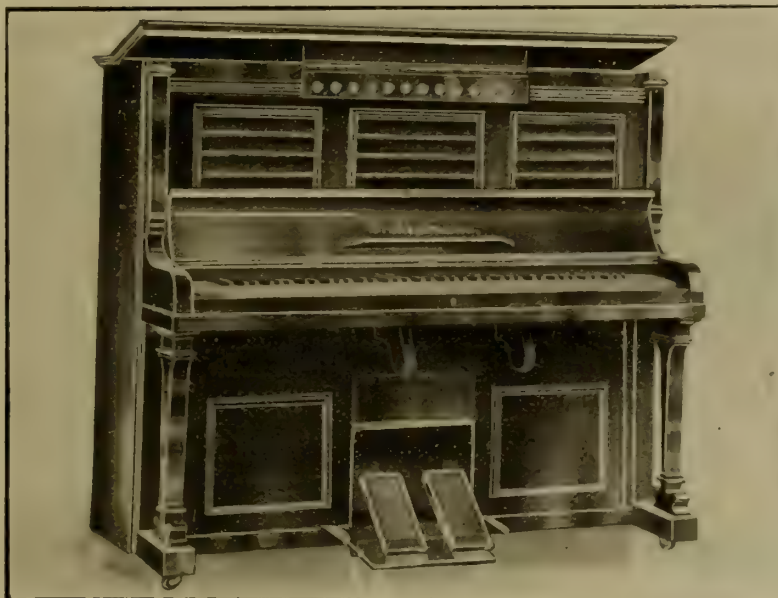
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The Old and the New.

Evidently my correspondent has never heard any of the latest types of gramophones, for these are as near perfection as I think they will ever reach. Added to this, the improvements which have been made in recording have raised the standard of reproduction on to a high pinnacle. Military bands, string orchestras, or instrumental solos can now be given with such effect that it requires but very little imagination to believe one's self actually listening to a performance by the Guards' bands or the leading orchestras in the flesh. The reproduction or vocalisation is absolutely accurate, and with the improved tone arms and sound boxes the hissing which the writer of the letter referred to has become an almost negligible quantity. Of course, in the early days, when the full weight of a heavy brass trumpet and sound box had to be entirely borne upon the turntable, one could expect nothing else but a harsh, grating sound.

Its Advantages.

There can be no gainsaying the fact that the gramophone possesses decided advantages, for by its means martial music to fit the picture can be easily provided, and to the small hall only able to sport a player-piano or even a hand-played instrument, oftentimes with no effects, this must be a godsend. The vocal numbers can also be made to serve as variety turns, and where the Vivaphone is employed with the accompanying singing picture, the proprietor of the smallest hall has some of the best talent at his hand. I propose each month devoting some space to detailing the records which I consider are specially adapted for use in the picture theatre, and which I shall select with a view to their appropriate nature, having regard to the class of pictures now being turned out.

RECORD REVIEW.

THE DECAPO COMPANY, LIMITED,
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"Old Comrades" and "Carmen" marches. These two inspiring items, admirably played by the Decapo Orchestra, should be in great request for the military sections of the topical film or for pictures of a martial character. They would also prove acceptable for an opening or concluding item in the musical programme.

"Valse Septembre" and "Moore's Irish Melodies," two capital items, by the Royal Irish Guards Band, need no comment, for they are both well-known to music-lovers. The latter, as its name implies, is just the kind of thing for the Kalem pictures, produced when their artists were sojourning in Erin's Isle.

"I Know a Lovely Garden" and "The Anchor's Weighed," "The Garden of Sleep" and "Mother, Kiss Me in My Dreams" comprise four songs sympathetically rendered by that popular tenor, Mr. John Bardsley. The purity of his voice is remarkably faithfully reproduced, and either item could be conveniently sandwiched in whilst the spool is being changed.

"Follow the Footprints in the Snow" and "Come Along, be One of the Party," two songs with a rollicking chorus, decided pantomime hits, by Mr. Jack

Charman, are certain to become great favourites. Their volume makes them adapted to a hall of any size, an advantage not often possessed by records made by singers of this type.

"Oh, You Beautiful Doll" and "Under the Yum-Yum Tree," sung with harmonised chorus and interpolations by Casey and Moran, two inimitable rag-timers, are fine specimens of the latest craze, and should prove popular everywhere.

A Useful Innovation.

In a certain North of England picture theatre, one run by a famous exhibitor, and noted alike for the excellence of its programmes and its splendid orchestra, a steady and influential local patronage is always noted. There is no doubt that "the pictures" account for much of this, but there is just "something more." The resident manager, himself well known on both stage and concert platform as vocalist and lecturer, personally attends to the arrangement of the programme, and this is neatly printed weekly and given to patrons of all seats. Now for the "little points," just those which many exhibitors overlook; just the little finishing touches to a splendidly-run establishment.

The Importance of the Music.

In the first case, the well-balanced orchestra of ten performers (each one a soloist of note) is under the direction of a well-known conductor. Next, the music is invariably well-chosen and appropriate, good-class compositions being used. Again, the conductor, who sometimes plays his own compositions, is not afraid to feature such "trifles" as "Tannhäuser," "Rienzi," "Cavalleria Rusticana," "I Pagliacci," "The Bohemians," &c., &c., and, what is more, play them extremely well. Another little point, some choice instrumental solos for 'cello, flute, or violin, &c., are usually featured, and just sufficient of light relief. Lastly, the various musical items are set out below each picture in the printed programmes for each bi-weekly change, and at the foot is a mention of the local musical stores and the publishers of the pieces. The consequence is that the scheme, coupled with the weekly engagement of a famous singer or instrumentalist, forms a remarkably strong appeal to the musical public of a musical city. To those who would take the above lesson to heart we would tender just a few words of advice.

The Annotated Programme.

Let this be well printed. See that the "Musical Notes" are compiled by the musical director or other authority. Let them bear the stamp of sincerity and a desire to please all classes. Above all, see that, as in above theatre, a Monday morning rehearsal is held, and, further, let each member be adequately paid, say, on A.M.U. scale, and cultivate the playing of good solos occasionally. In a few words, good music well played, coupled with a first-class show, always forms a potent attraction, and, if provided by a musical director who is just as popular as his manager, should in every case prove an irresistible argument against an inartistic opposition.

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Another New Company Purchasing.

A fortnight ago I made reference to a new producing company with studios and offices located at Manchester. It came as decidedly agreeable news for me to learn that the "Lama" Film Producing Company, Derby House, 5, Blackfriars-street, Manchester, are buyers at any time of short comic plays, in about eight scenes, to form subjects running to not more than 250-400 feet in length. Lama ask that all scripts be sent typewritten.

An American Interesting Item.

A new brand of films are being taken in New York called "Punch," the producers of which are purchasing comedies of a farcical nature. These films feature two unique characters, and the "Punch" people ask writers to study their productions before submitting material. The Western Import Company are shortly putting this brand on the market over here. Until then we must permit ourselves to wait patiently.

The Two Kinds.

So I am informed by an American scenario editor, a script that can be produced as it has been written by the photo-play author is a very rare occurrence indeed, and it comes as a perfect prize to him. Always remember that there are two kinds of screen plays. The one that you sell and is rearranged by the producer is dubbed a saleable script. The other kind belongs to the workable variety.

More About Names.

Last week I promised to quote further from Mr. Sargent's comments on selecting names. These are a few more choice bits:—"Call the young people by their first names and elders by their last." Do not write that Ted Martin and Miss Flo Lewis exit . . . while Mr. Arthur Lewis regards their departure with approving eye. That reads well, but it is not half as business-like as Flo and Ted exit. Mr. Lewis looks after them approvingly."

If you have the gift of using such "boiled down" sentences as the one quoted, it goes a long way towards giving your photo-play writing the true professional touch. Try it!

About Our Competition.

After all our preparations we have been unable to arrange a Scenario Competition in connection with the exhibition. I know that the majority of you will be disappointed, but we will see whether we can organise something of the sort at a subsequent date with one of the British producing companies.

Keeping Trace of Plays.

You will need to keep proper trace of your photo-plays that you post on the "rounds," in case you should unintentionally submit a script to the same producer more than once, or it may get lost. To avoid this, purchase a 1d. memorandum book, devote a whole page to each MS. you may write, entering the following particulars:—Title, date concocted, number of scenes, and principal rôles. Then, as you post it to producers, write date forwarded, name of producer, and amount of postage. I also number my scripts on the back of last sheet in rotation order. Supposing it should be the twentieth play I have written, I should then label it No. 20 comic, or whatever it is, in my memo. book. When it returns the old familiar way, I have only got to look for the number. To turn up the memo. book is the work of an instant. If possible, it is best to retain a duplicate of each script you send out.

ANSWERS TO CORRESPONDENTS.

(1) In reply to "R," there are no producers I know of using photo-plays of South African life. Than-houser recently released Rider Haggard's Boer War novel, "Jess," but that is not to say they are open to consider such plays. "Jess" happened to be a subject that could be effectively produced in America. I am afraid that you will experience a great difficulty in placing plays of typical South African life. The best thing to do is to communicate with the Kalem people, as there is no knowing where their Wide World Company will visit next.

(2) You can place the utmost faith in producers being above suspicion as regards the plagiarism of your ideas not accepted or neither paid for.

(3) Never trouble about copyrighting your scenarios. There is no need to now, because under the new Act things copyright of their own accord.

(4) If you follow this page week by week, you will be possessed of a perfect fund of information.

(1) Miss Abel informs me that she sent a scenario to a producer about five months ago. For close on three months there was silence. Then this lady wrote him to return the script. The producer replied asking her to give him a few days longer for consideration. These few days have now extended into months, and not a word further has come to hand. I am sorry you have been treated in this way, and I must admit that this delay is beyond all reason. The least scenario editor could have done would have been to communicate his decision to Miss Abel within the stipulated time. The best thing I can advise this lady correspondent to do is to write him a polite letter, calling his attention to this obvious neglect.

(2) It is our invariable rule never to disclose the names and addresses of correspondents.

As far as I knew, Mr. Miller, the Cinematograph Press are still in business. I will find out for certain, and let you know the information you need in next week's issue.



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QUITE a unique series of animal pictures by Capt. F. E. Kleinschmidt, photographer, big game hunter and naturalist, secured 18 degrees from the North Pole, were shown at the New Gallery Kinema before a crowded audience, which included the Premier and Mrs. Asquith, on Monday afternoon, and elicited loud applause.

A few particulars as to how these pictures were obtained may not be out of place.

The Carnegie Museum of Pittsburgh, under the directorship of W. H. Holland, LL.D., wishing to obtain scientific specimens of the Arctic Region, Alaska and Siberia, commissioned Capt. F. E. Kleinschmidt to outfit an expedition and secure specimens of the fauna of these regions. Especially was it desirable to collect series of the birds and a group of the big game animals of these unexplored regions. The expedition was a gigantic success, and new and hitherto unknown features are added to the result of the enterprise. One of these new departures in science was to collect data of the animal life with the cinematograph or moving picture machine.

Hunting with a rifle is comparatively child's play to hunting with a camera or moving picture machine. One may shoot successfully at a distance of three hundred yards from cover that conceals the hunter. A

photographer of wild game must operate from within fifty to one hundred feet. The motion, while operating the crank, will scare away any wild animal, and often days were spent in fruitless hunts with the cinematograph.

The Polar bear and the brown or cinnamon bear also are no gentle playmates, and after their photographs had been taken at close range the captain had to hastily transfer his activities from camera shooting to rifle practice. As a result of this, Bruin has a place of honour in the Carnegie Museum, stuffed, but not with the photographer *a la* natural.

The expedition left Seattle on June 14th, going to Alaska via the "Inside Passage," and was fortunate to penetrate as far into the Arctic as Wrangel Island, situated in 72 degrees north, only 18 degrees from the North Pole, and very seldom ever reached by any explorer.

Twenty thousand feet of film were taken on this trip, and of these, six thousand feet were made up into six reels for the study of wild animal life, adventure and amusement for the public. These will, we have no doubt, prove a very great attraction wherever shown, and should fill the New Gallery Kinema for a long time to come. They are as beautiful as they are remarkable. The exhibition was preceded by a *recherche* luncheon.



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KINE APPLIANCES AND REPAIRS, LTD.—(127,323).—This company was registered on February 21, with a capital of £1,000 in £1 shares, to carry on the business of manufacturers of and dealers in photographic, cinematographic projection and scientific apparatus and requisites, electric lamps, etc. The subscribers are: B. S. Dunning, 45, St. George's Square, S.W., gentleman; A. B. Allen, 20, Endell Street, W.C., instrument maker, one share each. Private company. The number of directors is not to be less than two nor more than five. The first are B. S. Dunning, A. B. Allen and W. Smith (all permanent). Qualification £10. Registered by F. B. Smith, 17, Surrey Street, W.C.

BRITISH EXHIBITION SYNDICATE, LTD. (127,267).—This company was registered on February 19 with a capital of £5,250 in 5,000 preference shares of £1 each and 5,000 deferred shares of 1s. each, to carry on the business of caterers for public and private amusements and exhibitions, cinematograph, bioscope, animated pictures and other entertainments. The subscribers are: A. W. Gibbs, 6, Church Row, Hampstead, N.W., gentleman; W. Webb, 17 and 18, St. Dunstan's Hill, E.C., secretary, one share each. Private company. The first directors are not named. W. Webb is the first secretary. Remuneration 5 per cent. of the net profits available for distribution, divisible. Registered office: 17 and 18, St. Dunstan's Hill, E.C.

NEW FILM SERVICE, LTD. (127,418).—This company was registered on February 26, with a capital of £7,000 in £1 shares (5,000 preference), to take over the undertaking and all the stock in trade of the London branch of the New Century Film Service, Ltd. (incorporated in 1910), and to adopt an agreement with I. Davison and others. The subscribers are:—I. Davison, 91, Teignmouth Rd, Willesden Green, N.W. cinematograph film manufacturer; H. Dickson, 48, Rupert St. W., cinematograph film renter, one share each. Private company. The number of directors is not to be less than three nor more than five: the first are I. Davidson, H. Dickson and F. J. K. Hull. Qualification (except first directors) 250 shares. Registered office: 48, Rupert Street, London.

ASTON CROSS PICTURE HOUSE, LTD. (127,294).—This company was registered on February 20, with a capital of £5,000 in £1 shares, to acquire the land and premises Numbers 133 and 135, Lichfield Road, Birmingham, and to erect an electric or animated picture theatre. The subscribers are: A. Round, 21, Waterloo Street Birmingham, solicitor; A. J. Archer, 13, Temple Street, Birmingham, architect, one share each. Private company. The number of directors is not to be less than 3 nor more than 12: the first are to be appointed by the subscribers. Remuneration as fixed by the company. Registered Office: 13, Temple Street, Birmingham. Solicitors: Restall Round and Company, Colmore House, 21, Waterloo Street, Birmingham.

WEST RIDING PICTURE PAVILION, LTD. (127,356).—This company was registered on February 22, with a capital of £3,500 in £1 shares, to carry on the business indicated by the title. The subscribers are: L. Revill, Acrefield Terrace, Hightown, Liversedge, School Attendance Officer; B. Grimshaw, Attack Farm, Hightown, Liversedge, farmer, one share each. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification 200 shares. Remuneration as fixed by the company. Solicitors: Iveson and Macaulay, Heckmondwike. Registered office: Acrefield Terrace, Hightown, Liversedge.

BATTERSEA PARK PICTURE THEATRE CO., LTD. (127,401).—This company was registered on February 20, with a capital of £6,000 in £1 shares to carry on the business of proprietors of cinematograph and other theatres, etc., to acquire land in Battersea or elsewhere. The subscribers are: T. Cope, 5, Hillingbourne Road, Herne Hill, S.E., secretary; J. Fletcher, J.P., 1, Holme-wood, Anson Road, Tufnell Park, N., director, W. Fletcher, The Cottage, Normansland, Sundridge, Herts, gentleman, J. Gibson, 14, Colville Square, Bayswater, gentleman; H. G. Waggett, Claremont, Moreton Avenue, Harpenden, gentleman; H. E. Cope, 5 Hollingbourne Road, Herne Hill, S.E., insurance official; P. B. Tiddeman, 12, Balfour Road, Ilford, solicitor, one share each. Minimum cash subscription 1,000 shares. The number of directors is not to be less than three nor more than six the first are T. Cope (chairman), J. Fletcher, W. Fletcher, J. Gibson, and H. G. Waggett. Qualification £100. Remuneration £100 each per annum (chairman £150). Registered office: 28 Martin's Lane, Cannon Street, E.C.

SEAFORD EMPIRE CO., LTD. (127,352).—This company was registered on February 22, with a capital of £3,000 in £1 shares, to carry on the business of proprietors and managers of cinematograph theatres, music halls, etc., and to adopt an agreement with C. J. Bravery, furniture dealer, of Seaford. The subscribers are C. J. Bravery, Burlington House, Seaford, furniture dealer, 400 shares; H. Ediss, 31, High Street, Seaford, butcher, 400 shares. Private company. The number of directors is not to be less than two nor more than three. The first are C. J. Bravery, H. Ediss, and F. W. Ediss. Qualification, £400. Remuneration as fixed by the company. Registered by Crawford and Barwell, solicitors, Seaford.

TRAVELLING PICTUREDROMES, LTD. (127,261).—This company was registered on February 20, with a capital of £1,000 in £1 shares, to carry on the business of theatre or music hall proprietors, providers of cinematograph and other entertainments, etc. The subscribers are:—G. L. Campbell, 2, Booth Street, Manchester, C. A.; F. W. Foley, 6, Enneld Road, Monton Green, solicitor, one share each. Private company. The first directors (to be not less than two nor more than five) are:—G. L. Campbell, F. W. Foley and C. S. Lyon. Remuneration as fixed by the company. Solicitor: F. W. Foley. Registered office: 2, Booth Street, Manchester.

CROYDON PICTURE HOUSE, LTD. (127,362).—This company was registered on February 24, with a capital of £2,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with H. B. Oldham. The subscribers are; G. H. Deeks, 50, Lynette Avenue, Clapham Common, accountant; H. B. Oldham, 44, Morpeth Mansions, Victoria Street, S.W., director, one share each. Private company. The number of directors is not to be less than two nor more than three; the subscribers are to appoint the first. Qualification £50. Remuneration (except managing director) £50 per annum. Registered by H. B. Oldham, 108, North End, Croydon.

ALCAZAR PICTURE THEATRE (FINCHLEY), LTD. (127,307).—This company was registered on February 21, with a capital of £7,350 in 7,000 preference shares of £1 each and £7,000 deferred shares of 1s. each, to adopt an agreement with C. A. Rollason, whereby (inter alia) the said C. A. Rollason assigns the benefit of an agreement to acquire certain freehold premises known as Dalkeith, Finchley, with gardens and paddock in rear, for £3,500, and the company agrees to erect a picture theatre on some part thereof within six months at a cost of not less than £4,500. The subscribers are: C. A. Rollason, 81, Rathcoole Gardens, Hornsey, engineer; A. H. Baker, 28, Sun Street, Finsbury, E.C., printer; H. C. Chambers, Penshurst, Sheridan Road, Merton Park, S.W., accountant; J. D. Barrett, 4, Coniston Road, Muswell Hill, N., clerk; F. Mansfield, 6, Firs Avenue, Muswell Hill, N., gentleman; C. J. Johnson, 71, Windermere Road, Muswell Hill, N.; C. W. Baker, 28, Sun Street, E.C., printer, one preference share each. Minimum cash subscription, seven shares. The number of directors is not to be less than three nor more than seven; the first are C. A. Rollason, F. Mansfield, and C. J. Johnson. Remuneration as fixed by the company. Registered office: 79, Salisbury House, E.C.

LEEDS AND DISTRICT CINEMATOGRAF THEATRES, LTD. (127,282).—This company was registered on February 19, with a capital of £32,000 in £1 shares, to carry on the business of proprietors of cinematograph, biograph and animated picture entertainments,

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music hall, theatre, skating rink and circus proprietors, variety entertainers, etc., and to adopt an agreement with the Harlson Syndicate, Ltd. The subscribers are:—R. A. Newbury, 13, Hounslow Avenue, Hounslow, clerk, D. A. Lockyer, Lyndhurst, Parkstone Avenue, Hornchurch, clerk, F. H. Lord, 34, Romford Road, Stratford, E., clerk, R. L. Houghton, 27, Birley Road, Whetstone, N., clerk, Doris Legg, 75, Shrewsbury Road, Forest Gate, E., typist, W. L. Threlford, 120, London Wall, E.C., chartered accountant, T. G. Threlford, Foveran, Westbury Road, Woodside Park, articulated clerk, one share each. Minimum cash subscription ten per cent. of the shares offered to the public. The first directors (to number not less than three nor more than seven), are: W. L. Threlford and W. G. King. Qualification £200. Remuneration £100 each per annum and five per cent. of the net profits, divisible. Registered office: 120, London Wall, E.C.

MACCLESFIELD ELECTRIC CINEMA, LTD. (127,325).—This company was registered on February 21, with a capital of £3,000, in £1 shares, to take over the business carried on by L. Cartledge and A. Bates, as the "Macclesfield Electric Cinema," at Buxton Road, Macclesfield, Cheshire. The subscribers are:—F. P. White, 67, Upper Acton Street, Birches Head, Hanley, Staffs., clerk; A. R. Shaw, 10, Commercial Road, Hanley, clerk; one share each. Private company. The number of directors is not to be less than two nor more than five; the first are L. Cartledge and A. Bates, each of whom may retain office while holding 100 shares. Remuneration of permanent directors, £104 each per annum. Solicitors: F. J. Mottram, 18, Pall Mall, Hanley. Registered office: 22, Pall Mall, Hanley, Staffs.

COTTINGHAM COLISEUM CO., LTD. (127,403).—This company was registered on February 26, with a capital of £2,000 in £1 shares, to carry on the business of proprietors of cinematograph or bioscope theatres, music halls, etc., to acquire certain lands and hereditaments in King Street, Cotingham, Yorks, and to adopt an agreement with J. W. Waddington and J. Gledstone. The subscribers are: G. Duffield, 72, Francis Street, Leeds, cabinet maker; J. W. Waddington, 3, Midland Place, Holbeck, Leeds, amusement caterer; J. Gledstone, 5, New Street, Idle, traveller; G. C. Campbell, Olympia Rink, Castleford, entertainment manager; S. Waddington, 15, Sheridan Street, Wakefield Road, Bradford, roundabout manager, one share each. Private company. The number of directors is not to be less than two nor more than five: The first are J. W. Waddington and J. Gledstone. Qualification £50. Remuneration as fixed by the company. Solicitor: E. W. Hewitt, 16, Parliament Street, Hull. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

MORTGAGES AND CHARGES.

HODDESDON CINEMA, LTD.—Particulars of £1,500 debentures, created February 5, 1913. Filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £400. Property charged: the company's property, present and future, including uncalled capital. No trustees.

KNIGHTSBRIDGE PICTURE PLAYHOUSE, LTD.—Particulars of £1,300 and £2,100 second debentures, created February 14, 1913. Filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

UP-TO-DATE PICTURE PALACES, LTD.—Mortgage dated January 17, 1913, to secure £3,000, charged on land in Finchley, with premises thereon known as the Swan and Pyramids Hotel; and charge of even date on company's property, present and future, including uncalled capital, to secure £2,000. Holders: E. E. Liverett, L. S. Thorpe, and C. Kearton, 127, Long Acre, W.C.

MIDLAND CINEMA CO., LTD.—Debenture dated February 5, 1913, to secure £75, charged on company's land, premises, works, plant, property and effects, present and future. Holder: N. S. Shaw, 103, Balsall Heath, Birmingham.

ILFORD AMUSEMENTS, LTD.—Particulars of £3,000 debentures, created February 5, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £1,800. Property charged: The company's undertaking and property. No trustees.

GAIETY AND PICTUREDROME (BARROW) LTD.—Deposit of free hold land and building in Abbey Road, Barrow-in-Furness, dated February 20, 1913, to secure all moneys due or to become due from the company to United Counties Bank, Ltd., Birmingham.

EDWARD VAN BIENE AND GEORGE H. CHILD, LTD.—Particulars of £500 debentures created February 14, 1913, filed pursuant to section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

HAMMERSMITH PICTURE PLAYHOUSE CO., LTD.—A memorandum of satisfaction in full on January 1, 1913, of debentures, dated February 28, 1912, securing £1,700 has been filed.

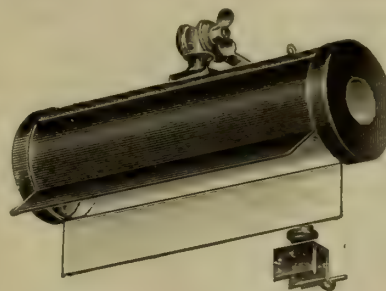
MORTONS, LTD.—Issue on February 11, 1913, of £650 debentures, part of a series of which particulars have already been filed.

BARNET CINEMA PALACE, LTD.—Issue on February 18, 1913, of £300 debentures, part of a series of which particulars have already been filed.

BERKHAMSTED PICTURE PLAYHOUSE, LTD.—Particulars of £500 debentures, created February 6, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidated) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

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For synopsis, length, release date, etc., etc., see the "Topline Indicator," sent post free to exhibitors every week.

Make.	Title.	Length.	Release Date.
A.B.	...LOVE IN AN APARTMENT HOTEL	1008	April 27th
A.B.	..."LOOK NOT UPON THE WINE" (Farce Comedy)	530	April 27th
A.B.	...THE WRONG BOTTLE (Powerful Drama)	1060	April 24th
A.B.	...QUEER ELOPEMENT (Farce Comedy)	... 490	April 24th
A.B. (Re-issue)	THE WAY OF THE WORLD (Drama)	598	April 27th
B. & C.	JOBSON'S LUCK (Drama)	 970	April 27th
B. & C.	THE ANTIQUE VASE (Comedy Drama)	... 609	April 24th
Lubin	...UNTIL WE THREE MEET AGAIN (A Two-Reel Special Feature)	2073	April 27th
Lubin	...THE SUPREME SACRIFICE (Drama)	1018	April 27th
Lubin	...IMPORTING CATTLE FROM MEXICO TO U.S.A. (Industrial)	308	April 27th
Lubin	...SAN XAVIER MISSION, TUCSON (Interest)	235	April 27th
Lubin	...HIS CHILDREN (Drama)	1061	April 24th
Lubin	...THE TEACHER at ROCKVILLE (Drama)	..1025	April 24th
Lubin	...WILL WILLIE WIN? (Farce Comedy)	 672	April 24 h
Comet	...REAPING THE HARVEST (Drama)	1051	April 27th
Comet	...ROUND-UP IN THE HILLS (Drama)	1060	April 24th
Kalem	...A LIFE IN THE BALANCE (Drama)	 988	April 27th
Kalem	...TRIXIE AND THE PRESS AGENT (Farce Comedy)	428	April 27th
Ka'em	...PERIL OF THE DANCE HALL (Powerful Drama)	...1008	April 24th
Kalem	...THE TURNING POINT (Drama)	1038	April 24th
Kalem	...THE COLD STORAGE EGG (Farce Comedy)	378	April 24th
We'l.	...A DAY IN THE BLACK FOREST (Scenic)	340	April 24th



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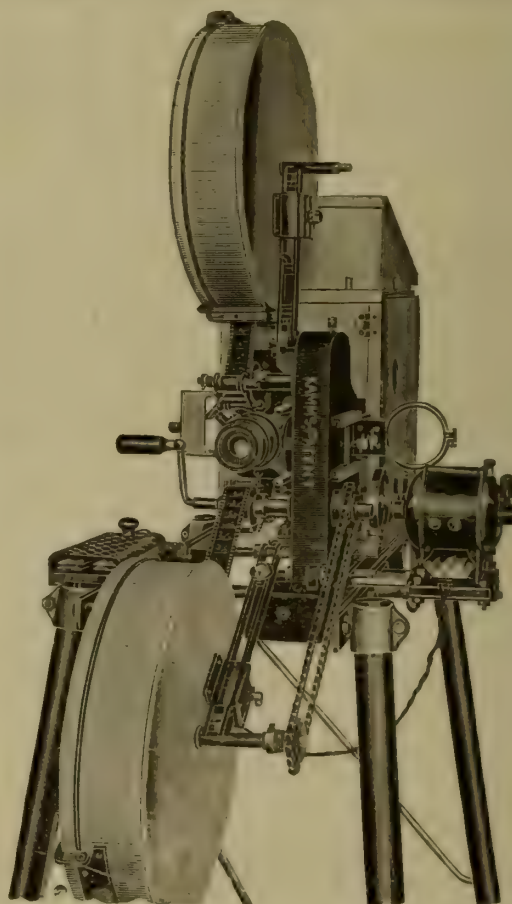
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AN ENGLISH HISTORICAL SUBJECT BY AN ALL-BRITISH FIRM.

DRAKE'S LOVE STORY, A MARVELLOUS HEPWORTH PRODUCTION.

A Hepworth trump card, that is our opinion of "Drake's Love Story," in two parts—length, 2,325 feet; to be released on April 6th. Nothing finer has ever been done by any all-British firm, and despite the old axiom that "a prophet hath no honour in his own country," we



venture to think that Mr. Cecil Hepworth and his co-workers will be the recipients of the most laudatory epistles the moment that this masterpiece is presented to the public gaze.

As each scene flashes across the magic screen, one marvels at the resourcefulness of the Hepworth Company, and notes with satisfaction the careful attention paid to even the minutest detail. The outdoor scenes are remarkable for their sylvan beauty, the Court scenes are realistic in the extreme, and everything is an exact replica of what it was in the days of this great sea-dog. Gorgeous—the only adjective with which the English language provides us with which to fitly describe the settings and costuming—all too poorly conveys an idea of the exquisite beauty depicted by the film.

And what shall we say of the acting? To chronicle the fact that the Hepworth Stock Company have surpassed all their previous efforts, even in "Oliver Twist," which outshone all productions up to its time, is not saying a single word which is not thoroughly deserved. The actors and actresses selected admirably filled the parts allotted to them, and as we watched the animated scene on the deck of the *Revenge*, when good Queen Bess came to bid Drake god-speed, it required but a slight flight of fancy to picture one's self participating in the making of a page of English history.

If only for the fact that "Drake's Love Story" has provided an opportunity for the return of Mr. Hay-Plumb, who enacts the title-rôle, to the pictures, the film would be a noteworthy one. Too long have we missed him, and now that he has made his reappearance, picture-lovers will crave for his retention.

Quite a new rôle has been found for Miss Chrissie White, one of the famous Tilly girls, who, as Queen Bess, proves

herself to be possessed of much histrionic talent, and capable of sustaining a part in which pomp and dignity are essential factors.

One could go on interminably dilating upon the beauties of this picture, and ever finding something fresh to note. But a good picture, like good wine, needs no bush. Merit is bound to tell; we had almost added merit is bound to sell. "Drake's Love Story" is the most meritorious of all English films, and it should achieve a record success. We append a brief synopsis:—

Francis Drake, returning from one of his successful expeditions, meets for the first time Elizabeth Sydenham. The two are mutually attracted, and Drake, by his impetuous wooing succeeds in winning her love and persuades her to marry him secretly on board his ship. She does this, in spite of the strong and vehement opposition of her father, who is anxious for her to marry Sir John Doughty, a nobleman of great wealth, but of an extremely evil reputation, whom Elizabeth heartily detests. Drake is, just about this time, compelled to sail on another voyage, and Sir John Doughty takes advantage of his absence to push forward his own interests in the most unscrupulous manner. By means of a forged letter he convinces both Elizabeth and her father that Drake is dead, and worn out by her father's continual urgings, Elizabeth at last consents to marry him. Drake, returning from his voyage, is compelled first of all to go to the Court and report his success to the Queen, who, delighted at his news, knights him on the spot. Drake then hurries to Elizabeth's house, where he hears for the first time of the approaching marriage; and just as he arrives at the door meets Doughty, whom he quickly convinces of the fact that Elizabeth is already his wife, and that his cause is hopeless. Rushing into the house Drake meets Elizabeth and her father just as they are ascending the stairs, and in another moment the two lovers are in each other's arms.



Drake then explains how matters stand to Sir George Sydenham, and he, now realising to the full the worthlessness of Sir John Doughty, is glad to accept Drake as his daughter's husband, and the valiant captain receives his hard won prize at last.

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A THREE-REEL INDIAN EXCLUSIVE.

THE NEW CENTURY FILM COMPANY'S LATEST COUP.

A new era in regard to the exclusive film has been struck by the New Century Film Service, and we doubt not that it will mark the commencement of increased prosperity so far as the exhibitor who makes a feature of sole right productions is concerned.

Hitherto the exclusive subject has been confined to the purely dramatic or the historical dramatic, and it has often struck us as somewhat remarkable that, considering it is the Western picture which is so highly popular amongst all classes of *habitués* of the cinema theatre, this type has been left severely alone, and has been only sold on the open market without any kind of restrictions.

It has remained for the New Century Film Service to lead the way in this connection, as it did with the greatest historical picture of modern times, "The Coming of Columbus," and to set an example which will in all probability be largely followed in the future. Having seen "The Indian Raid," which is to be released on March 24th, a three-reel picture, we do not wonder that the company insisted upon it being sold to them with exclusive rights, for it is the finest film of its kind it has ever been our lot to enjoy. If you like an Indian picture, or if your audience appreciates such a story, here, Mr. Exhibitor, is the real thing absolutely unadulterated. Had the story been enacted during the time when the Western States were peopled by Indians no truer picture of a native encampment could have been obtained than that which we see in "The Indian Raid." Its realism is only exceeded by its faithfulness. Then, too, we have an exhibition of daring horsemanship on the part of a rider of very tender years which holds one spellbound, whilst the panorama which passes before one's gaze conduces to make this thrilling drama also an educational and scenic film. Once again we have a fire scene produced with such effectiveness that we not only see the commencement of the conflagration, but watch with bated breath the destruction of the homestead until the fall of the last rafter. These are but a few of the many thrills to which we are treated, but combined with remarkable acting, brilliant photography, a story that grips, and picturesque settings make up an exclusive which will be sought after by exhibitors throughout the length and breadth of the land.

The story runs:—

Tom Brown and his wife are startled by Indian war-cries. They make preparations to save their lives. It is decided at first that Tom shall endeavour to get away through a trap-door in the roof and make his way to the nearest place from which he can obtain help, while his wife and child hide in a cellar under the living-room of the farm. Tom decides that it will be best to take the child with him in case she should cry out and reveal the hiding-place. After many adventures and a brush with Indian Scouts, he at last reaches help. In the meanwhile his wife is in hiding, with Indians mad with excitement and lust dancing over her head. The

party of braves who have attacked the farm gain an entrance and discover, as they think, that the occupants have escaped. In their search they find a barrel of whisky, and they are soon making merry. They quarrel amongst themselves as to the division of the spirit and other plunder, and knives are quickly drawn. In a very short time one of their number has fallen face downwards, stabbed to the heart, over the trap-door leading to Elizabeth's hiding-place. His fellow-warriors leave him where he has fallen, and continue their revels. Five minutes later they are startled by a loud shriek, which is repeated almost immediately. They quickly locate the sound, and, moving their dead comrade, drag the settler's wife from her confinement in a state bordering on madness. The shrieks through which Elizabeth was discovered were due to the blood of the dead Indian having trickled through the trap-door and fallen on her hand. The Indians, elated at having obtained a prisoner, after setting fire to the house, proceed to bind the poor mother on to a horse, which is driven to the Indian encampment some miles away. Here she is placed in confinement, under the care of one of the squaws. Tom arrives at his former home only to find it in flames. In a very short time the farm, constructed of wood, is burnt to the ground, and the men leave for their homes. Before another twenty-four hours have passed three large farm-wagons are taking three sorrowing families towards the fort over one hundred miles away. The settlers, in fear of their lives, proceed with the greatest possible speed, but before twenty miles have been covered they find themselves surrounded by hundreds of Indians, who gallop round and round them in ever-narrowing circles. But what of the poor woman already in the hands of the savages? On arrival at the Indian encampment Elizabeth's strength of mind returns. She realises that the Indians are on the warpath, and that it will go hard with the other white people in the district unless they are warned. The squaw who is guarding her leaves the tent to go and take part in the war-dance then going on. She leaves her "papoose," a mite of about three years, in the tent. Elizabeth quickly makes friends with the child, and persuades it to loosen her fastenings. This is not easy for so small a person to do, and takes considerable time. No sooner is the white woman freed than the squaw returns. The war-dance has finished, and the warriors are mounting their steeds and riding madly away towards the houses of the white men. The squaw is too excited to notice Elizabeth has been freed, but presently, when all the braves have left, she is astonished to see her prisoner rush past her towards the horses that are left. Before she can move, Elizabeth is riding madly away in the direction of the fort. Six hours later she reaches her destination, and the next morning she leads a strong detachment of cavalry to the rescue of her fellow-settlers. The troops arrive in time to prevent the massacre, and Tom's joy is great on being reunited to his wife, who for a short time he had mourned as dead.

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REALISTIC PRODUCTION OF A WORLD-FAMED NOVEL.

**WESTERN IMPORT COMPANY RELEASING
ANOTHER THANHOUSER WINNER.**

Dora Thorne, which the Western Import Company are releasing on March 29, length 1,000 feet, is a realistic photo-production of the world-famous novel by Charlotte M. Braeme. Like all Thanhouse pictures, this film has been produced with a lavish hand; the photography is excellent, and the picture has the added advantage of convenience of length. The story is a powerful one, and there is just that vein of pathos running through it so beloved by picture patrons. We shall be surprised if it does not figure largely as a top-liner in forthcoming playbills. The story runs as follows:—

The runaway marriage between Dora Thorne and the young Lord Ronald came as a terrible blow to his aged father, for whilst the young lord was heir to the Earle estates, Dora was merely the daughter of one of his lodge keepers.

The young people met for the first time in romantic circumstances. It was on a glorious summer's day, and Lord Ronald was in the act of painting a landscape. Love joined their hearts at first sight, and Dora gave him a bunch of violets.

Returning home, Lord Ronald was introduced to Lady Valentine, whom his father wished him to marry, but he steadily declined, and immediately proposed to Dora. The lodgekeeper and irate Earl came upon the scene at the moment the lovers were pledging their troth. Lord Ronald begged his father's consent, but the latter was implacable, and ordered his son to leave the house, much to the distress of his affectionate mother.

The elopement at night was duly arranged, and the next day Lord Ronald and Dora were married. The couple journeyed to Italy, and there Lord Ronald employed his talent as an artist to earn a living.

A year had passed away, a baby had been born, and the young husband was given to fits of anger when the child's cries disturbed him at his work.

Taking a finished picture to the house of one of his patrons, he was surprised at meeting Lady Valentine. He invited her to his lodgings, humble though they were, but when she met Dora jealousy crept into the wife's heart.

Dora ordered Lady Valentine from the house, then left a letter for Lord Ronald, saying, "Your wife and child will never live with you again.—DORA."

Returning to England, Dora once more reached her old home, and Lord Ronald secretly advised his mother of this, but the lodgekeeper's daughter repelled her mother-in-law's advance.

Fifteen years passed away; Dora's child had grown into a beautiful girl, and Lord Ronald had become a great and successful artist. One day he received a cable from his mother telling him of his father's death and of his succession to the estates. Arriving back in England, he begged his wife's forgiveness, but to no purpose; not even their child could move her mother's purpose.

On the same spot where he had first met Dora Lord Ronald a few weeks later met his daughter. The girl's heart went out to her father, and in trying to procure some violets for him she fell down a cliff.

The dead body was carried to her father's house, and when the distracted mother turned and saw her grief-stricken husband her heart once more went out to him, seeking protection and loving consolation.

THE NUCLEUS OF A CINEMA MUSEUM.

**INTERESTING PROJECT FOR THE COMING
EXHIBITION.**

One of the many attractive features at the forthcoming International Cinematograph Exhibition at Olympia will be a museum of curios connected with animated photography. It seems remarkable that so young an industry should be able to supply so many relics; but there are, in fact, some extremely interesting mementoes of the earlier days of the cinematograph. They are to be on view next month.

This museum is being formed by Mr. Friese-Greene, the inventor of animated photography. It was in 1885 that this gentleman first showed an apparatus for photographing and reproducing movement, and two years later he exhibited in his window at Piccadilly some pictures taken on glass. This early idea of the "living picture" caused such a sensation that crowds gathered about the window, until the police suggested that the traffic of the street would be facilitated if Mr. Friese-Greene withdrew the display. He acquiesced.

Photographic and other learned societies became interested in the new phase of photography, and at the photographic jubilee celebrations at the Crystal Palace in 1889 a length of celluloid film was revealed for the first time.

The Olympia Cinematograph Exhibition, by far the largest the world has known, will be attended by some 50,000 people associated with the trade all over the world, and every effort is being made by Mr. Ernest Schofield, the organising secretary, to provide attractions for the general public.

For instance, Olympia will not only be as ornate as the King's official decorator can make it, but each country running a section will have its own scenic effects of built-up houses, such as old English homes, a Dutch village, a French château, a view of Heidelberg, and so forth.

An endeavour is now being made to gather together every moving and still picture taken of the late Captain Scott and his colleagues in the Antarctic. These photographs will be shown in one or other of the fifteen cinema theatres in the great hall, and a lecturer will tell the immortal tale of how the five brave Britons died. In order that the younger generation may reap the fullest value from these pictures and recitals, school children will be admitted at a nominal fee.

Visitors to Olympia, if they wish, may be cinematographed, and, half-an-hour later, see the films reproduced on a screen. Samples of films, the size of postage stamps, will be given away, and famous actors and actresses will demonstrate how a picture play is stage-managed.

INTERNATIONAL KINEMATOGRAPH EXHIBITION AND CONFERENCE.

OLYMPIA. March 22nd to 29th, 1913.

The first and finest Exhibition of its kind yet held in England.
A full collection of everything required in Kinematography, from the raw film down to the picture on the screen.

Exhibitors who have not yet sent in the Catalogue matter for insertion under their names are requested to do so immediately to the Offices of the Exhibition, in order that the same may be included in the Guide.

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THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films Released during February, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn	Length	Date.	Title.	Maker	Descriptn	Length	Date.
All for Jim	Majestic,	D	1016	1	Bob's Ill Luck	Cines,	C	434	8
A Suffragette in Spite of Himself	Edison,	C	600	2	Bloomer and Stout Seek a Wife	Cines,	C	443	12
Animal Within, The	Flying A,	D	967	1	Boss of Katy Mine	Essanay,	D	939	13
Auntie is Transformed into a Pig	Lux,	C	670	5	Bridal Room	Imp,	D	938	13
Arab's Bride, The	Thanhouser,	D	1000	15	Biter Bit, The	Pathé,	C	698	5
An Elephant on their Hands	Vitagraph,	Co	967	6	Basque Wedding, A	Pathé,	T	481	8
As You Like It	Vitagraph,	D	3115	8	Brother's Acquittal, A	Reliance,	D	975	19
As the Bells Rang Out	A.B.,	D	457	23	Bedelia and the Newly Weds	Reliance,	C	999	21
Adventuress Outwitted	Clarendon,	D	715	9	Bob's Deception	Rex,	D	1085	15
Adhesion	Cricks and Martin,	C	410	7	Bunny at the Derby	Vitagraph,	Co	577	13
At the Foot of the Scaffold	Hepworth,	D	1975	9	Bay of Cattaro	Welt,	T	311	23
At the Foot of the Ladder	Thanhouser,	C	1000	19	Bob and the Apache	Cines,	Co	604	15
Arabian Sports	Vitagraph,	E	1010	15	Billy Boy	A. & C.,	C	484	19
Ascending Mt. Blanc	Gaumont,	Sc	370	16	Beauty Spot, The	American Standard	C	695	9
An Artist's Nightmare	Pathé,	C	684	12	Breezy Blackpool	B. & C.,	T	385	27
Atala	Selig,	D	1000	16	Burglar Burgled	Cosmopolitan,	Co	660	13
A Glass of Goat's Milk	Clarendon,	C	400	20	Bidoni as Orderly	Cines,	C	817	15
Almost a Man	Essanay,	Co	987	27	Bloomer Seeks a Smile	Cines,	C	369	15
Alkali Ike's Motorcycle	Essanay,	Co	989	27	Broncho Billy's Love Affair	Essanay,	D	990	16
Alfonso and His Umbrella	Gerrard,	C	340	16	Bronx Cocktail, A	Imp,	C	310	16
Artist's Tragic Idyll	Gerrard,	D	730	20	Beware Painting	Italia,	C	450	2
Arabella and the Wizard	Lux,	C	494	26	Busy Day in the Jungle	Kalem,	C	670	27
Atonement	Nordisk,	D	2184	9	Bravery of Dora	Lubin,	D	1013	27
An Amateur Cowboy	Pathé,	C	474	19	Bob's Cheque	Alter Ego,	C	550	26
An Amateur Poisoner	Pathé,	C	666	22	Bridge of Life	Comet,	D	1950	26
Ailantho's Silkworm	Pathé,	Sc	521	22	Bloomer, Wrestling Champion	Cines,	C	469	22
Another Man's Wife	American Co.	D	992	26	Bidoni Absent Minded	Cines,	C	670	26
Alb'on Docks at Port Louis	Pathe,	T	333	26	Boomerang, The	Nestor,	Co	977	26
Battle of Wits	Kalem,	D	1005	2	Betrayed by a Kiss	Pathé,	Co	665	19
Brutality	A. B.,	D	1009	9	Boy and the Burglars	Pathé,	Co	664	19
Burglar at the Ball	Hepworth,	D	575	2	Badger, The	Urbanora,	N	370	19
Battle in the Virginia Hills	Kalem,	D	970	9	Bobby, the Tamer	Cosmopolitan,	C	595	20
Bettina's Substitute	Vitagraph,	Co	557	1	Biella and the Antiquities	Cosmopolitan,	T	350	23
Billy's Shoes	A and C,	C	765	5	Better Part	Invicta,	D	1000	26
Blood Stain, The	A and C,	D	980	8	Birthday Gift	Nordisk,	D	2273	23
Burglar's Dilemma	A. B.,	D	1007	16	Billy's Pipe Dream	Vitagraph,	Co	668	27
Bloomer Out of Work	Cines,	C	456	1	Converts, The	A. B.,	D	986	2
Broken Ideal	Cines,	Co	774	5	Chichester and Arundel	H. and B.,	T	370	2
Bullfight	Cines,	A	436	5	Cruel Deception	A. and C.,	D	2500	1
Bronco Billy's Heart	Essanay,	D	988	2	California Snipe Hunt	Kalem,	C	525	9
Billy McGrath's Art Career	Essanay,	Co	987	11	Capt. Ben's Yarn	Majestic,	D	999	5
Blind Musician	Imp,	D	528	2	Carmen of the Isles	Selig,	D	937	2
Bar. K. Foreman	Lubin,	D	1064	13	Country Woman in Disguise	American, Ltd.,	Co	675	2
By the Sea	Lubin,	D	1057	16	Corfu and the District	Brockliss,	T	355	8
Between Love and War	Selig,	D	1004	6	Comic Film Journal. No. 5	Duskes,	C	—	16
Bludsoe's Dilemma	Flying A.,	D	1000	1	Chaperon Gets a Ducking	Kalem,	C	525	13
Brand of Cain	Ammex,	D	999	22	"Conway," the Kerry Dancer	Kalem,	P	140	13
Bold Story, A	Clarendon,	C	600	11	Cry for Help, A	A. B.,	D	1000	23

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father.	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Mil-n	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiancé's Dilema	Cine, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathe, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A.	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A.	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Guilty Conscience, A	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Guilty Conscience, A	Lubin, C		165	20
Canine Sherlock Holmes	Urbanora, D		1040	19	Glimpses of Denmark	Urbanora, T		295	3
Curious Companions	Cosmopolitan, A		275	26	Grandad's Exile	Cricks & Martin, D		910	27
Country Gentleman	Eclair, Co		835	20	Girl of the Manor	Flying A, D		965	19
Case Dismissed	Gaumont, Co		580	27	His Last Dollar	A.B., Co		397	8
Drowsy Dick's Dream	B. & C.		530	9	His Father's Choice	Lubin, C		662	1
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Son	Thanhouser, D		1000	1
Don't Pinch my Pup	Thanhouser, D		1000	5	His First Skate	Lubin, C		309	6
Dance at Silver Gulch, The	Essany, D		946	6	His Partner's Share	Melies, D		1038	1
Divorce, The	A.B., C		502	16	How Jack Won Out	Reliance, Co		485	1
Diplomatic Lover, A.	Pathe, Co		754	1	Hand of Mystery	Rex, D		850	1
Dog-gone question, A.	A. & C., C		475	12	How Neddy the Nut Got Left	Special, C		487	9
Draughtman's Revenge, The	Barker, D		1115	13	Henley to Wallingford	H. & B., T		375	16
Daughter of the Redskins	Bison, D		1800	8	His Western Way	Lubin, D		1060	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	Hogan v. Schmidt	Lubin, C		360	16
Daughter's Sacrifice	Kalem, D		1005	20	Horse Thief's Daughter	Nestor, D		975	8
Double Event, A.	Pathe, C		1063	5	Hereditary Taint	Pathé, D		1324	8
Dupin's Clarinet	Urbanora, C		305	5	Her Choice	Vitagraph, D		932	6
Day's Outing, A	A.B., C		409	22	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Doctor for an Hour	Edison, Co		1000	19	High Tens Valley	Cabot, T		431	20
Daughters of Senor Lopez, The Flying	A., D		1000	12	His Mexican Wife	Essanay, D		990	9
Death of Lucrece	Gaumont, D		1120	16	Heart of a Soldier	Flying A, D		1000	8
Deacon's Shoes, The	Majestic, Co		436	26	Home Sweet Home	Lubin, D		1062	23
Devil's Daughter, The	Nordisk, D		3008	16	Hand Bag, The	Vitagraph, Co		567	15
Dawning, The	Vitagraph, D		1826	22	His Punishment	Cosmopolitan, D		1000	9
Diamond, The	Eclair, Sc		535	13	Horseshoe, The	Cines, C		635	15
Drastic Remedy, A.	Gaumont Co		690	20	Home Rule	Elite, C		456	9
Dupin visits Marseilles	Urbanora, C		470	19	Hawkeye has to Hurry	Hepworth, C		525	16
Diplomatic Success	Ambrosio, D		1086	27	Honest Finder	Elite Co		832	13
Daughter of Eve	Pathe, D		2037	26	Happiness of the Heart	Gaumont Co		1000	20
Dupin as a Reporter	Urbanora, C		450	26	Hunted Down	Invicta, D		1000	22
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	He had but 50 Cents	Imp, C		699	23
End of the Feud	Lubin, D		1046	6	Honour of his House	Pathé, D		2058	19
Engagement of Miss Elsie	Cines, D		908	8	In Old California	A.B., D		991	6
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In the Springtime of Life	Pathé, D		3425	1
Exotic Fish	Gaumont, N		300	9	In the Furnace Fire	Vitagraph, D		1010	1
Early's Awakening	Powers, D		675	8	Ireland, the Oppressed	Kalem, D		975	16
Eye of the Idol, The	Clarendon, D		1285	16	In Payment Full	Rex, D		1000	6
Early Days in the West	Invicta, D		1020	15	Iron Heel, The	Essanay, D		975	9
Flashes of Light	Ambrosio, D		1235	6	In the Garden Fair	Vitagraph, D		954	15
Faithful	A.B., D		994	6	Incognito	Gaumont, C		500	16
Factory Girl's Honour	B. & C., D		917	16	In Freedom's Cause	Pathé, D		949	12
From the Submerged	Essanay, D		983	2	It Pays to be Kind	American Standard, D		745	16
Faint Heart Never Won Fair Lady	Lux, C		420	1	Indiscreet Porter	Celio, Co		605	13
Fate's Way	Powers, D		980	1	Indian Ishmael	Invicta, D		1010	26
For The Mikado	Thanhouser, D		1000	15	It Might have Been	Lubin, D		1022	27
Faithful Unto Death	Vitagraph, D		313	6	Interrupted Hooeymoon	Barker, C		635	20
Faraway Fields	Rex, D		1026	8	Johnny on the Spot	Reliance, Co		499	1
Foiling the Fire Fiends	Selig, D		988	6	Jinks' Birthday Party	A.B., C		513	6
From Cowardice to Honour	B. & C., D		1377	23	Jeff's Downfall	Barker, D		995	6
Foundling, The	Edison, D		1000	15	Japanese Magic	Urbanora, D		465	6
Finger of Suspicion	Kalem, D		1000	23	Just Luck	Vitagraph, Co		492	22
Face to Face with a Leopard	Lux, D		850	12	James Patterson	Elite, D		2300	27
Fishergirl of Venice	Pathe, D		2103	5	John Collier's Escape	Selig, D		402	23
Face or the Voice	Vitagraph, D		879	13	Kerry Gow	Kalem, D		2770	5
Falls of Cadyville	A & C, T		200	19	Kitty and the Bandits	Lubin, D		1060	6
Foster Sister, The	Brockliss, C		449	16	Kitty's Little Love Affair	Pathé, C		792	8
Funnicus Manicurist	Eclair, C		595	6	Knowing Dog, A	Pathé, C		625	15
For Her Husband's Sake	Gaumont, D		1010	13					

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
King the Detective and the Smugglers	Imp.	D	939	3	Mother's Portrait.....	Ambrosio,	D	914	27
Kullen.....	Nordisk,	T	443	23	Mary of the Briarwood Dell.....	Barker,	D	1179	16
Lieut. Daring and the Photographing Pigeon B. & C., D	1245	2			Microscopic Animalcula.....	Eclair,	Sc	410	20
Lucky Fall, A.	Lubin,	D	1063	9	Model for St. John.....	Vitagraph,	D	898	27
Locked Out	Lubin,	C	397	9	New York Hat, The	A. B.,	D	998	2
Love and War	Majestic,	D	985	5	New Zealand Flax Industry	Empire,	I	461	6
Legend of Lost Arrow	Selig,	D	505	2	New Zealand Ferns and Waterfalls	Special,	T	215	6
Love of Lady Irma	A. B.,	D	988	13	Never Again	A. B.,	Co	590	16
Linked Together	Edison Co.		500	8	Non-commissioned Officer	Edison,	D	1000	5
Lace Makers' Romance	Gaumont Co.		1320		"Nam Gioa," or Festival of Heaven	Pathe,	T	445	1
Lie not unto your Wife	Imp. Co.		570	6	Night Birds.....	Pathe,	N	334	1
Leah the Forsaken	Imp. D		2421	6	Naples	Cines,	T	251	8
Lamprey Fishing	New Agency,	E	367	9	Nell of the Lampas.....	Flying A,	D	1000	8
Lost Inheritance	Selig,	D	988	2	Norwich.....	A. & B.,	T	410	23
Love and Craftiness	Brockliss,	C	450	5	Nora the Cook	Lubin,	C	689	23
Law of the West	Cosmopolitan,	D	2500	6	Nick Winter and the Ace of Clubs	Pathe,	D	1693	15
Law of God	Flying A.,	D	1012	0	Now the Sun Sets	Eclair,	S	430	6
Lady Doctor, The	Gaumont Co.		670	5	Never Failing Remedy.....	Gerrard,	C	370	9
Love Token, The	Lubin,	D	1008	22	New York's Fire Fighters	Powers (1912),	T	262	26
Love Laughs at Locksmiths	Pathe,	C	533	2	Old Songs and Old Memories	Selig,	D	872	9
Life for a Life	Cines,	D	2322	15	On the Coast of the Adriatic	Welt,	T	298	16
Latest Additions to U.S.A. Navy	Edison,	E	603	22	On the Mountain of St. Gothard (Series II) ..	Gaumont,	T	300	6
Love and a Burglar.....	Hepworth,	C	650	20	Old Sweetheart, The	Imp,	D	935	9
Luck's Out	Nordisk,	C	771	16	Official Appointment.....	Vitagraph,	D	787	13
Lodging for the Night	Pathe,	Co	378	12	Out of the Shadows.....	Vitagraph,	D	1010	15
Looking for a Job	Pathe C		552	15	Old Repor er, The.....	Edison,	D	1000	22
Lessons in Courtship	Vitagraph,	Co	462	22	On the Mountain of St. Gothard (Series III),	Gaumont,	T	315	13
Life Regained	Brockliss,	D	2925	26	Old Doll Maker	Invicta,	D	1000	12
Legal Murder.....	Eclair,	D	2355	9	Obsession, The.....	Melies,	D	1020	22
Loneliness of Neglect	Flying A,	D	1000	22	On the Steps of the Throne	Pasquali,	D	3350	23
Lighting of Love's Way	Invicta,	D	1010	22	On the Line of Peril.....	Vitagraph,	D	1013	20
Lady Leone	Invicta,	D	1470	22	Oh, My Aunt!.....	Cricks & Martin,	C	720	22
Leopold, the Leopard	Lux,	C	688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha,	T	350	22	(Series IV.)	Gaumont,	T	335	23
Lily's Day	Eclair,	Co	510	20	One Hundred Franc Gold Piece.....	Itala,	Co	435	16
Lord Browning and Cinderella	Vitagraph,	Co	1017	27	Old Prospector.....	Nestor,	D	977	22
Lost in the Sea	Eclair,	D	2375	27	Orphan, The.....	Pathe,	D	1966	22
Monastery of Piedra Aragon	Cabot,	T	384	6	Old Organist	Rex,	D	980	27
Mifanwy, a Tragedy.....	Hepworth,	D	675	6	Pink Corset, The.....	Ambrosio,	Co	790	2
Mayor from Ireland	Kalem,	D	1015	9	Preparing the Den	A. B.,	C	496	13
Merchant of Venice	Thanhouse,	D	2000	8	Pimple's Eggs-traordinary Story.....	Cosmopolitan,	C	295	2
Mouth of the Adour	Gaumont,	T	240	2	Prince Arthur.....	Cosmopolitan,	D	910	2
Mountebank's Daughter	Lubin,	D	1003	16	Polidor's Perfume.....	Pasquali,	C	535	2
May and December	Pathe,	D	1238	1	Pickles.....	Pathe Freres,	C	305	1
Mickey's Pal	A. & C.,	D	1025	15	Penitent, The.....	Essanay,	D	786	13
My Hero	A. B.,	D	1007	20	Pulque Pete and the Opera Troupe.....	Kalem,	C	455	20
Marvellous Valley of Lerio	Cosmopolitan,	T	350	6	Palmetto Hat Industry	Lubin,	I	345	20
Mr. Hubby's Wife	Essanay,	Co	980	9	Percy the Bandit.....	Nestor,	Co	957	12
Mummy and the Cowpuncher	Kalem,	C	560	23	Prospector and the Indian.....	Pathe,	D	725	5
Mayor's Crusade	Kalem,	D	985	23	Poverty's Thrall.....	Pathe,	D	1948	8
Medicine of the Future	Lux,	C	410	8	Pimple as Cinema Actor	Cosmopolitan,	C	495	9
Mother's Strategy, A	Lubin,	D	1014	20	Power of Love.....	Flying A,	D	1000	15
Moth and the Flame	Melies,	D	1020	15	Passing Cloud, A.....	Gaumont,	Co	800	13
Masquerader, The	Pathe,	C	461	8	Problems of Aviation	Gaumont,	Sc	266	16
Maros, The	Pathe,	P	502	8	Playtime in Old Japan	Pathe,	E	353	15
Mike's Brainstorm	Selig,	C	920	13	Plan that Failed, The	Powers,	Co	775	15
Man Amongst Men	Selig,	D	1000	13	Polidor as an Orderly Soldier	Pasquali,	C	555	16
Mamma's Glove	Urbanora,	D	765	5	Poet and Peasant	Vitagraph,	D	1013	20
Modern Atlanta	Vitagraph,	Co	1010	13	Pimple as a Ballet Dancer.....	Cosmopolitan,	C	230	16
Merrypimple and the Statue.....	Ambrosio,	C	433	20	Peninsula of Sorrento	Cines,	T	273	22
Mother's Day Out	Clarendon,	C	390	23	Pat Clancey's Adventure	Edison,	D	1000	26
Mannequin, The	Elite,	D	1859	9	Prodigal Son	Gerrard,	D	2665	8
Miss Nelly's Marriage	Gaumont,	Co	820	13	Pineapple Culture	Gaumont,	I	350	20
Mother-in-Law must Marry	Itala,	Co	590	2	Prodigal's Return.....	Hepworth,	D	875	27
Mountain Tragedy	Kalem,	D	1000	27	Pass It On	Hepworth,	Co	550	27
Matrimonial Breeze	Pathe,	C	349	15	Piccaninnies and the Water Melons.....	Imp,	C	931	27
Michael McShan	Vitagraph,	Co	695	20	Polidor, A Ladies' Protector	Pasquali,	C	505	27
Mystery of the Astorian Crown					Price of a Misdeed.....	Urbanora,	D	2080	26
Prince.....	Cricks & Martin,	D	765	20	Queen for a Day	Edison,	D	1000	8
Merry Widows.....	Elite,	Co	893	13	Question of the Hair	Selig,	Co	604	23
Mathilde	Eclair,	D	3250	13	Redeemed Reputation	Ammex,	D	1012	8
Mystery Man and His Box	Gerrard,	Tk	475	13	Romance of the Rails.....	Edison,	D	1000	1
Mind Reading Extraordinary	Gerrard,	C	330	23	Real Thing, The	Hepworth,	Co	550	2
Magic Goldfish.....	Pathe,	Tk	800	19	Rescue, Care and Education of Blind Babies	Edison,	T	1000	5
Market in Babylonia	Pathe,	T	319	19	Race with Time	Kalem,	D	825	16
Mantle of Red Evans	Selig,	D	1005	23	Ranch Mates	Lubin,	D	1060	13
Miss Aubry's Love Affair.....	Selig,	D	1002	27	Rangers Girls	Melies,	D	1033	8

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	11
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	21	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A	A.B., C		999	6	Twisted Trail, The	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathe, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	21
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathe, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathe, C		472	22
Saving the Innocents	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathe, T		276	12	Viterbo	Oines, T		259	1
Strange Peacemaking, A	Pathe, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nester, D		990	11
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	11
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp, D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathe, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wiffles at the Front	Pathe, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochín China	Pathe, E		337	15
Toy-maker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathe, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
Trails of Faith	Reliance, D		999	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Friscot fight a Duel	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathe, C		499	22
Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

THE CINEMA FILM REGISTER.

Films to be Released during March, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	M. & E.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Broken Doll, The.....	Gerrard, D		2220	9
Affair of an Egg	A. B., Co		305	13	Boomerang, The	Kalem, D		1038	30
Adventure in the Autumn Wood	A. B., D		1007	16	By Boat to Christiana	Nordisk, T		335	16
Alfred Harding's Wooing	Barker, Co		740	6	Bag of Mystery, A	Pathe, C		271	15
Ape's Devotion	Clarendon, D		870	2	Boniface's Harem	Brockliss, C		491	19
Artful Artists	Gerrard, C		330	2	Broken Life, A	Cricks and Martin, D		1100	27
Artist's Romance	Lubin, D		795	13	Broncho Billy and the Outlaw's Mother	Essanay, D		995	23
Aquatic Elephants	Vitagraph, A		266	1	Betty's Bandit	Nestor, D		975	22
Artist's Hoax, The	B. & C., Co		510	30	Bridge of Sighs	Pathe, C		326	22
Annie Crawls Upstairs	Edison, D		1000	19	Betrayed to the Turks	Savoia, D		1950	26
Awakening, The	Flying A, D		983	15	Buffalo Hunt	Co mopolitan, D		950	23
Absent Minded Valet	Vitagraph, Co		1017	20	Bologna	Cosmopolitan, T		400	23
Awakening of Bianca	Vitagraph, D		1007	22	By Unseen Hands	Cines, D		2270	29
Alkali Ike in Jayville	Essanay, Co		992	27	Bloomer's Adventure	Cines, C		470	20
Apartments No. 13	Invicta, Co		1000	19	Broncho Billy's Brother	Essanay, D		998	30
Asbestos Quarry in America	Pathe, I		359	22	Building the Los Angeles Aqueduct				
Adam and Eve	Vitagraph, D		948	29		Flying "A," I		986	29
All for a Girl	Vitagraph, Co		567	29	Big Rock's Last Stand	Invicta, D		1960	22
Adventurous Honeymoon	Ambrosio, C		772	23	Border Parson	Nestor, D		965	29
Along the Old Turko-Bulgarian Frontier	Ambrosio, T		355	27	Crackman's Daughter	Cricks and Martin, D		1665	6
At the End of the Line	A. & C., D		984	29	Cat's Paw	Essanay, D		994	9
Alfonso's Lady-Killing Adventures					Careful Nursing	Rex, D		889	13
Amulet, The	Invicta, D		1000	26	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
An Inventive Lover	Pathe, C		1021	26	Cabby's Nightmare	Gaumont, C		495	9
Athens	Pathe, T		434	29	Case of Smallpox	Imp., C		429	2
Alhambra	Urbanora, T		360	26	Castaway, The	Pathe, D		547	8
Bill Bogg's Windfall	A. B., C		609	2	Critic, The	Ambrosio, D		1800	13
Business Buccaneer, A	Kalem, D		1010	2	Captain's Dilemma, The	Cosmopolitan, Co		750	6
Brave Old Bull	Kalem, C		350	2	Cyrenacia	Cosmopolitan, T		300	9
Buster and the Cannibals	Lubin, C		737	2	Cheap Housing Problem, The	Gaumont, I		230	13
Best Man Wins	A. B., C		456	9	Collar Stud, The	Gaumont, Co		1025	13
Blind Cattle King	Lubin, D		1059	9	Court Intrigue, A	Nordisk, D		2834	9
Babble Shooting	B. & C., Sp		259	13	Cormorant, The	Pathé, N		548	12
Baja	Cines, T		698	1	Curio Hunters	Vitagraph, Co		807	22
Bloomer's Troubles	Cines, C		438	1	Caucasian Bride	Elite Sales, D		550	23
Bidoni Hard Up	Cines, C		999	5	Cupid's Window	Gaumont, Co		535	20
Billy Mixes with his Relations	Essanay, Co		986	13	Casablanca	Gaumont, T		430	20
Blackened Hills	Flying A., D		994	1	Consequences, The	Invicta, D		1000	22
Bolted Doors	Gaumont, D		1250	2	Cranberry Industry	Imp., I		358	16
Book, The	Hepworth, D		1200	6	Collaborators, The	Powers (1912), Co		695	22
Blackfoots Conspiracy	Invicta, D		1020	5	Carrier Pigeon, The	Pathe, N		612	19
Beach Combers	Melies, D		986	15	Curious Family, The	Selig, C		514	27
Brother and the Bat	Reliance, D		900	15	Civilian, The	Broncho, D		1740	23
Bobby and the Bow-wow	Pathe, Co		574	1	Colonel's Peril	Cosmopolitan, D		975	27
Broken Oaths	Solax, D		984	15	Casimar, Gentleman and Pickpocket	Eclair, C		520	13
Billy's Burglar	Vitagraph, D		1722	8	Convict's Secret	Gaumont, D		2530	30
Bite of a Snake	A. B., Co		562	20	Chauffeur's Secret, The	Gerrard, D		2300	23
Business as Usual	Clarendon, C		455	16	Crossed Swords	Nordisk, D		2066	24
Bloomer Hurries Up	Cines, C		542	8	Cowboy's Leap Year	Powers, Co		650	29
Beauty Spots on the River Nebl	Cines, T		284	8	Don Caesar de Bazan	Reliance, D		2000	1
Blow for Blow	Cines, D		2400	12	Dick and Daisy	Majestic Co.		985	8
B. doni Obstinate	Cines, C		1184	12	Despised Present	Gaumont Co.		1185	2
Broncho Billy's Promise	Essanay, D		989	2	Detective Dickson	Lux, D		2090	5
Bad Stroke of Business	Gaumont, C		565	6	Defeated	Milano, D		1809	12
Breton Scenery	Gaumont, T		365	6	Darktown Duel	Vitagraph Co.		197	6
Back from the Dead	Gaumont, D		2380	9	Day at an Infant Asylum	Imp., T		276	6
Baker and the Sweep	Lux, C		290	12	Dangerous Wager	Kalem, D		1013	20
Buck's Romance	Selig, Co		1017	13	Delphin Catching	Pathe, T		372	8
Beyond the Polar Circle	Urbanora, T		355	5	Dormouse, The	Cosmopolitan, N		270	13
Beautiful Dalmatia	Welt, T		315	20	Dupin Loses His Wife	Urbanora, C		375	19
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	Dr. Bridget	Vitagraph, Co		859	29
Camprodor	Cabot, T		381	9	Dandy, The	Vitagraph, Co		453	29
Blood-Stained Pearl, The	Cosmopolitan, D		875	9	Defective Detective, The	Hepworth, Co		575	16
Bloomer and His Cousins	Cines, C		394	15	Desperate Chance, A	Kalem, D		978	30
Between Sky and Sea	Cines, D		622	19	Dora Thorne	Thanhouser, D		1000	29
Broncho Billy and the Maid	Essanay, D		992	16	Don Juan's Compact	Brockliss, D		2128	26
Bobby's Holidays	Gaumont, C		620	16	Debt, The	Rex, D		1930	29

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Dream of Glory	Pathe, D		605	29	High Explosives	Edison, I		325	5
Day in the Life of a New Recruit ..	Urbanora, C		510	26	Harnessing a Mountain Stream.....	Edison, T		400	8
Exchanged Labels	Imp, C		456	13	Hearts and Skirts.....	Nestor, Co		975	5
Employers Liability	Nestor, D		950	1	Her Ambition	Powers (1912) D		935	5
Eavesdroppers	Vitagraph, Co		498	6	His Double	Solax, Co		912	12
Everybody's Doing It	Cosmopolitan, C		305	2	His Nemesis.....	Cosmopolitan, D		1050	2
Emperor's Kiss, The	Pathe, D		1072	5	His Mother's Hope.....	Edison, D		1000	12
Escape of the White Glove Gang....	Gaumont, D		2590	23	His Birthday Jacket	Essanay, Co		996	2
Emperor's Crime, The	Pathe, D		1668	19	Husband's Broom	Brockliss, C		358	22
Easter Bonnet.....	American Standard, Co		780	16	Hero of the Mountains.....	Elite Sales, D		2560	13
Elephant Hawk Moth.....	Pathe, N		430	29	High Jinks	Elite Sales, Co		1176	13
Familiar Sights in Geyserland	Empire, T		420	6	Heiress, The	Essanay, Co		998	23
Freda's Photo	Clarendon, D		1025	9	How they got the Vote.....	Edison, Tk		625	26
Fooling Their Wives	Lubin, C		516	16	Her friend the Doctor	Nestor, Co		950	20
Feet That Speak	Lux, Co		380	5	Hemp Industry in New Zealand.....	Pathe, I		547	19
Fatty, The Bad Boy	Pathe, C		512	1	Hidden Letter, The.....	Pathe Co		703	19
Friends of Birds.....	Pathe, Sc		360	1	Hero of the Mountains	Elite Sales, D		2930	13
From the Depths	Cricks and Martin, D		1145	13	How a Horseshoe Upset a Happy Family ..	Edison, C		475	22
First Settler's Story	Edison, D		1000	15	His Old-Fashioned Mother.....	Flying A, D		658	15
Fraud that Failed	Flying A, D		995	5	Hero's Reward, A	Kalem, Co		578	27
For Two Pins.....	Gaumont, Co		925	9	House in the Woods, The	Lubin, D		1018	27
Flag of Freedom	Kalem, D		1033	23	Her Heart's Desire	Pathe, D		919	21
From Nice to Monte Carlo.....	Lux, T		300	8	Harbour Island.....	Selig, D		1008	20
Fate of a Poet.....	Elite, D		1290	20	How the Duke of Leisure reached His Winter Home	Selig, C		503	20
Forest Rose	Thanhouser, D		2000	22	Happy Sequel, A	Eclair, D		830	30
Forgiveness.....	American Standard, D		1035	9	Hardest Way, The	Eclair, D		960	23
Flesh and Blood	A. & C., D		2018	22	Here's Your Hat.....	Essanay, Co		976	30
Fairy Bottle	Cricks and Martin, Tk		810	29	How Ned Got His Rise	Imp, C		725	27
Fatal Fight.....	Cosmopolitan, D		1890	16	Hand of Death	Pathe, D		868	26
For Her	Edison, D		1000	29	His Lordship's Little Lapse	Pathe, C		2147	29
Foolshead between Celibacy and Matr mony....	Itala, C		460	9	In a Garden	Thanhouser, D		1000	5
Fatal Recognition	Elite Sales, D		628	20	In Montenegro.....	Ambrosio, T		400	2
Four-Footed Hero	Invicta, D		2000	29	In Belaa-El Djerid.....	Gaumont, D		360	2
From the Western Land	Pathe, D		1185	19	Insurance Agent	Lubin, D		1008	16
Forest Fire, A	Edison, I		1000	19	Isaacs as a Broker's Man	Cricks & Martin, C		610	15
Fred as a Soldier	Nordisk, C		712	16	It Happened Thus	Invicta, D		1010	8
Foolishness of Oliver, The.....	Invicta, D		1010	15	In Old Town	Majestic, Co		995	22
Flight into Egypt, A	Pathe, D		2389	12	Island of Java	Pathe, T		361	5
Forest Adventure, A	Pathe, D		629	12	In the Flat Above	Vitagraph, Co		839	13
From Passau to Vienna	Welt, T		345	27	Inkey and Co.	Cosmopolitan, C		320	9
Funnicus Treasure	Eclair, C		465	30	It's Never too Late to Mend.....	Edison, D		2000	22
From the Bottom of the Sea	Cosmopolitan, D		2750	30	Indian Outcast, An.....	Invicta, D		1010	15
Funnicus's Serenade	Eclair, C		545	13	I.O.U. Ten Dollars	Nestor, Co		965	19
Father's Little Flutter	Hepworth, C		600	30	Infernal Dance, The	Royal Film Agency, D		2910	6
Foolshead Hero	Itala, C		465	16	Illumination, The.....	Vitagraph, D		1063	20
Foolshead Swallows a Crab.....	Itala, C		285	23	Indian Justice	Lux, D		710	22
Forgive us our Trespasses.....	Melies, D		1007	29	Idol Worshipper.....	A. & C., Co		820	26
Father's Crime, A	Pathe, D		1009	20	In the Pyrenees	Gaumont, T		360	27
False Order.....	Selig, D		1005	30	In Zoological Gardens	Gaumont, E		310	30
First Steeplechase.....	Urbanora, C		600	26	Industrious Dustman.....	Gerrard, Tk		360	30
God Within, The	A.B., D		1010	2	In Honour Bound	Rex, D		1000	27
Girl and the Gambler	Lubin, D		1015	6	John Arthur's Test.....	Lubin, D		1031	2
Gold is not All.....	A.B., D		996	13	Joe's Reward	Reliance, D		995	8
Glimpses of the Thames in Flood..	Hepworth, T		375	6	Johnnie Goes Ducking	Kalem, C		365	13
Game of Lawn Tennis	Milano Co		266	13	Just out of College.....	Lubin, D		840	16
Good Stuff	Powers C		935	1	Jack's Lucky Comet	Pathe, C		831	1
Galley Slave's Romance	Rex, D		945	15	Jungle Pictures in Cochín-China	Pathe, T		479	1
Girl of the Mountains.....	Selig, D		1006	2	Jealous Wife, A	Pathe, D		947	8
Giuseppe's Good Fortune	Essanay, Co		195	6	Japanese Idyll	Rex, D		898	6
George Barnwell	Hepworth, D		2900	13	Jimmy	Essanay, D		993	27
Grandfather.....	Kalem, D		1003	20	John Sterling, Alderman	Imp, D		1874	20
Guiding Light	Lubin, D		1940	30	Judgment of the Sea	Melies, D		1026	22
God of Gold	Selig, D		1016	9	Jimmy and Jacko.....	Pathe, P		576	22
Golden Rod	Powers, 1912, D		670	15	Jim Loses His Wife.....	Pathe, C		491	12
Great Bullion Robbery	Eclair, D		2100	30	Juggling Jenkins.....	Savoia, C		395	29
Gonthran and his Accomplice.....	Eclair, C		770	6	Kissing Kate	A.B., Co		450	23
Greater Love, The.....	Rex, D		770	6	King Cotton	Kalem, I		423	23
Greater Wealth.....	Selig, D		1085	23	Kneltons, The	Pathe, P		343	8
Golden Chance	Cosmopolitan, Co		1100	20	Kentucky Feud	Rex, D		1000	8
Gunfighter's Son.....	Selig, D		960	30	Kid, The.....	A.B., D		989	27
His Cook Lady	Majestic, C		558	1	Keeping Up Appearances	Lubin, Co		1015	30
Highbrow Punchers.....	Ammex, D		988	8	Lewes and Bosham	H. and B., T		363	6
Hope	Edison, D		1020	1	Lady's Hairdresser.....	Ambrosio, C		890	2
How Grandfather Clocks are Made ..	Geem, I		416	9	Love and the Law.....	"Flying A," D		1000	1
Hazel Kirk.....	Majestic, D		2000	5	Legend of Godfrey de Buillon	Gerrard, D		1000	2
High Cost of Reduction	A.B., C		565	16	Literature and Love	Lubin, D		1013	13
He Swore Off Smoking	Edison, C		525	5					

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Leopard and the Burglars	Lux, C		460	1	Northland Winter	Svea, T		360	23
Lust for Gold	Pathé, D		1114	1	Oyster Fishery at Whitstable	B & C, I		600	6
Love of Long Ago	Thanhouser, D		1000	15	Once Was Enough	Lubin, Co		658	6
Love versus Pride	Clarendon, D		885	23	Ostrich Farming	B & C, I		483	15
Love and the Varsity	Clarendon, C		660	30	Our Children's Zoo	Cricks and Martin, A		295	8
Love and a Lemon	Nestor, Co		960	12	On Donovan's Division	Edison, D		1000	5
Love through a Lens	Essanay, Co		980	16	On the Mountains of St. Gothard ..	Gaumont, T		380	2
Lidless Eyes, The	Gaumont, D		1085	16	Officer 174	Imp,			
Lakes of Salzburg	Gaumont, Sc		295	16	Old Fashioned Elopement	Edison, Co		1000	15
Life in Old Japan	Pathe, I		364	16	On the Mountains of St. Gothard.				
Losing his Temper	Pathe, C		345	12	Series VI.	Gaumont, T		360	9
Little Jack O'Connor	Pathe, D		900	12	Old Oaken Basket	Lubin, D		1017	20
Little Organ Player of San Juan ..	Selig, D		1030	16	On the Threshold	Lubin, D		1013	23
Last of her Tribe	Selig, D		1015	20	Old Love Letter	Majestic, D		995	19
Love's Deception	Eclair, Co		645	6	Opitsah	Selig, D		1017	13
Lady Clare	Edison, D		1000	26	O'Hara, Squatter and Philosopher				
Love among the Geysers	Edison, Co		1000	29		Vitagraph, Co		997	13
Law in their own Hand	Hepworth, C		550	23	Omens of the Mesa	Vitagraph, D		987	15
Little Willie and the Bellows	Hepworth, C		475	27	Old Story With a New Ending, An	A.B., Co		520	30
Long Wait, A	Pathe, C		510	19	On the Austro-Servian Border	Ambrosio, T		304	13
Liberty Hall	Pathe, C		372	22	Old Appointment, An	Edison, D		500	29
Lost Heir, The	Pathe, D		885	22	Oh! That Mouse	Itala, C		675	9
Loyal Deserter	Selig, D		1024	23	Opening of a Flower	Pathe, E		359	22
Lake Como	Cines, T		323	29	Our Faithful Dumb Friends	B. & C., A		390	27
Latent Spark	Flying "A", D		1000	26	Office Boy's Birthday, The	Edison, Co		600	19
Lily's Three Guardians	Gerrard, D		1760	30	Old Dutchman's Quarrel, The	Gerrard, D		900	16
Life of St. Louis	Gerrard, H		620	30	Only a Little Drop of Water	Lux, C		335	19
Leopard Avenger	Lux, D		1600	30	On the Danger Line	Powers, 1912, D		990	19
Love the Conqueror	Pathe, D		1229	26	On Secret Service	Cosmopolitan, D		2300	16
Mexican Spy, The	Lubin, D		2044	9	On the Verbano	Cosmopolitan, T		375	30
Muggy Becomes a Hero	A.B., Co		703	6	Oxygen	Eclair, E		510	13
Mail Clerk's Temptation	Thanhouser, D		1000	5	Owen More	Invicta, Co		1026	20
Marie Louise	Cines, D		698	1	Open Road	Imp, D		983	23
Mission of a Bullet	Kalem, D		988	16	Power of Silence	Lubin, D		1936	2
Manicurist and the Mutt	Kalem, C		773	16	Peace Offering	Kalem, D		503	6
Making a Baseball Bug	Lubin, C		322	13	Price of Deception	Barker, D		1070	2
Miss Taqu of Tokio	Thanhouser, D		1000	15	Proposal under Difficulties	Edison, Co		990	8
Manufacture of Embroidered					Postman, The	Imp, Co		302	9
Tapestry	Gaumont, I		395	6	Peter's Pledge	Lubin, D		1018	16
Making a Mess of it	Pathe, C		498	5	Paralytic, The	Solax, D		1000	8
Mrs. Jefferson's Robber	Pathe, D		1016	8	Professor and the Lady	Vitagraph, Co		738	1
Millionaire Vagabonds	Selig, Co		1020	9	Pirate Gold	A.B., D		1008	23
Mary's Goat	Thanhouser, D		495	22	Pixen Pete	Lubin, C		726	20
Mystery of the Elk City Bank	Urbanora, D		1770	5	Pat Wishes to Economise	Lux, C		396	8
Misappropriated Turkey, A	A.B., D		1008	30	Prisoner's Story	Melies, D		1031	8
Mystery of a Secret Passage					Polidor's High Hat	Pasquali, C		515	6
American Film Releases, D			1035	6	Percy's Express Delivery	Urbanora, C		310	5
Man v. Bear	Elite Sales, Sp		260	6	Pescara	Cines, T		349	15
Misplaced Kindness	Gaumont, C		900	23	Pedrables to Valuedrena	Gelebert, T		503	30
Mother's Awakening, A	Rex, D		945	22	'Possum Hunt, The	Kalem, I		383	30
Mirth and Mystery	Urbanora, Tk		445	10	Price of Jealousy, The	Lubin, D		1030	30
Mystic Moonstone, The ..	Cricks and Martin, C		365	22	Pat as a Bird Fancier	Lux, C		525	15
Miner's Request, The	Essanay, D		992	20	Paisy's Mistake	Nestor, Co		910	15
Miss Simpton's Jewels	Lux, D		595	15	Polidor's Gift	Pasquali, C		515	13
Motor Boat Party, A	Lubin, Co		233	27	Pair of Boots, A	Selig, C		572	20
Miser, The	Lubin, D		1010	27	Prisoner of War	Ambrosio, D		1850	20
Mended Happiness	Pathe, D		904	12	Pat's Busy Day	Lux, Tk		495	22
Maternity	Pathe, D		2397	22	President Taft's Home	Powers (1912), T		290	22
Miss Robinson Crusoe	Thanhouser, D		1210	29	Polidor Suffers from Hydrophobia ..	Pasquali, C		495	20
Mrs. Lirriper's Legacy	Vitagraph, D		1013	20	Private Enquiry Office	Eclair, D		2150	13
Mrs. Tweedledum as a Militant Suffragette					Professor's Discovery	Gaumont, D		980	27
	Ambrosio, C		595	23	Playing His Master's Cards	Gaumont, Co		680	27
Merrypimple's Moving Day	Ambrosio, C		615	30	Paper Trail	Hubsch & Co, D		2324	2
Man They Scorned	Broncho, D		1695	30	Quality of Nobility, The	Pathe, D		2639	
Monty's Proposal	Cosmopolitan, C		990	30	Queen of Spades	Cines, D		2066	5
Mjorsen	Nordisk, T		239	24	Question of Hair	A. & C., Co		994	19
Masculine Matchmakers	Pathe, C		754	26	Question of Corpulence, A	Gaumont, Co		970	16
Noble Profession	Edison, I		1000	1	Rochester	H. & B. T		255	2
New Zealand River Scenery	Empire, T		283	13	Ramble through the Zoo	Welt, A		567	9
New Squire	Edison, D		1000	8	Reward for Broncho Billy	Essanay, D		986	13
Near-Sighted Cupid	Selig, Co		952	6	Ranger and his Horse	Selig, D		1010	6
No Place for a Minister's Son	Edison, Co		700	12	Ring and a Spanish Grandee	Thanhouser, Co		1000	12
None but the Brave	Imp., Co		993	6	Romance of the Western Hills	A.B., D		1008	20
New Film Actor, The	Nordisk, C		574	2	Red Man's Love	Invicta, D		1010	12
Northland Winter	Svea, T		360	23	Rose Among Thorns	Pathe, D		1948	5
Natoosa	Vitagraph, D		994	29	Raising Barley in Japan	Selig, I		315	9
Nell's Little One	Cines, C		897	29	Rival Adventurers	Cines, D		1793	15

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Title	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Rid me of Fancy.....	Cines, Co		939	19	Totvil'e Eye, The	Edison Co		1000	1
River Scenes in Lower Normandy..	Gaumont, Sc		210	13	Treacherous Shot.....	Kalem, D		1005	6
Ragtime Mad	Hepworth, C		500	20	Timely Rescue.....	Lubin, D		1003	9
Red Sweeney's Mistake	Kalem, D		973	27	Treasure Trove	Thanhouse, D		1000	1
Red Stain, The.....	Pathe, D		871	12	Tender-Hearted Boy	A.B., D		1008	13
Rodinc's Ride	Selig, D		1003	16	Tweedledum and Friscot Fight a Wager ..	Ambrosio, C		687	2
Re-Incarnation of Karmar	Vitagraph, D		1886	22	Tailor's Revenge.....	Hepworth, C		450	2
Rodolfi Goes Back to the Land.....	Ambrosio, Co		1500	16	Trapper Bill	Invicta, D		1950	1
Rose of Mexico	Flying A, D		990	22	Temptress, The	Pathé, D		765	1
Rearing Greyhounds	Gaumont, I		355	20	Timid May	Vitagraph, Co		800	8
Ride for Life, A.....	Invicta D		998	26	Truth Will Out	Ambrosio, D		2260	5
Rough Ride with Nitro-Glycerine ...	Selig, D		1014	27	Tweedledum Wants to Marry	Ambrosio, C		590	9
Red Devils, The	Urbanora, D		995	19	Tear not Shed in Vain.....	Cines D		664	8
Rivers of Indo-China	Eclair, T		410	13	Trail of Cards	Flying A, D		992	5
Rivals, The.....	Nordisk, D		900	24	Their Masterpiece	Flying A, D		992	8
Regatta Day at Singapore	Pathe, T		287	26	Tongueless Man	Invicta, D		1000	5
Shaughraun	Kalem, D		3075	16	Tribal Law	Invicta, D		1950	8
Six Cylinder Elopement	Thanhouse, Co		1000	1	Two Women	Powers, 1912, D		950	8
Secret Marriage.....	Pathé, D		2518	1	Tombs of the Former Emperors of Annam ..	Pathe, T		429	5
Southampton and Nettley Abbey .B. and C., T			492	16	Trip up the River Seine	Pathe, T		499	8
Surprise Packet.....	Cricks and Martin, C		535	1	Two Little Scapegraces	Pathe, C		537	8
Sheriff's Inheritance.....	Essanay, D		992	9	Two Shipowners, The	Brockliss, D		1834	3
Strange Case.....	Imp, D		954	13	Turkish Spy, The	Skandinavia, D		2495	8
Spanish Pyraees	Pathé, T		363	1	Through the Suez Canal	Svea, T		336	5
Study in Diplomacy.....	Pathé, D		2469	8	Taking Care of Baby.....	Thanhouse, D		525	19
Servant Problem	Vitagraph Co		889	6	Three Girls and a Man	Vitagraph, Co		501	15
St. Gothard, Road of the Alps	Welt, T		355	16	Toll of the Sea, The.....	Invicta, D		1000	12
Story of an Overcoat	Ambrosio, C		660	9	Trapped by Fire	Invicta, D		1000	19
She Never Knew	Cines, D		1066	12	Travels in Hungary	Prieur and Co, T		345	15
Some Rare Specimens	Edison, Z		1000	12	Trio Hamelins	Pathé, I		366	12
Sunday Afternoon in Rural England	Edi on, T		300	01	Talisman, The	Pathé, D		1541	12
Seige of Mafeking	Empire, T		338	23	Turned Adrift	Royal Film Agency, D		2756	2
Sawmill Hazard	Kalem, D		1018	23	Tweedledum's Mother-in-Law	Ambrosio, C		345	16
Sealed Envelope	Powers, 1912, D		940	12	Turin	Cosmopolitan, T		340	16
Sammy Orpheus	Selig, Co		1034	13	Two Little Pals	Hepworth, D		1050	27
Six o'clock.....	Vitagraph, D		1017	13	Tigris	Itala, D		3600	16
Susie to Susanne	Vitagraph, Co		1017	13	Tempest on the West Coast of Jutland..	Skandinavia, T		285	26
Strange Life in Earth and Water ..	Flying A, N		400	19	Tommy and the Glue Pot	Pathe, C		474	26
Silver Plated Gun	Flying A, D		976	22	Two Strings	Pathe, D		823	26
Stronger Man, The	Pathe, D		661	19	Triple Trapeze	Pathe, P		443	29
Scrap of Paper.....	Pathe, D		1027	22	Two Fathers.....	Urbanora, D		075	26
Steak and Onions.....	Selig, C		517	27	Temperance Lecture	Cosmopolitan, C		630	23
Song of the Sea Shell	Vitagraph, D		954	27	Talisman, The	Itala, C		375	20
Signal of Distress	Vitagraph, D		1020	27	Taft Day at Brockton Fair	Imp., T		450	23
Strong Man's Love, A	Clarendon, D		2095	30	Too Polite	Lux, C		490	29
Set of Magic Teeth, The	Gerrard, C		310	16	Unworthy Son	Melies, D		1026	1
Salisbury and Stonehenge	H & B., T		354	27	Usurer, The	Kalem D		1000	13
She Must Elope	Lubin, C		697	30	Unusual Honeymoon	Vitagraph, Co		745	1
Shocking her future Mother-in-Law	Majestic, Co		1010	26	Uncle and the Cook	Pathe, C		508	5
Sacrifice, The.....	Nordisk, D		2772	16	Valley of the Maggia	Welt, T		367	2
Sauce for the Goose.....	Pathe, Co		798	12	Village Blacksmith	Lubin, D		1014	6
Scoop, The	Vitagraph, Co		1017	20	Virgin of the Fire.....	Reliance, D		990	5
Sacred Colours	Ambrosio, D		592	27	Vintage of Fate.....	Selig, D		1000	6
Spider and the Fly	Brockliss, Tk		243	23	Virtue of Rags	Essanay, D		994	5
Smart Subterfuge	Gaumont, Co		710	30	Voice of Conscience.....	Thanhouse, D		1000	19
Safe Retreat	Gerrard, C		460	23	Valley of Ardagrie.....	Gaumont, T		265	23
Sultan for an Hour	Itala, C		570	16	Very Select Dinner Party.....	Pathe, C		558	29
Studies in Popular Astronomy ...	Urbanora, E		410	26	Wedding March.....	Rex, D		1000	1
Two Runaways	Kalem, D		1000	2	When Joey was on Time	Edison, D		500	5
Twilight of Her Life	Lubin, D		1015	2	Why Lightwad Tips.....	Kalem, C		495	9
Three Musketeers, The	Aquila, D		1549	9	Was Mabel Cured?.....	Invicta, Co		1000	1
Three Friends	A.B., D		1010	9	Wives of Jamestown	Kalem, D		1823	23
Telephone Girl and the Lady.....	A.B., D		1010	6	Winning of Helen	Majestic, D		995	12
Traffic in London	B. and C., E		666	9					

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length	Date.	Title.	Maker.	Descriptn.	Length	Date.
When Helen was Elected	Selig, Co		1007	2	We are but Little Children				
When a Count Counted.....	Thanhouser, Co		1000	12	Weak	Hepworth, D		925	20
Wood-Violet, The.....	Vitagraph, D		925	6	What Katie Did	Edison, D		1000	26
Whitstable-on-Sea	B. and C., T		314	20	Where Destiny Guides	Flying A, D		976	19
Winter Sports in St. Moritz	B. and C., I		316	23	When Cupid Runs Wild	Imp, Co		949	16
What's in a Name.....	Lubin, C		346	23	When the Stormy Winds do Blow	Lux, C		530	26
Woman's Right, A.....	Nordisk, D		1920	2	Weaker Vessel, The	Pathe, D		2584	29
When Old Friends Meet	Nestor, D		965	12	Woman Left Alone	Flying "A," D		980	29
Woman Hater, The	Pathé, Co		778	5	Widow's Wiles.....	Gaumout, C		1040	30
Water Spider, The	Pathé, Sc		492	8	Yvonne, the Foreign Spy	Imp., D		975	2
Wild Pat	Vitagraph, D		892	15	Yosemite National Park.....	Edison, T		375	21
Won by a Child.....	Cricks and Martin, D		735	20	Young America	Pathe, D		91	29
When Soul Meets Soul.....	Essanay, D		994	20	"Zigomar, The Eel's Skin"	Eclair, D		3265	23
With the Best Intentions	Gerrard, Co		230	16	Zara	Ambrosio, T		356	16
Woman's Honour, A	Gerrard, D		2400	15					

Films to be Released during April, 1913.

Aurora Floyd	Thanhouser, D	2000	9	Marriage of Convenience.....	Vitagraph, D	1010	3
At the Dog Show	Vitagraph, Tp	403	3	Nurse at Mulberry Bend	Kalem, D	988	6
Brothers.....	A.B., D	1008	3	New Day's Dawn	Edison, D	1000	5
Brooms and Shovels	Eclair, Co	815	3	Oil and Water.....	A. B., D	1546	6
Bliggs on the Briny	B & C, C	420	10	One on Willie	Kalem, Co	628	13
Belinda's Elopement	Cricks and Martin, C	510	5	Orange Growing.....	Lubin, I	369	13
Blood and Bosh	Hepworth, C	650	3	Oh, What a Bobo!.....	A. B., C	461	3
Cross your Heart.....	Thanhouser, D	1000	2	Private Smith.....	Lubin, D	1019	6
Cub Reporter's Temptation	Kalem, D	973	3	Pride of Angry Bear.....	Kalem, D	1043	6
Called Back.....	Thanhouser, D	2000	2	Power of Sleep	Edison, C	1000	5
Clue in the Dust	Melies, D	995	9	Prosecuting Attorney	Kalem, D	995	10
Cowboy Editor	Selig, Co	537	3	Press Gang	A.B., D	553	10
Cork and Vicinity	Vitagraph, T	341	5	Quarantined.....	Lubin, C	500	3
Dotty the Dancer	Thanhouser, Co	1000	5	Running Waters of New Zealand	Empire		13
Down on the Rio Grande	Lubin, D	1015	3	Requited Love	Essanay, D	994	3
Devil in the House, The	Eclair, Co	920	3	Running Away of Doris.....	Edison, D	1000	2
Dreamland Tragedy	Powers, D	930	2	Red Man's Burden	Edison, D	1000	5
For Sale, A Life	Thanhouser, D	1000	2	Rights of a Savage.....	Invicta, D	1000	2
Flash of Lightning	B & C, D	785	13	Rest Cure	Lubin, C	673	10
Farm Bully	Kalem, D	1028	10	Regeneration of Nancy	Lubin, D	1014	13
Father's Triumph	A. B., D	1005	13	St. Augustine, Florida.....	Kalem, T	478	3
Flat, The	Vitagraph, D	830	3	Sandwich.....	B & C, T	370	3
Girl of the Sunset Pass	Lubin, D	1016	6	Sagacity v. Crime.....	B & C, D	1254	6
Guildford	B & C, T	523	10	Secret Service	Cricks and Martin, D	1355	3
Girl at the Brook.....	Essanay, D	999	3	Silence of Richard Wilton.....	Hepworth, D	725	3
Horse that would not stay hitched	Kalem, Co	513	3	Thou Shalt Not	A.B., D	995	6
Holy Cities of Japan, The	Eclair, T	400	3	Thanksgiving	Reliance, D	995	12
Interrupted Wedding Bells	Edison, C	1000	2	Thunderbolt, The	Thanhouser, D	1000	9
Letters of a Lifetime	Thanhouser, D	1000	5	Truant's Dream, The	Thanhouser, D	1000	12
Lost Note	Lubin, D	1024	3	Too Many Caseys.....	Vitagraph, Co	673	5
Lady Barber of Roaring Gulch.....	Nestor, C	975	2	Two Jolly Acrobats.....	Welt, C	340	10
Lady Peggy's Escape	Kalem, D	1218	13	Tenderfoot's Triumph.....	A.B., D	997	10
Leap Year Proposal	Vitagraph, Co	1023	5	Venice	Welt, T	371	6
Missing Jewels	Lubin, C	781	6	Vanished Dream	Cines, D	722	2
Masher Cop	A.B., C	479	3	Vengeance of Durand.....	Vitagraph, D	2027	5
Matrimonial Adventure of Bar X				What's the Use of Repining?	A.B., C	535	6
Hands	Kalem, C	443	13	Winning a Wife	Celio, Co	968	21
Mayor's Waterloo	Lubin, D	1012	10	Whose Wife is This?.....	Selig, Co	516	3
More than she Bargained For	Lux, C	520	2	While She Powdered Her Nose	Vitagraph, Co	921	3
Man who Might Have Been	Selig, D	1000	3	Who Stole Bunny's Umbrella?	Vitagraph, Co	610	3

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FILMS.

REGD.

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SIGN OF THE FLYING "A."



"THE FUGITIVE." (American.)

Cast:

The Sheriff	Ed. Coxon
His Sweetheart	Lillian Christy
The Fugitive	Thomas Allen
Deputy Sheriff	Al Fields

The Fugitive was reported in the vicinity, and the Sheriff, after a hasty call on his sweetheart, gathered his posse, and gave hot pursuit. Over the mountains they galloped madly, the Fugitive running almost in a circle. In front of the cabin sat Grace Merriwell, the Sheriff's sweetheart, when

suddenly before her stood the hunted one. She recognised her brother, and secreted him in the house. The Sheriff, tracking his man unfailingly, stopped at the cabin. He entered, and the excited girl made known her brother's presence in the house. The Sheriff hesitated. It was love or duty, and the Sheriff chose love. Taking the Fugitive by the hand, he bade him secrete himself in another room. The posse entered, and all felt satisfied with the Sheriff's word but Higgins. He, suspicious, went from room to room, and, with lightning-like rapidity, the hunted man changed his hiding-place. When they had all gone, the

Sheriff bowed his head. Taking the star from his breast, he threw it on the table, for he knew that his day was over. Between love and duty he had chosen love.

Released April 9th.

Length 1,000 feet.

"THE ROMANCE." (*American Co.*)

Cast :

Miss Brown.....Jessalyn Van Trump
Gambler Jack Richardson
Auntie Louise Lester
Scion of Wealth.....Warren Kerrigan

A charming romance started by an innocently foolish act and carried to a successful climax. At the Cliff Villa, Miss Brown and her maiden aunt were finding life anything but the beautiful pastime that the architectural and horticultural beauties bespoke for those fortunate enough in life to be able to command such comforts. On the contrary, things were growing so monotonous to Laura Brown, that she sought and found enjoyment in tantalising her aunt, upon whom Dame Fortune had never smiled long enough to make her either beautiful or wealthy. Then the scion of a wealthy family made his début in the circle of acquaintance that forms the leading characters for this interesting portrayal. Matters were not prospering as well as could be desired until idleness of mind led Miss Brown into mischief that led up to the unravelling of a beautiful romance. Kerrigan takes the part of the idle rich swain, turns a new leaf, becomes industrious, and, in the story, of course, becomes engaged to Miss Van Trump, the winsome, ingenious lead. A picture that will centre and rivet the attention of your audience until every inch of film has been run. Excellent dramatisations and perfect photography.

Released April 5th.

Length 987 feet.

"PECOS PETE IN SEARCH OF A WIFE." (*American.*)

Cast :

Pecos Pete Charles Hamlin
Widow Cotts Jessie Stewart
Singing Bird, Navajo Indian Girl..Olive Pringle
Dolores, Mexican Senorita Mabel Emerson

A cowboy from New Mexico concludes his only requirement to complete his earthly joys is the acquisition of a wife, so he veritably goes to market to seek his prize. How



large a variety he would have to select from he little dreamt, and once it became noised about that he was in quest of a mate, he soon had a peck of trouble on his hands.

Possibly all would have been well had Pecos not taken it upon himself to offer unqualified encouragement to many, only to take the liberty of changing his mind. From Widow Cotts he switched to Singing Bird, an Indian girl, only to transfer to Dolores, a Mexican senorita. The excitement grew in intensity from day to day, and had its climax when Pecos ran into a party of school teachers on a vacation trip. The experienced eye of Widow Cotts, however, gave her the upper hand, and she soon had Pecos annexed to her sheep ranch, much to the disgust of Pete.

Released April 12th.

Length 998 feet.

"THE FINER THINGS." (*American.*)

Cast :

Wall Street Broker Jack Richardson
The Broker's Wife Charlotte Burton
The Broker's Mother Jouis Lester
Jim Worthy (Happy Farmer)..Warren Kerrigan
Child of Farmer Little Helen

Broken under the strain of Wall Street, nervous, irritable, and restless, Saddler arrived in the West, bringing his butler and some few comforts to which he had been accustomed. He saw Jim Worthy and his child Helen, and saw a miracle that he did not understand, for Worthy was happy and hard-working. He looked first with contempt, then envy, at the happy farmer, and then marvelled at it all. His butler brought his mail, and he angrily ordered it away. His wife and mother arrived by automobile, and he angrily and irritably ordered them from the premises. He wandered for



miles over the countryside, nervous, quarrelsome, easily irritated, until one day Little Helen, daughter of his happy neighbour, came to visit him. Her childish innocence and sweet baby ways brought about a revolution of feeling in him. Why could he not be happy like her—like her father? A great resolve came to Saddler. He went to Jim Worthy, and asked for work as a farm hand, and the delighted Jim was only too pleased to oblige him. One long year did this Wall Street man stick to his work, rising early and going to bed with the same promptness. After that lapse of time he surveyed himself in the mirror. The dark circles were gone, the step was elastic, and hope and happiness swelled in his bosom. Then came his wife and daughter, and he welcomed them with open arms, showing Helen, the child that had caused it all. And so he returned to his old life, a wiser, a healthier, and a better man.

Released April 12th.

Length 1,000 feet.

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"JUST LIKE A MOTHER." (Barker.)

Cast :

Mrs. Rose, a widow Miss Rachel de Solla
 Arthur, her only son Mr. McDonald
 Mr. Ware, a widower Mr. Tom Coventry
 Nurse Betty, his daughter ... Miss May Morton

Mrs. Rose, a widow, dotes on her only son. He is equally fond of his mother, and repeatedly tells her he will always live at home and take care of her. The old lady is taken ill, and, much against her wish, a nurse is engaged to look after her. Nurse Betty captures the youthful heart of Arthur. When Mrs. Rose becomes convalescent, she grows suspicious of the pretty nurse, and, fearing her son might give his heart to the girl, she dismisses her. To make sure that Arthur's love for her is still undivided, she makes him promise he will never marry whilst she is alive. However, promise or no promise, Arthur has fallen in love with Betty. He declares the state of his heart to her, is accepted, and later obtains the consent of Betty's father. When Arthur tells his mother, and asks her permission to marry, the obdurate old lady reminds Arthur of his promise, and refuses to allow him to break it. Arthur, in despair, visits Betty's father and tells him of his quandary. Dad, with a certain knowledge of the odd ways of women, asks Arthur to leave the old lady to him. That afternoon Dad calls with his daughter on Mrs. Rose. He forbids the boy to marry Betty. The old lady is at once furious that anyone outside herself should interfere with her dear son's happiness. Mrs. Rose turns on the widower, and says her son shall marry whom he pleases, and beckons Betty to her side. Dad pretends to be dumbfounded, and exits from the room, protesting. But the cause is won. Mrs. Rose has given her consent. Arthur and Betty later are congratulated by Dad at the garden gate.

Released April 3rd.

Length 750 feet.

"THE DEBT OF GAMBLING." (Barker.)

Cast :

Jack Argyll Mr. McDonald
 Bertha, his wife Miss Doreen O'Connor
 Mrs. Marks Miss Rachel de Solla
 Her husband Mr. Tom Coventry
 A French maid Miss May Morton

A bridge party at the house of Mrs. Marks is in full swing when another caller enters the room. Bertha Argyll seizes this opportunity to relinquish her hand of cards. She has lost heavily, and, taking her hostess on one side, writes out an I.O.U., hands it to her, and goes out of the room. In the dressing-room, Mrs. Argyll dons her coat. The maid leaves her for a moment. Bertha is tempted; she spies a diamond bracelet, and becomes a thief. The maid, re-entering the room, prevents Mrs. Argyll from replacing the stolen ornament, even if she wishes to do so. At the club next day, Mr. Argyll hears of the loss of the bracelet from Mr. Marks. Later, entering the drawing-room, Argyll is astonished to see his wife about to sell the very bracelet to a jeweller. Dismissing the man, Argyll asks his wife the meaning of it. She is overcome with the suddenness of her husband's entrance, and confesses to the theft. She shows her husband a letter from Mrs. Marks requesting her to

redeem the I.O.U. at once. Jack Argyll is beside himself at this awful turn of affairs. Later he leaves the house, deaf to his wife's appeal, intent on repaying Mrs. Marks and restoring the bracelet. In Mrs. Marks' drawing-room Argyll redeems the I.O.U., but the entrance of Mr. Marks prevents him for the moment returning the bracelet. Invited to stay and dine, Jack accepts the invitation. In the guests' room, Jack thinks he will try to replace the bracelet in Mrs. Marks' dressing-room, and in this way save his wife's name, and no one will be any the wiser. He attempts to do this, and after an exciting moment or two the bracelet is left by him on a table. Unfortunately, the French maid finds it. Another maid and Mrs. Marks, seeing the bracelet in the girl's hand, accuse her of the theft. The wretched young woman is taken into the hall and a policeman is sent for. Argyll has come out of his room hearing the commotion, and is naturally horrified to find what has happened. Rushing down the stairs, he cries, "Stop!" just as the girl is being arrested. All look at him in surprise, when a knock at the door breaks the momentary silence. A pageboy enters and hands Argyll a letter. Reading it, Jack staggers; gets his hat, hands the note to Mr. Marks, and rushes out of the house. The letter is a confession from Bertha, and conveys some hidden meaning. Arriving home, Jack enters the drawing-room, and finds himself a widower. Bertha has paid her debt in full.

Released March 30th.

Length 800 feet.

"THE VILLAGE SCANDAL." (Barker.)

Cast :

The Skipper Mr. Tom Coventry
 Mrs. Bolt Miss Blanche Forsythe
 Mr. Bolt Mr. Rolfe Leslie

Mrs. Bolt is returning home along the country road, when two little boys trip her up with a rope. The boys fill their pockets with apples. A skipper approaches. He catches and spansks them. Turning to Mrs. Bolt, he offers her his arm, and prevails upon her to enter the "Skipper's Arms" and fortify herself. This incident is witnessed by the Rev. Fiddle, D.D., and a lady who, on arriving at the mother's meeting, tells everyone of Mrs. Bolt's lapse. A letter is written and despatched to Mr. Bolt. He reads the letter horrified. The concluding words are:—"and I actually saw your wife in the Skipper's arms." Mr. Bolt looks up, and sees the skipper waving his cap to Mrs. Bolt. The poor husband is staggered. He follows the skipper, but only gets as far as the marine store. Bolt unburdens his mind to the storekeeper and his wife, who offer a suggestion to trap the skipper and Mrs. Bolt. Mrs. Bolt receives a visit from the Rev. Fiddle, D.D., and some friends. She is furious, and insists that they see the skipper. The visit to the skipper is successful, and, together with the sailor, they start to return to the cottage to see Mr. Bolt. Mr. Bolt is now on his way home, disguised as the skipper. At his cottage gate he is stopped by a navvy (the father of the two boys whom the skipper spanked). Certain that Mr. Bolt is the skipper, the man gives him a hiding and departs. Then up comes Mrs. Bolt and the skipper with the others, and discover Mr. Bolt in a mess. Bolt produces the letter, which is read by Mrs. Bolt and the skipper. The good wife turns the scandal-mongers out of the cottage, and with her husband entertains the gallant skipper.

Released March 27th.

Length 520 feet.

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"DON JUAN'S COMPACT." (Milano.)

In this romantic film, impregnated with mediævalism, we have presented in an interesting form an old legend which in one way or another has played a leading rôle in the literature of the Middle Ages, as well as in that of recent ages. The character of Don Juan is known to most of us, either through the poem of Byron, who, in the opening lines, points out that he has taken the character from previous works, or from Mozart's opera, *Don Giovanni*. The conception of a man selling his soul to the devil figures also largely in the writings of the past, and finds to-day its most popular expression in Goethe's "*Faust*" or Gounod's opera of the same name. All these works are celebrated not only on account of the subject matter, but also for the poetical manner in which they have been handled, and in this film

Juan sees the lovely Madeleine, daughter of the Duke of Calatrava. His craving for Siebel is satiated. She is transported to a dungeon in the castle, whilst her faithless lover devotes his attentions to a fresh victim. In vain her father endeavours to save her, in vain the portrait of Don Juan's father implores him to desist from his abominable crime. He remains blind to all good impulses, and, with Satan at his side, serenades Madeleine beneath her window, to the melodious strains of a lute. She appears at the balcony clothed in virgin white, another poor victim to the irresistible attractions of Don Juan. With a look of ineffable love in her eyes, she leads him into her chamber, whilst Satan departs for the infernal regions with a bitter laugh of triumph. He has gained another soul. Don Juan finds it impossible to throw dust in the eyes of the Duke, who, heart-broken at his Madeleine's downfall, has her arrested and incarcerated in a neighbouring convent, whilst poor deserted Siebel dies in her lonely underground cell. But there is still one power from which Satan is powerless, against which he cannot prevail—the spirit of remorse. It haunts Don Juan by day and night. Ever before his eyes, he sees the lifeless form of Siebel, and the pale features of Madeleine in her earthly sepulchre; and with the wrath of God upon him, he knows that he is cursed for all eternity.

Released March 26th.

Length 2,128 feet.



the same feeling has been preserved. It is, in short, a mediæval dramatic poem for the screen, and quite worthy of falling into the same class as its better-known predecessors. In the opening of the story we are introduced to the figure of Satan emerging from his cavern on horseback, a majestic incarnation of the spirit of malevolence. He approaches a village, where he is accorded hospitality. Presently he hears the sounds of a distant convent bell, ringing the funeral knell of Don Juan's father. The arch-tempter follows the weeping son to his father's grave, and, taking advantage of his misery, tempts him, as so many another has been tempted since, to sell his soul for wealth and the pleasures of this life. The contract entered into, and duly signed with the victim's blood, Satan and his prey travel in the light of the silver moon to the walls of Zegovic. Here Don Juan is shown the beauteous form of Siebel, the daughter of a gipsy. He shivers with voluptuousness, and demands that his master shall deliver her into his arms. Satan breathes into the maiden the spirit of passionate desire. She becomes a slave to her longing for Don Juan, and in spite of the attempts made by her friends and relatives to rescue her, follows him blindly, whilst their efforts call down on them the wrath of her seducer, who sends them to destruction by setting fire to the vessel in which they are pursuing him. We next see Don Juan in his castle, which, through the assistance of Satan, has recovered its former splendour. A magnificent *fête* is given. But here Don

"FORGIVE US OUR TRESPASSES." (Melies.)

John Benson and his sister, Mary, are surprised one morning at learning that some strangers have moved into the district. The new arrivals are a Mr. Gray and his young son, Danny. Mr. Gray is a typical specimen of a business man, and has brought his child up on orthodox lines. Danny is a high-spirited lad, and in the course of his play one day manages to injure himself. His father, who is greatly attached to the child, is in a frantic state of mind, and, seeing that Danny needs the most careful nursing, applies to Mary Benson for aid. Mary is all sympathy, and gives herself up wholeheartedly to nursing the injured boy. And so it comes about that Danny's illness brings about a friendship between the two families, and this attachment is still further increased when Mr. Gray is brought back desperately wounded from the stone quarries, where he is employed as manager. Mary at once volunteers to nurse the wounded man, and through her skilled and unflinching attentions Mr. Gray is snatched from the hands of death. Although Mr. Gray has not directly stated that he is a widower, he is generally believed to have lost his wife, and his evident strong feeling towards his pretty nurse is looked upon as the natural outcome of their friendship. Mary shows the greatest kindness to Danny, and on the occasion of a travelling theatrical company visiting the district she takes the child to witness a performance. Miss Benson's amazement can be imagined when Danny is recognised by one of the actresses and claimed as her son. She pours her pitiful story into Mary's sympathetic ears, and is advised by her to call at once on Mr. Gray. The actress follows Mary's advice, but Mr. Gray refuses to see his wife, for his heart is filled with hatred towards the woman who shared his life and home in former years. It appears that several years previously Mrs. Gray left her husband's roof, and this offence has never been forgiven. Danny soon comes to love his mother, but, though Miss Benson does everything in her power to effect a reconciliation between husband and wife, all her efforts remain fruitless. One day, however, Danny brings about by pure chance a meeting between his father and mother, and, kneeling down, commences to say his prayers. When he comes to the sentence, "Forgive us our trespasses as we forgive those

who have trespassed against us," Mr. Gray finds it impossible to repress the feeling that, after all, he is an utter hypocrite. Though he does not admit this to his wife, he condescends to receive her once more under his roof, and the breach between husband and wife is thus healed.

Released March 29th.

Length 1,007 feet.

"THE OPEN ROAD." (Imp.)

This is a very pretty story of life among the hills, with the sheep, the oxen, the pumpkins, and the corn playing their part in the telling. Peggy Dodge and Billy Martin, the children of prosperous farmers, are in love with each other, and both are content with their lot until the breath of the city is wafted upon Billy, in the form of his old friend, Fred Dunn, who visits him in company with his



stylish sister. The sister, Jean, takes a fancy to Billy, and asks him to come to the city, which he does, leaving his pretty little sweetheart of the farm alone. Poor Peggy goes about her work and her daily tasks with a brave heart, but each day she misses her sweetheart more and more. He used to help her drive the oxen, herd the sheep, strip the Indian corn from its bullrush-like stem, and was her daily companion in all her duties that made life happy. Every morning he was accustomed to meet her at the big gate, which he opened for her as she drove the oxen through to pasture. Every evening he would meet her, and together they would drive home and share the evening meal. But now she opens the gate by herself, wistfully and sadly. She thinks of him every hour of the day, whilst he leads his busy life in the city. Billy soon tires of this, however, and one day decides to give up the bustle of the city and return to his farm life and his sweetheart. This he does, creeping up to his old bedroom one night, and exchanging his beautifully cut frock-coat for the homely dress of the farmer. This done, he creeps down to the same gate at which he was wont to meet Peggy, and as she starts to open the gate all alone he leaps from his hiding-place, faces her, and asks for her forgiveness. The love he bore her was stronger than ever, and in a moment they were in each other's arms, and together they drove the oxen home.

Released March 23rd.

Length 983 feet.

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**"NELL'S LITTLE ONE."** (*Cines Co.*)

When Mr. Stout was chosen as the Conservative candidate for his borough, he, very naturally, became elated, a feeling that his wife heartily reciprocated, and to help his candidature she joins the committee of a charity organisation, and becomes exceedingly popular. Stout addresses his constituents and is received vociferously. After the meeting he returns home to discover a letter from a distant cousin, saying that "Nell has had a little one," and asking what Stout wishes done with the youngster. He throws the letter down and forgets about it, but Mrs. Stout discovers it, and putting the worst construction upon it, resigns her position on the committee. The story leaks out, and Mr. Stout has a stormy reception at a meeting, ending in him having to give up his candidature. After all this excitement, Mr. Stout's cousin arrives, when it is discovered that Nell's little one is merely a puppy dog.

Released March 29th.

Length 897 feet.

"BY UNSEEN HANDS." (*Cines Co.*)

At a milliner's shop in the centre of an important city a gentleman giving his name as Count Desig examines a quantity of ladies' hats and finally fixes upon one of special design that he agrees to buy with seven more of the same model, stipulating that no more have to be supplied of the same design to anyone else. While this arrangement is being made by the principals, an assistant sells the model hat to Andrew Vanni, a young fellow, who wishes it for a present for his fiancée, Inez, and leaves the shop. The assistant is reprimanded for his indiscretion, the principal deciding to say nothing about it to his customer. Andrew presents the hat to Inez, who is delighted with it, and, donning it, goes out for a walk. When she returns she is astonished to discover a quantity of valuable jewellery in the pocket of her coat. In her perplexity she goes to the inspector of police and makes her explanation. He is puzzled, and asks her to say nothing but wait developments. Inez gets overwhelmed with money and jewellery, and is in despair until, at last, Stern, the celebrated detective, is deputed to elucidate the mystery. He soon attaches a significance to the hat which Inez always has worn when valuables have been put into her pockets. He proceeds to the millinery establishment and forces the principal to tell him the story of the purchase of the hats. The thieves discover Inez's innocent complicity in their schemes, and they kidnap her and imprison her in the cellar of their secret meeting place. Vanni and the detective join in trying to trace Inez's hiding place, and another hat of the same design as those bought by the supposed Count Desig, and donned by a lady detective, who goes through similar experiences to those of Inez. Stern is on the watch, and sees a lady drop valuables into his assistant's pocket, fol-

lows the lady to a restaurant, where she disappears. He watches and finds one after another enter the telephone box, but never come out. His suspicions are aroused, and he enters the box to find, after a long search, that there is an entrance in the telephone box to another house, the door of which can only be opened by pressing a spring. Having discovered the secret he lays his plans with a force of private detectives, raids the place, placing the restaurant proprietor under arrest, and then enters through the mysterious stronghold, where the whole of the gang of men and women are captured as they are gloating over their nefarious gains. Some exciting scenes are here witnessed before the robbers are captured. Vanni discovers Inez in the cellar, rescues her, and the lovers are once more reunited, and the robber band exterminated.

Released March 29th.

Length 2,270 feet.

"A VANISHED DREAM." (*Cines Co.*)

The Count of Montrimo has a very good-looking footman, Stephen, who is quite above his position, and, one day, while out for a walk in his outdoor dress, he has the good fortune to render a service to the Countess Arseuth and her daughter, Clara. The ladies are profuse in their acknowledgments and invite Stephen to lunch, under the impression that he is in their own sphere of life. Clara and Stephen fall in love with each other, and quite a love idyll is the result. All goes well until one day Clara and her mother are guests of Stephen's employer, and they discover the imposture that has been practised upon them. Count Montrimo immediately discharges his footman, and Stephen immediately emigrates. After a number of exciting adventures he meets with his death through a mining mishap, thus expiating his foolish importance, while Clara becomes the wife of a nobleman.

Released April 2nd.

Length 722 feet.

"WINNING A WIFE" (*Celio*.)

Mary Brown is a very romantic young lady, addicted to novel reading, which fills her with a desire for a lover that has performed some heroic action. Her father favours the suit of Captain Sturk, an old friend of his, but Mary only laughs at this elderly aspirant to her hand, and tells him her idea of what a lover should do to win her favour. The captain concocts a scheme for impressing the lady by pretending to rescue her from ruffians who attacked her, but, unfortunately, he carries off Mary's elderly companion. He does not discover his mistake until he reaches Brown's house, and he is doubly chagrined when Mary walks in with the young man who had really rescued her. The captain, however, finds the companion to his liking, while Mary soon after accepts the proposal of her rescuer, and the curtain falls on a picture of happiness all round.

Released April 2nd.

Length 968 feet.

THE CLARENDON FILM CO.,

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'Phone : Central 7320.

"MAUDIE'S ADVENTURE." (Clarendon.)

Maudie has a little sister, who is very pretty and very naughty. She gets annoyed with Maudie, and attaches a label by means of a pin to her blouse. The label reads :—"My name is Maudie. Please kiss me." Maudie's subsequent adventures may be readily imagined. Wherever she goes the label attracts attention, and, attention once attracted, the instructions are instantly carried out. Maudie becomes more perplexed as the day goes on. Indeed, she thinks the world has gone mad. Finally, when a true friend turns up and decides to tell her of the label, she has become so used to these sudden attacks that no sooner does he touch her on the shoulder than she sets about him with great violence. The poor man is completely smashed up, and so is Maudie.

Length 400 feet.

Released April 6th.

"COSTER JOE : A STORY OF REAL LONDON." (Clarendon.)

This absorbing "Real Life" story commences with Coster Joe's wedding, at which he and his bride receive a rousing send-off from their fellow costers, and the secret curses of the jealous Saunders, the wholesale greengrocer. The next day finds the happy couple back at work, piling vegetables upon the little cart drawn by Joe's chief mainstay, Ned, the donkey, and, later, Joe rescues his wife from the evil embraces of Saunders, who, in return, swears to ruin him. For three years he nurses his vengeance, waiting for an opportunity, but when the shop behind Joe's pitch becomes vacant he takes it, and sets up in opposition. At the same time he secretly buys the cottage they have rented, and when their trade has fallen off, and they cannot pay their rent, takes steps to sell them up. Seeing the donkey, he offers to buy, but Nellie, Joe's little girl, is so upset that her father refuses to sell. However, later, when Nellie is

taken ill, Joe is compelled to do so, to raise money for food. The child refuses all nourishment, and continually cries for "Ned," but the cruel-hearted Saunders refuses to lend them the donkey. While in the lowest depths of despair Joe is fortunate enough to rescue a child from a trap of which the horse has bolted, and is handsomely rewarded for his bravery, and the final scene shows the triumphant return of "Ned," laden with good things, and the delight and convalescence of little Nell.

Length 745 feet.

Released April 13.

"A MODERN DICK WHITTINGTON." (Clarendon.)

Dick, as in the original story, our hero, is very youthful. In the first scene he is engaged in reading the exploits of the original Dick Whittington—he reads that the streets are paved with gold, and he makes up his mind to commence the journey to town forthwith. He starts from his little cottage home, and before he has gone very far he feels very tired, and, coming upon a motor-car with the letters "L.N." on the number-plate, he imagines that this signifies London, and climbs into an empty hamper attached to the luggage-frame. On his way to London the owner of the car is held up by thieves, who, after a time, succeed in lashing him to a tree and making off with his valuables. Their proceedings throughout are watched by young Dick from his hiding-place in the hamper, and when the car is finally left by the thieves in an empty field, he climbs out, and follows the two men to the haunt. It is a matter of moments before young Dick secures the services of a police inspector, and, accompanied by "The Force," the owner of the car is released, and the thieves are eventually secured. Young Dick's mission has proved entirely successful, so far as he and his family are concerned. The owner of the car is so grateful to the boy that he decides to start him on his career in London.

Length 655 feet.

Released April 20th.

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Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"FROM THE DEPTHS OF THE SEA." (*Neue*.)

Fitzalan is Secretary to Robert Wilson, a government contractor. He is in love with Helen, the contractor's daughter. That young lady enters her father's office one morning and is idly turning over the letters when Fitzalan endeavours to kiss her. Helen objects and the disturbance attracts the attention of Frank Woodford, chief engineer, who works in the next office. Frank intervenes, but before the incident has passed, Mr. Wilson arrives, and indignant with his secretary, dismisses him on the spot. The business of the day goes forward. Mr. Wilson has to go out, and on the steps meets his late secretary who demands his salary. The young man is instructed to go inside and wait until the return of his chief. He enters the engineer's office. After waiting a little while there, Frank is called out. Fitzalan glancing about, sees some papers in connection with an important contract on the desk. He hastily copies these, blots them, and then departs before the engineer returns. When Frank does come back he is surprised to find Fitzalan gone. Mr. Wilson returns about the same time, and suddenly his eye catches sight of the blotter, which shows distinctly that the papers have been copied. Frank blames himself for having left the secretary in the office, and promising to do his utmost to repair the damage, sets off in pursuit of Fitzalan in order to rescue the papers. He overtakes his man a little distance from the house. They grapple with each other, but Fitzalan succeeds in breaking away. Then follows a tremendous chase through a park, the secretary leaping in an astonishing way down big flights of steps. Considering himself safe, he flings off his coat and rests to gain breath on a seat. Frank has doggedly pursued the chase, arrives and makes a rush for Fitzalan. There is a brisk fight, and once more the secretary evades his pursuer. The chase is continued, Fitzalan jumping into a motor. Frank runs after the car, climbs up behind and into it. Then follows an exciting struggle in the moving car. The vehicle approaches a level crossing and we see that a boom is across the road to stop the traffic whilst a train runs across. Making a sudden effort the secretary breaks free from Frank, drops over the end of the car, springs over the barrier across the line, just in the nick of time, and is away on the other side. He climbs up an embankment and as soon as the crossing is clear, Frank dashes through after him. They reach a bridge spanning the road together. Seeing capture imminent, Fitzalan swings over the parapet and drops on to a cart-load of hay which happens to be passing. This gives him a little start, but soon Frank is again on his track. The secretary, grasping the rope which binds the hay, swings himself off the cart and cleverly comes to the ground. Then he dashes across to a windmill. The pictures which follow are both exciting and interesting. First we see the fugitive in the first gallery, then Frank and the mill-owner appear. But

by this time the secretary has ascended to the next flight, and climbing through a small window, he stands outside on a gangway, watching the mill sails as they sweep by. He determines upon a desperate venture, suddenly springs forward and catches one of the mill sails in its journey. Inside the mill, the pursuers are puzzled to know what has become of their man. Outside, Fitzalan is whirling round and round with the sails until two workmen seeing his plight, stop the mill and help him off. He thanks the men and once more makes his escape, while his bewildered hunters are looking for him up aloft. This is a novel and distinctly sensational incident. Frank learns of the escape and goes off once more. Again hunter and hunted approach each other on a bridge spanning a railway. Here we witness an astounding incident. A train is coming over the line when Fitzalan again swinging himself over the parapet attempts to drop on the carriages. As a matter of fact he drops between. Frank instantly follows and succeeds in alighting on the roof of one of the carriages. As the train draws off along the line we see Fitzalan lying between the rails, a marvellous escape. Frank, of course, is carried off on the retreating train, but as it passes through a small station he jumps from the roof of a carriage on to the platform. The secretary picking himself up from between the rails, hurries along the line, and finding a hand trolley mounts it and sets off down the line. Frank, after alighting on the platform, runs across to the engine yard, hastily explains the situation, and mounts an engine which sets off in pursuit of the hand-driven trolley. There follows an exciting chase, during which the locomotive gradually overtakes Fitzalan, who is working furiously on the trolley. Fearing capture, he suddenly abandons the trolley and plunges madly down the embankment. Running to the dock he conceals himself in a packing-case standing on the edge of the wharf. Frank comes along and is unable to find his enemy. He passes further on, and at the same time some packers come and fasten down the lid of the case. A moment or two later, two sailors quarrelling, knock the case into the water. As it floats upon the water, it is clear that the occupant is endeavouring to get free. Soon he forces off the lid, the case fills with water, and he is left struggling for life. People on the wharf witness his struggles. Seizing a telescope Frank observes that it is Fitzalan. Next we see Frank entering a boat along with some divers. He is arrayed in diving dress and we accompany him beneath the waves to the bed of the dock, where lies the body of Fitzalan. This is one of the cleverest and most realistic under-water scenes imaginable. There is all the life and movement which there would be if one were actually to see the scenes below the water. It is a strange sight to see Frank in the curious diving dress recovering from the pockets of his rival the precious papers. A rope is fastened round the body, and Frank ascends with it to the surface. There, relieved of his cumbrous dress, he hurries

back to the contractor's office, where he receives the thanks of the contractor and of his charming daughter, which are no less acceptable.

Released March 30th.

Length 1,900 feet.

"A SOLDIER'S PROMISE." (*Cosmo.*)

The story deals with the French Revolution. Marguerite, daughter of Count Savoff, returning from a secret errand, escapes from a band of Insurgents by hiding behind a tree. As she continues on her way, however, she falls in with Lieutenant Burgoyne of the Insurgent Army. He challenges her, but permits her to depart unmolested—it is a case of love at first sight. Marguerite returns to her father, who is hiding, and next day Burgoyne visits the hiding place. He pledges himself not to betray their secret. He receives orders from headquarters to arrest the Count and his family. In his room, at the barracks, he tears the note to pieces, flings it on the floor, and determines to remain true to his pledge. One of his men witnessing his gestures has his suspicions aroused, and discovering the fragments pieces them together until he can read the instruction. Guessing Burgoyne's intentions, he hastily summons his comrades, and they proceed to the Count's hiding place. The Lieutenant has been before them, and in response to his entreaties father and daughter have flown. The soldiers arrive on the scene. The Lieutenant tells them that those whom they seek have gone, and true to his promise, he refuses to betray them, submitting himself to capture in their place.

Released April 3rd.

Length 585 feet.

"ON THE ALTAR OF DEATH." (*K.B. 101 Bison.*)

An Indian maid, Silver-Cloud, arrives at the fort to sell beadwork and other Indian ornaments. She is being rather roughly handled by a sentry, when the Lieutenant intervenes. He buys some of the things, then gives the maid access to the fort in order that she may find more buyers. She approaches the troopers, but quickly leaves them and their rough jests, then knocks at the Colonel's door. She is taken in by the Colonel's wife and sells some of her goods to the ladies in the drawing-room. As she leaves the fort the Lieutenant meets her again and is apparently attracted by her. The Colonel's wife receives a letter announcing the arrival of a friend with her daughter, Mary. In the interval between the announcement and the arrival of the guests the Lieutenant has been wooing the Indian maid. Seated out on the rocks, they spell out together the old, old story. But when the American ladies arrive his fancy quickly turns to Mary. In order to entertain his guests, the Colonel has a muster of the Indians, who are invited to visit the fort. Silver-Cloud comes at the head of her tribe, together with her old mother. Whilst the white folks are endeavouring to converse with the Indians and examining them curiously, the Lieutenant leaves the house with Mary on his arm, intending to take her to see the visitors. Silver-Cloud, seeing her lover coming, runs forward to meet him and throws her arms round his neck, much to the Lieutenant's dismay and the astonishment of his fair companion. The young fellow throws off the Indian girl's caress and walks away with his new companion. Stunned by this extraordinary treatment, Silver-Cloud retreats to the gate of the fort, and there her passion breaks out, love being turned to hate by this treacherous treatment. The Indians

have returned to their camp, but dissatisfied with the Government's broken promises they declare war. Silver-Cloud in her tent hears the declaration, and her first impulse is to run and warn the white men of their danger. But suddenly she stops as she runs, for a vision rises before her of the scene in the courtyard, when the man who had wooed her cast her aside. Remembrance rouses a vengeful spirit, and she decides to leave them to their fate. Mary and her mother have returned to civilisation, and the Lieutenant receives news of her marriage. He has hardly time to swallow his disappointment when he is summoned to take charge of an ammunition waggon which is leaving for Fort Laramie. The waggon with its convoy winds through a narrow rough road between high hills. The Indians observe it, and when the train reaches a narrow gorge they pour in a deadly fire. A tremendous fight ensues in which the white men, barricaded behind their waggon, are hard set to keep the red men off. The Lieutenant scribbles a note appealing for help, slips it under the bridle of one of the horses, and sends it riderless back. Silver-Cloud watching the fight, intercepts the horse and captures the note which she destroys. But immediately she is assailed with doubts, and finally love conquers hate. She knows of a secret passage through the rocks, and scrambling through this she rushes in amongst the white men, and tells them of the way of escape. Firing a few last shots they run to the steep rock, climb it, and scramble along the passage way. Guessing that the Indians will follow, they carry with them a keg of powder with which to blow up the path when once they are safely through. Sure enough the Indians learn of their retreat and quickly follow. The whites get through, and laying a train of powder ignite it. There follows a tremendous explosion which sends the white men and Silver-Cloud crashing down the mountain side. It is a tremendous spectacle ended as we see when the smoke clears away, by the annihilation of the small force. They lie here and there on the ground. In her dying moments, Silver-Cloud, with a supreme effort, casts herself on the body of her faithless lover, and so they are wedded at the Altar of Death.

Released April 13th.

Length 2,020 feet.



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"A BROKEN LIFE." (*Cricks and Martin.*)

Vera Stewart's one ambition in life is to be rich, and having been brought up in the lap of luxury, finds her love for Jim Harvey soon dies when she learns that the novel he had built his hopes upon has been rejected. Upon receiving a very curt letter to this effect from Vera, Jim hastens to interview her, only to be received very coolly and to have his engagement ring given back. In his despondency he gambles and drinks his little savings away, until he is penniless, and, sinking lower and lower, he becomes a burglar. In this life he certainly meets with success until he becomes a gentleman cracksman with an entry into the best society. In the meantime, Vera has become the wife of Sir John Moss, but, in spite of their wealth, they are not happy. At a county ball Harvey unexpectedly meets Vera, and the old love again asserts itself, and he is invited to visit her. Keeping the appointment, he is well received by Vera, and during the pleasant interview discovers the whereabouts of Sir John's safe, and determines to remove some of the contents. The old acquaintance renewed does

disappear as suddenly as they came, and, instead, a beautiful fairy stands beside him. He explains his position, whereupon the good fairy gives him a magic bottle which produces anything he asks for. Returning home, Pat explains his gift and soon produces a handsome meal and a bag of gold. The landlord again calls for his rent and is surprised at his tenant's willingness to pay more than he asks, but Pat foolishly tells him the secret, which is not believed until a bottle of whiskey is produced before his eyes. The landlord now offers to purchase the bottle for a big sum, which Pat accepts, but upon the landlord taking possession of the prize, the notes crumble away and the fairy spread vanishes. The bottle is taken home by the new owner and still possesses the charm of producing anything that is asked for. Pat, regretting his foolishness, goes again to the fairy for another bottle, which she gives him on condition that he returns the first, but on taking it home, Pat finds that it contains an evil spirit that thrashes the whole family. He decides to change the evil bottle, and at night steals into the landlord's house and effects the exchange. He keeps his promise, and returns the bottle,



not improve matters in Vera's domestic affairs, and, unable to sleep one night, she goes downstairs to fetch a novel, when she hears a noise in the dining-room. She listens, makes certain that her suspicions are well founded, and, armed with a revolver, cautiously opens the door. To her horror she discovers a masked man trying to force the safe, but her entry disturbs him and he turns round, only to be shot by Vera. The report brings Sir John to the room, and, upon the mask being removed, they are both dumb-founded to see the face of Jim Harvey, whose broken life Vera had ended.

Released March 27th.

Length 1,100 feet.

"THE FAIRY BOTTLE." (*Cricks and Martin.*)

Pat Murphy has a very stormy interview with his landlord owing to his rent being unpaid, and his wife and child cry owing to the apparent hopeless condition. This sight drives him from the house, and he goes to the Fairy Glen for peace and quietness. While pondering over his sad plight Pat is surprised to see several little Brownies crawl from a hole near by and dance round him. He cannot resist the temptation, and soon joins in the fun, but they



which the fairy changes into a live pig. The Irishman goes away content, while the landlord and his guest get a thrashing from the evil spirit, prior to its disappearing into space.

Released March 29th.

Length 810 feet.

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"A DON JUAN PUNISHED." (Eclair.)

Handsome Jim is the Don Juan of the little village, having love affairs with all and sundry of the pretty girls in the neighbourhood. Louisa, of the inn, falls a victim to his fascination, and plainly intimates her desire to be wooed by him, but Jim, who is getting somewhat embarrassed by the number of heart "affairs" he has on hand, turns a deaf ear to her blandishments. He is already paying court to Lena, a rich farmer's daughter, and has promised to marry pretty Susie; nevertheless, when one day at the village inn he meets Estella, a handsome gipsy, he straightway loses his heart to her. It is the real thing this time, for Estella, who is well aware of Jim's propensity for making love to one and all, only mocks and tantalises him when he ventures to express his love for her. Later, however, she plans with her brother to give this gay Lothario a lesson—a good shot from a loaded gun, not to injure him seriously, will suffice to show him the error of his ways. She makes an appointment with the delighted Jim, and gaily he sallies forth to the rendezvous. He has hardly exchanged greetings with Estella when her brother leaps out from behind some bushes and fires at him. He is not greatly injured, but he is horribly frightened, and instantly takes to his heels. In his distress he calls upon Lena, but her father has scant sympathy with him, and ungraciously bids him begone. Susie, too, is indifferent to his pain, and seems to think his punishment well merited, and so he falls back upon the faithful Louisa, who takes pity on him, and eventually marries him. Thereupon he settles down into a model husband. A pretty little comedy, comprising some exquisitely coloured views of the delightful scenery around Lake Lugano.

Released April 13th.

Length 630 feet.

"WILLY—DIPLOMATIST." (Eclair.)

The Minister is engaged in dictating to his secretary his next great speech, when a terrible din causes him to desist, and hurry into the next room. Here he finds his young hopeful Willy delightedly beating a drum and blowing a trumpet as hard as he can! His father quickly seizes the offending toys, and hurls them out through the window, much to Willy's distress and annoyance. The Minister is at this time arranging a treaty with Ambassador of Transcaucasia, who has just arrived in Paris. Much depends on the successful termination of these diplomatic negotiations, and the Minister looks upon the signing of the treaty as the crowning-point of his political career. To mark the importance of the event, the Government have decided to bestow the Order of "The Grand Eclair" on the Ambassador, and the Minister is deputed to present him with the chain and insignia of the Order. That naughty boy Willy, in order to revenge himself on his father for confiscating his toys, buys a box similar, outwardly, to the one bearing the badge and chain, and substitutes this for the other. The Ambassador arrives in State at the Minister's house, and the two have a friendly conference. Before the all-important business of signing the treaty is gone through, the Minister intimates to the Ambassador the honour his Government wishes to bestow on his Excellency, and hands the Ambassador the box, containing, as he imagines, the insignia of the Order. The smiling recipient opens it, and, lo! there appears the grotesque figure of a "Jack-in-

the-Box"! In vain does the astonished and discomfited Minister try to apologise and explain—the Ambassador's outraged feelings will not be soothed. He regards it as a deliberate insult to himself and the State he represents, and, throwing the treaty to the ground, he hurriedly departs. Willy, who has been a hidden witness of this little scene, enjoys it hugely, until he sees his father's grief and despair. He suddenly realises the enormity of his offence, and, full of contrition, surreptitiously takes the treaty, and wends his way to the Ambassador's house. After some difficulty, Willy has an audience of his Excellency, and at first that august personage refuses to listen to him. At the sight of Willy's distress he eventually relents, and not only signs the treaty, but accompanies the boy to the Minister's house. Thereupon he is duly presented with the Order of "The Grand Eclair," and Willy is regarded as a most promising young diplomat.

Released April 13th.

Length 760 feet.

"AN EXCURSION TO THE PYRAMIDS." (Eclair.)

The East never seems to lose its glamour and fascination for the Westerner, and in these exquisitely tinted pictures is embodied all the strange charm and mystery characteristic of the land of the Pharaohs. The series comprise the departure of the caravans from Cairo for the Pyramids, the travellers mounting their camels, and their journey across the desert; also, the arrival at the Pyramids, and a fine view of these wonderful monuments to the glories of a past age, the Sphinx, that enigma in stone; the return to Cairo by the side of the Nile; an oasis in the desert; and, in conclusion, a beautiful picture of the sunset on the sandy plains.

Released April 13th.

Length 320 feet.

"EYÜB" AND "THE SWEET WATERS OF EUROPE." (Eclair.)

The land of the Turk has loomed largely in the public eye of late, and this series will be found to be a specially interesting one. Eyüb, a beautiful picturesque suburb, is situated beyond the walls of Stamboul, at the extremity of the Golden Horn. As will be seen from the various views included in the film, it is surrounded by gardens and Turkish cemeteries, thickly planted with the sombre cypress tree. The Mosque is an elegant building of white marble, with an imposing dome and two graceful minarets. Adjacent to the valley of Eyüb is the place known as the "Sweet Waters of Europe," formerly a favourite spring residence of the Sultans, and still much frequented by Turkish society.

Released April 17th.

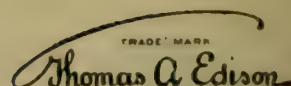
Length 410 feet.

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"INTERRUPTED WEDDING BELLS." (Edison.)

Cast:

Miss Brown	Bliss Milford
Her Father	Robert Brower
Her Mother	Beatrice Mable
Her Sister	Mrs. C. J. Williams
Mr. Smith	William Wadsworth
His Chum	Edward Boulden
Jones, the Head Barber.....	Edward O'Connor
A Barber	John Sturgeon
Mrs. Jones	Alice Washburn
The Minister	Julian Reed

John Smith, an inveterate smoker, gives Miss Brown his word of honour he will never smoke again. On this



condition only will she accept him as her future husband. In spite of his longing for tobacco, Smith carries out his resolution, much to the amusement of his pals, who decide to play a little joke on him. On the day of his wedding they send him a cigar containing an explosive representing it to be a "No-to-bac," and that by smoking it he will lose the taste for tobacco for ever. Smith, still hankering for tobacco, and more anxious to lose the taste, lights the "No-to-bac," which promptly explodes, singeing his moustache and eyebrows. His face is now a comical sight to behold, and it is on the eve of his wedding. He loses considerable time, being obliged to go to the barber's to have his physiognomy put in shape again. Mr. Jones, who closely resembles Mr. Smith, is passing the house where the non-appearance of the bridegroom has created much excitement among the family, who have gathered to witness the marriage. They seize Jones, believing him to be Smith, rush him into the house and proceed with the ceremony. Jones madly protests, and finally manages to telephone his wife to come to his aid. Smith then appears with a clean shave, and is not recognised, and matters become more complicated. At this point Jones' wife puts in an appearance, and a most laughable scene follows, as they try to determine "who's who." After much hubbub,

matters are straightened out to the satisfaction of all concerned. Mrs. Jones departs with her husband, while the belated Smith and his tear-stained Miss Brown take their positions under the wedding bell as the marriage ceremony is about to begin.

Released April 2nd.

Length 1,000 feet.

"THE RUNNING AWAY OF DORIS." (Edison.)

Cast:

The Rev. Robert	George Lessey
His Sisters	{ Mrs. Wm. Bechtel
	{ Elizabeth Miller
The Housekeeper	Mae Wells
Doris	Mabel Trunnelle
The Nurse	Mrs. C. J. Williams

Doris is a little chorus girl who marries a young clergyman in a suburban town, and when she comes to his house she finds that it is run, as it has been before the wedding, by his two sisters, who order the meals and direct the household affairs in general. She tries to take a hand in the matter, but is skilfully overruled, and an appeal to her husband produces only a laughing admonition not to worry. After the arrival of the baby, matters still continue to be beyond control, even the clothing and welfare of the child being settled without her consent. Running from the house after one of these encounters with one of the sisters, she meets her old chorus girl friends, goes to the theatre with them, visits behind the scenes, and forgets all about the



time, and returns to the house late, and after the baby has been put to sleep. Of course, the sisters refuse to allow her to see the child, and she stormily appeals to her husband. He is still unaware of the true state of affairs, and when she finds that he will not help her, she takes the baby secretly from the cradle, and steals from the house to rejoin her friends of the stage. Then the clergyman does wake up, sends his sisters to another place of abode, and brings back his little wife to be mistress of her own house.

Released April 2nd.

Length 1,000 feet.

"THE RED MAN'S BURDEN." (Edison.)

Cast:

The Owner of the Ranch Charles Sutton
 His Daughter Jessie McAllister
 Her Friend Richard Neill
 The Overseer James Gordon
 The Red Man Benjamin Wilson
 The Squaw Laura Sawyer

This is an Indian story of to-day, and the Indian is just entering that charmed circle called "civilisation," but he finds that with civilisation come laws which he does not and never will understand. Big Bear and Silver Fawn have



been made man and wife by the good priest of the mission, and their dwelling-place becomes a dilapidated old house that modern civilisation has neglected to tear down. The land has been used by their forefathers from time unknown, so these two live, love, and sleep their days away, contented to dip no further into the mysteries of civilisation than to abide in a wooden house. One day some men come in a big motor car and say: "Get out of here. We do not want you around." They hand Big Bear a typewritten letter. "The law says this property is mine." "The law—who is he? I no know him. My forefathers say this land mine." But the law—so Big Bear and little Silver Fawn mount their horses and turn their backs on civilisation, and the old shack is burnt down. Civilisation has taken their home and farm away from them, but they still have the wild game to kill as in days of old. But the same man, John Randall, comes along with the authority of the law at his back, and says: "You cannot hunt here," and takes his gun away from him. And hate is in the heart of Big Bear, and Silver Fawn trembles at his black looks, but the fire that burns and destroys sometimes deals out retribution as well, for the blazing sparks from the burning house set the pine-needles aflame, and soon the forest is ablaze. And so it happens that John Randall catches his foot in a bear trap chained to a huge tree and set by his own men. Thus he is held a chained prisoner while the flames from the forest creep closer and closer to him. His cries for help reach the ears of Silver Fawn, who comes to him and sees her enemy begging for help, but she is too weak to open the trap, so back she goes through flames and smoke, breathing in the death-laden air and suffocating smoke till she reaches the side of Big Bear whose heart is softened by her earnest pleading. He saves his oppressor, and brings him safely

home, but poor little Silver Fawn has gone into a happier hunting ground beyond the laws of a cruel civilisation. The red man keeps silent watch over her dead body by the slowly dying camp fire.

Released April 5th.

Length 1,000 feet.

"THE NEW DAY'S DAWN." (Edison.)

Cast:

Robert Wynne Bigelow Cooper
 Mabel, his Wife Miriam Nesbitt
 The Butler Richard Ridgely
 The Maid Mrs. C. J. Williams
 Their Child, Dora Edna Hammel
 The Doctor Robert Brower

Mr. and Mrs. Wynne are drifting apart. After ten years of wedlock, during which time their common interests have gradually grown less and less, we find them at the opening of the picture, living in a great mansion together, but almost entirely on separate lines. Their good breeding alone makes them dine together and keep up a semblance of love before the servants. Dorothy, their little daughter, is the only remaining bond of affection between them. They are both passionately fond of her, and each goes to her pretty boudoir morning and night to see her, though at different times. Through the carelessness of her governess, Dorothy is badly injured in a runaway accident, and is carried home unconscious. As usual, Mrs. Wynne is at some afternoon reception, and Mr. Wynne is busy about his own affairs. Upon their return each is informed by the servants of Dorothy's injury, and each hastens to her room. The family doctor, whom the servants have called, and who has long known of the strained relation-



ship of the Wynnes, refuses to allow either of them to enter the sick child's chamber, as her condition is critical, and requires perfect quiet. Wynne tries to comfort his grief-stricken wife while battling with his own sorrow, but she repulses him in her anguish. Instead of fighting the battle together, she goes to her boudoir while he seeks the quiet of the library. For hours the child lingers between life and death, no word coming from the sick room, which the doctor and nurse dare not leave for an instant. Unable to bear the strain any longer, the parents decide to wait in the hall just outside their child's door, and meet there. The thought of Dorothy overcomes the mother, and she sinks down by the door. Wynne gently lifts her up, and for the first time for years each is glad of the other's presence.

Throughout the long weary night they sit on the stairs by the child's room, Mrs. Wynne finally dropping to sleep on her husband's arm. With the new day's dawn the crisis is passed, and the doctor breaks the news to the pair whose love has been rekindled by the suffering of their child.

Released April 5th.

Length 1,000 feet.

"THE POWER OF SLEEP." (Edison.)

Cast:

Lazy Bill	Frank A. Lyon
His Wife	Alice Washburn
Their Daughter	Elsie McLeod
Simple Simon	Edward Boulden
The Constable	Arthur Housman
The Bully	Robert Milash
The Judge	Percy Plunkett
A Guard	Edward O'Connor

Bill is a big lazy lout. He sits at home all day smoking and reading, while his wife does all the work. Bill never lifts a finger to help her, and besides, he persecutes his daughter by driving her suitor from the house. One afternoon Bill falls asleep and dreams he is arrested on some trumped up charge. Following his arrest he is brought to trial and sentenced to thirty days' hard labour. He is chained like a criminal and dragged off to prison with a



number of other convicts, whose services are offered to the public for hire by the day. His wife has sweet revenge by hiring him for thirty days. She takes him home, accompanied by an armed guard, makes him saw wood, carry the coal, wait on the table, and wash the dishes. Bill suddenly discovers that he is possessed of abnormal strength and becomes defiant and rebellious, refusing to do any more work. The attempt of his guard to compel him to work turns out rather disastrously. He snaps his shackles, smashes dishes and furniture, throws the armed guard out of the window, and runs amuck in the village street like a raving maniac, tears the village bully limb from limb, and commits other depredations, and it takes the combined force of the village constables to conquer him and drag him back to prison. There he is securely locked up in a padded cell, but steel bars cannot deprive him of his liberty. He twists them apart like a gladiator, and boldly walks to his freedom, only to be discovered by the hounding police, and as a last resort he jumps out of the third storey window and lands with a thud that starts him so that he suddenly awakens to find himself at home in his chair in the kitchen. As he looks about him he sees his wife trying to lift the wash boiler off the stove, and to her great amazement he rises to give her a hand and indicates his willingness to work. She is wondering yet what made her lazy husband change so suddenly.

Released April 5th.

Length 1,000 feet.

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A Message From Beyond.

"A WARNING FROM BEYOND." (Elite.)

Albert Roemer, on the death of a rich relative, comes into an unexpected fortune, which he lets rapidly slip through his fingers in extravagant and riotous living. When almost at the end of his resources, and after applying unsuccessfully for further loans from a money-lender, his "fair-weather" friends desert him, and he gradually begins to give way to drink, sinking lower and lower in the social scale. All his money being squandered, it becomes necessary for him to earn his own living. For a time, by putting

state of degradation. The old craving grows upon him, till ultimately he loses his employment, and, unable to any longer support his child, he abandons it outside the nearest foundling home. A foster mother is found for the helpless baby, while the father sinks ever quicker to the lowest depths, tormented from time to time by the agony of remorse. The vision of his dead wife appears to him at every downward step, silently reproaching him for his broken vows and ruined life. Standing by the empty cradle, she demands of him her child, and the knowledge of his duties as a father are re-awakened within the conscience-



his hand to honest work, a new life is opened for him, and aided by the good influence of the woman he has married, he casts his fatal craving behind him. When, however, a little later, his wife dies, leaving him with the care of their only child, his old enemy begins again to beset him. As he is on the brink of giving way to temptation, the vision of his dead wife appears, and with warning gestures endeavours to turn him from the course he is about to take. This "warning from beyond" is ignored by the lonely man, and he begins gradually to sink back into his former

stricken man. Spurred on by remorse, he determines to regain possession of his child. He is successful in carrying out his purpose, but in trying to escape through the snow, he loses his way. Night overtaking him in the snow-covered wilderness, he tries to protect his sleeping child by wrapping him in his own coat. Thus, in the bitter frost, the wretched man perishes from exposure and cold, while the child, protected from death by its father's sacrifice, sleeps peacefully until rescue arrives at dawn.

Released April 10th.

Length 2,460 feet.

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

Phone: City 2129.



"JIMMY." (Essanay.)

Cast:

Jimmy	Thomas Shirley
His Mother	Helen Dunbar
Janitor	Frank Dayton
John Strong, Jimmy's employer.....	Harry Cashman
His pal	Bryant Washburn
Detective	Wm. Walters
Policeman	Fred Wulf
Bank messenger	Whitney Raymond

Jimmy, a modern boy, delights in the reading of dime novels. His employer, John Strong, a crabbed old gentleman, rings incessantly for him. Aware of the fact that Jimmy is otherwise occupied, he rushes into the outside office, and takes him gently but firmly by the ear, and explains to Jimmy that he has just received a note from Long and Company, stating that his order for \$20,000 in Government bonds will be delivered that afternoon at four o'clock. Strong then tells Jimmy he is going to the golf club, and that he is to sign for them. Jimmy's employer leaves, and forgets the note from Long and Company, which he carelessly left on his desk. The bonds are delivered, and Jimmy signs for them. He goes to the safe, and accidentally locks it. Not being able to open it, he places the bonds in the waste paper basket, and covers them with some scrap paper. The janitor finds the note written by Long and Company, and takes it to his pal. Jimmy sees him on the street, and decides to follow him. The janitor unconsciously drops the note, which Jimmy picks up. His further attention to the case is forgotten, however, when he encounters another boy about the same age, and they fight desperately in the mud. Returning to his home, his mother puts him to bed. The next morning, when he arrives at the office, two detectives and his employer meet him. The safe had been blown open during the night. Jimmy explains how and where he found the note the night previous. The janitor is sent for, and recognised as an ex-convict. The bonds are taken from the waste-paper basket by Jimmy, who tells his employer that he had accidentally locked the safe. His employer takes him over his knee, and gives him a good sound spanking. Seeing the remains of mud on Jimmy's coat, Strong asks the reason for it, and Jimmy tells him. Strong, now realising how much money Jimmy has saved him, presents him with a new bill, and tells him to buy a new suit.

Released March 27th.

Length 993 feet.

"BRONCHO BILLY AND THE OUTLAW'S MOTHER." (Essanay.)

Jim Dawson, a desperate Western outlaw, is seen sleeping by the roadside. His horse is startled by the approach of a stage coach, which awakens him. Mounting, he waits in the ambush, and holds up the driver and occupants. In the meantime his mother is seen leaving her home to visit her son in the far West. The sheriff, having been informed of the hold-up, makes a record-breaking ride to the scene of the robbery, and traces the bandit to the woods. A revolver battle takes place, and the sheriff is killed. Placing the body on his horse, Dawson takes him to the road. Writing a note, which reads, "Send his deputy, Broncho Billy, after me; that's the man I want," and, pinning it to the saddle, he gives the horse a slash with the whip, and starts him on a gallop to the town. Broncho Billy finds the horse with the note attached. With a reward notice in his pocket offering \$5,000 for the capture of the outlaw, dead or alive, Broncho takes up the hunt. Seeing Broncho entering the woods, Dawson, fires at him, and misses. Broncho, having a better eye, hits his mark. The outlaw, wounded, finally reaches the road, where, with much difficulty, he mounts his horse and gallops to his home. Entering the house, he falls on the bed. Dawson's mother arrives, and,

finding her son in a most serious condition, prepares to nurse him back to health. During her absence from the room Broncho enters, and covers the outlaw with a revolver. Seeing his condition, he puts up his gun and speaks to Dawson. The outlaw tells him that his mother is there, that she does not know the kind of life he has been leading, and that it will please him if she is not informed. A moment later Jim Dawson dies in his mother's arms. Broncho takes some money from his pocket, and placing it on the table in Dawson's room unobserved, quietly leaves the house.

Released March 23rd.

Length 995 feet.

"THE HEIRESS." (Essanay.)

Jimmy, the impecunious, arrives at the club, where his fellow members are engaged in a game of cards. He helps himself to a cigarette, and borrows a five-spot from one of the boys in the same breath. Baxter, a fellow club member, receives a message from the family doctor, stating that he had better return to his home immediately. Arriving at home, he sends a message to the boys at the club, telling them that the heiress has arrived, and that some of the nice marriageable fellows had better come up and meet her. Enthused with the spirit of being "near uncle's," they buy everything from a rattle to a rocking-horse, and, with a cargo under their arms, swarm in upon the new father. In their excitement they leave the message on the table at the club. Jimmy picks it up, and, returning to his home, dresses for the unusual occasion of meeting an "heiress." Out of funds, he returns to the club, where he makes a small touch. Returning to his home again, Jimmy takes all of his earthly belongings, and proceeds to a pawn-shop with them. He then calls at Baxter's home, and, mistaking the maid for the heiress, invites her out to dine. With his roll of hard-earned money he buys the best of everything for her, from soup to wine. Mason, one of the club members, sees Jimmy and the girl, and tells Baxter about it. They all go to the restaurant, where Jimmy introduces the girl to his friends as his fiancée. Baxter invites them all to his home. The second maid brings in the baby, and the proud father introduces the baby to Jimmy as the heiress, and explains that the young lady Jimmy has been dining with is his maid. Realising his terrible mistake, Jimmy dashes madly from the house, leaving behind a heart-broken, imaginary heiress and a hilarious congregation of club colleagues.

Released March 23rd.

Length 995 feet.

"ALKALI IKE IN JAYVILLE." (Essanay.)

Mr. Dicks, a prominent widower of Jayville, is in love with the Widow Towle. Mr. Dicks' son, Rube, is in love with the Widow's daughter Phoebe. "Alkali" Ike, a brother of Mr. Dicks, is smitten with the Widow. Under pretext of being sick, Alkali sends his brother to the village for a doctor. In the meantime, Alkali's love for the Widow ripens and he tells her. She, a fickle member of the feminine sex, accepts him. The doctor arrives with Mr. Dicks. They find the Widow fanning Alkali, who when hearing them approach throws himself on the couch and pretends to be suffering from a severe attack of indigestion. Mr. Dicks realises that Alkali loves the Widow. The doctor suggests that the two brothers play checkers for the hand of the Widow. While they are thus engaged, the doctor makes rapid progress for the hand of the Widow himself. She accepts him. In the meantime, the Widow's daughter falls in love with Rube Dicks and marries him. The doctor then marries the Widow. The two newly married couples return to the house, where the two men are engaged in playing checkers for the hand of the Widow. The doctor announces the marriage. "Alkali" Ike and his brother are overwhelmed, and being expert checker players decide it is their cue to "move."

Released March 27th.

Length 992 feet.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

'Phone: Gerrard 5966 (Four Lines).



"THE CONVICT'S SECRET." (Gaumont.)

This remarkable film exemplifies the ease with which an innocent man may be enmeshed in the tangle of circumstantial evidence, and be accused of a crime from the scene of which he may have been far away at the time. Jean Mareuil, who ten years previously had been sentenced to ten years' imprisonment for shooting a ruffian in a street brawl, is discharged in due course with certificates of exemplary character. His real name is Jean Marcieus, but he assumed the other because he belonged to an old and honourable family, and up to the time of his discharge he had kept his identity. He now goes to Paris to his mother's house, and learns that she is dead, and that his sister Lena is married. Desirous of seeing a face whose memory is dear to him, he decides to go to his sister's in secret.

Mareuil returns at two o'clock he finds the hotel door open. He subsequently discovers that the night watchman has been murdered, and that the safe has been burst open. His first impulse is to raise an alarm, but he suddenly remembers that he is an ex-convict, and that he cannot prove an alibi without exposing his sister to the scandal which he has striven to avoid. He decides, therefore, to run away, and in his haste he leaves his overcoat behind. His immediate destination is Bordeaux, where he hopes to get on board a boat that will take him to safety. The next day the newspapers are all occupied with the crime committed at the Hotel Austerlitz. A man without an overcoat who was clearly agitated is easily identified by the porter at the station shortly after two o'clock, and by the ticket collector on the Bordeaux express. Everything, in fact, indicates that the man who



He accordingly engages a room at the Hotel Austerlitz, near the Orleans Station, and telephones to his sister, telling her who he is. Madame de Chambourny asks her brother to come round at midnight, though she cannot understand why he should make such a mystery of it. When he arrives, however, and tells her the story of his ten years' bitter suffering, she perceives his reason for not wishing to resume his own name, and why he insists that, as Jean Marcieus he is dead to the world. The meeting between brother and sister is one of deepest affection. Now, at the time that Madame de Chambourny is talking with her brother, strange things are happening in the room of the hotel which has been engaged by the latter. A man stealing along the corridor observes that the door of No. 13 is open. He is accompanied by a woman. Both of them enter the empty room, and it is observed that the man's hands are blood-stained, and that he carries a short, ugly knife. In trying to get rid of these sinister suggestions of crime he leaves obvious traces, the knife being thrust under the mattress of the bed. When Jean

called himself Jean Mareuil is the man who committed the murder. Moreover, he is an ex-convict, and the hotel proprietors are already offering a large reward for information leading to his capture. Inspector Feriand traces the fugitive to Bordeaux, and, through the information of a seaman, overtakes Mareuil in a motor boat as he makes his escape on a trawler. The case seems to be a foregone conclusion, for the accused man refuses to give any explanation of what he was doing between midnight and two o'clock on the night of the crime. Two things puzzle the examining magistrate. The first is that prisoner's finger-prints do not correspond with those found on the washing basin in the hotel, the second is the railway ticket found in the overcoat, and which was issued just before midnight, thus suggesting that Mareuil did go out. Madame de Chambourny, however, sees the account of the case in a newspaper, and comes forward of her own accord to say that Jean Mareuil is her brother Jean Marcieus, and that he was with her between twelve and two o'clock on the night mentioned. A chauffeur now comes forward to say that he

drove Mareuil to the hotel shortly before two o'clock, and this fresh evidence clears Marcieus of the crime. He now decides to assist Inspector Feriand in getting on the right track, and reference to the hotel register shows that a certain Mr. Vicard and his wife were the only visitors who came to the hotel the same day that Marcieus arrived. These people are traced to a garage at Biarritz, to which place the detective and his wife, accompanied by Marcieus, pay a visit. The knife found in No. 13 plays an important part in enabling them to get something definite to work upon. The detective's wife plays upon Mrs. Vicard's jealousy by flirting with her husband, and a dramatic exposure takes place when Mrs. Vicard threatens to denounce her husband, their conversation being overheard. An exciting motor race then takes place, which ends in a sensational manner, the criminal's car leaping over the edge of a high cliff, carrying him to destruction.

Released March 30th.

Length 2,530 feet.

"THE PROFESSOR'S DISCOVERY." (Gaumont.)

Mr. Spencer, a professor who has retired for the purpose of conducting researches on paralysis, has been at work for years trying to discover a serum that will cure the malady. With the aid of his assistants, Fred and Pierre, two young men who have displayed great interest in the work, the professor has gradually accumulated facts from numerous experiments which bring him nearer to his goal. In the meantime, a tender friendship has developed between his daughter Jacqueline and Fred, an intimacy which does not please Pierre very much. One day the professor suddenly stumbles on the final step in his investigations, and the excitement of feeling that he is on the verge of greater discoveries increased by the successful treatment of a patient, weakens his mind for the time being. Pierre, with the object of causing mischief between his colleague and Jacqueline, now suggests to Fred that Mr. Spencer should be sent to an asylum, and that the formula would be more useful in their own hands. Persuaded that their master's condition is more serious than it really is, Fred consents, and subsequently the necessary medical certificates are signed on their testimony, and the professor is removed. Some nights later Fred steals down to the laboratory to make a copy of the entries in the professor's notebook. By a strange coincidence Jacqueline herself goes down to the laboratory shortly afterwards, and in the dim light she perceives her lover in the act of writing. She is about to make her presence known, when Fred, leaning on the table edge, suddenly slips forward, and his elbow crashes amongst the various bottles and flasks. In the breakage his arm is severely gashed, and something happens which renders it quite rigid. Jacqueline hastens to his assistance and locks the precious formula away. Later, Mr. Spencer recovers his mental balance, and Jacqueline asks him to attempt the cure of the paralysis which has struck Fred. The discovery that his papers have been tampered with do very little to quiet his mind, but finally he decides to go. Just as he is about to inject the serum into his assistant's arm he looks at one of the divisional physicians present and recognises the face of one of the asylum doctors. The recollections bring back with a rush all that he has been through, and this time his delicately balanced brain gives way completely under the shock, and it is with difficulty that he is restrained from violence and taken away.

Released March 27th.

Length 980 feet.

"A WIDOW'S WILES." (Gaumont.)

Mrs. Harrap is a widow. Her first married life was happy and left her comfortable, but when a woman has only two servants to control and is of such active disposition that she can detect the minutest speck of dust that alights on an article of furniture, it is perhaps better that she should marry again in order to have something to occupy herself with. Now it happens that Mrs. Harrap after her morning walk, during which she had been accosted by a tramp whom she disdainfully ignored, reads

in an early paper that the millionaire, Mr. William Baggs, intends disguising himself as a beggar, and will marry the girl who shows him most kindness. The journal goes on to say that the millionaire's brother was seen recently, and as both have the same features it gives a description for the benefit of the fair sex. The description somehow reminds the widow of the tramp she passed half-an-hour previously, and feverishly she hurries out in search of the millionaire. She discovers the tramp perched on a garden wall munching at a prehistoric loaf. Somewhat pale face, thick hair, frank countenance, tranquil gaze and beard—thus Mrs. Harrap reads from the paper, and the tramp's appearance coincides. Underneath the strangely assorted garments which decorate this quaint figure, the widow perceives the wealthy personality of William Baggs. She approaches him politely and gives him half-a-crown. Before Rip Van Winkle can recover from his astonishment she calls a cab from somewhere and invites him to lunch, taking him to her house. The maid takes him to a well-fitted bathroom, and he wanders on "as in a dream," whilst the widow telephones for a masseur. Evidently Mrs. Harrap intends doing things in style, and the tramp's bath promises to be an elaborate affair. Left to himself in the bathroom the beggar shows his acquaintance with soap by mistaking it for cheese, washing it down with eau-de-cologne. When the masseur, a burly nigger, arrives, our friend deems it prudent to retreat, but is prevailed upon to stay for lunch. We will not comment on the tramp's knowledge of table etiquette, for the repast is interrupted by the visit of an old gentleman friend of Mrs. Harrap, and she has to hide her guest in a sideboard cupboard. The visitor discovers the beggar, however, and when he realises the true state of affairs, he draws a newspaper from his pocket and shows a contradiction sent in by the millionaire himself which denies the statements made by the contemporary, and says that he is already married. The ejection of the supposed millionaire is quickly accomplished, but the appearance of the burly black masseur is too much for Mrs. Harrap's friend, and he takes his departure in disgust, leaving the dusky attendant arguing about his fee.

Released March 30th.

Length 1,040 feet.



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THE GENERAL FILM AGENCY, LTD.

58, DEAN STREET. SHAFTESBURY AVENUE, W.

'Phone Gerrard 94.

"THE LAST RAY OF SUNSHINE." (General.)

Springtime! The air in the garden is heavy with the scent of the flowers. A young girl is seated at a piano, the feeble tones of which reach our ears. In this garden in the midst of the flowers there is born a new love, for Virginia listens with delight to Robert's passionate declaration of love. Unseen, hidden by the darkness, there is an agonised listener. It is Aurelie, who herself in love with Robert, witnesses the love scene, which spells death to all her hopes. Yet in spite of her suffering she is resigned. "I quite understand, Robert," she sobs, "I must be the sufferer." Mr. Grevy, Virginia's father, so long a widower, has readily resigned himself to the new circumstances. A second mar-

riage has linked his life with that of a vile woman, and he dares to introduce his daughter to her. Why? Mr. Villier, the banker, has advanced him a large sum, and he mentions this fact to his wife. "Then all we have to do is to try and get the banker to marry Virginia," is her reply. It is a disagreeable plan, but what matter? We next see the evening party, at which Virginia is to be introduced to the banker. The dove is being pushed into the claws of the hawk. The pure soul of the girl rebels against the infamous bargain. The same evening Virginia, who sees her father caught in the act of cheating at cards, realises the full meaning of a life under her father's roof. She prefers to starve rather than eat the bread that tastes of shame, and quietly leaves the house. Virginia's sudden departure had deeply hurt Robert's feelings. A letter sent him by Mr. Grevy, written apparently in Virginia's name and putting an end to all idea of marriage, was a staggering blow to Robert. Thinking himself jilted by Virginia, he turns to his old forgotten love—poor Aurelie. This unfortunate girl was

not destined long to enjoy love, happiness and life. Soon after her marriage she is stricken by a mortal illness. It is autumn! The dead leaves are falling, and to Aurelie it seems an image of her own life fast drawing to a close. White as the snow which she will never see again, she is at this moment awaiting her husband's return from the doctor's house. In the meantime, Virginia, who is now in want, goes out in search of work. In the street she meets Robert just coming out of the doctor's house—Robert—the man she has always loved and never forgotten. Virginia follows him—she sees him enter his house, where death is already showing itself. Prompted by love and compassion, she steps over the threshold of the dying woman's room. Aurelie notices her weeping friend, kneeling at her feet,



riage has linked his life with that of a vile woman, and he dares to introduce his daughter to her. Why? Mr. Villier, the banker, has advanced him a large sum, and he mentions this fact to his wife. "Then all we have to do is to try and get the banker to marry Virginia," is her reply. It is a disagreeable plan, but what matter? We next see the evening party, at which Virginia is to be introduced to the banker. The dove is being pushed into the claws of the hawk. The pure soul of the girl rebels against the infamous bargain. The same evening Virginia, who sees her father caught in the act of cheating at cards, realises the full meaning of a life under her father's roof. She prefers to starve rather than eat the bread that tastes of shame, and quietly leaves the house. Virginia's sudden departure had deeply hurt Robert's feelings. A letter sent him by Mr. Grevy, written apparently in Virginia's name and putting an end to all idea of marriage, was a staggering blow to Robert. Thinking himself jilted by Virginia, he turns to his old forgotten love—poor Aurelie. This unfortunate girl was

and her breaking eyes are lit up by a lost ray, for again she understands, and she, brave soul, is prepared for the last sacrifice. Poor broken being! Poor little martyr! Joining her husband's hand and Virginia's, she murmurs with her dying breath, "Be happy—I bless you."

Released April 10th.

Length 1,837 feet.



REPRINTS of any Article or Advertisement in "The Cinema" can be obtained if ordered within 24 hours after Publication of Paper



GERRARD FILM CO.,

12, GERRARD STREET, W.

'Phone:

"THE CHAUFFEUR'S SECRET." (*Dansk-Kino.*)

Victor, a chauffeur in a well-to-do family, cherishes a secret passion for Kate, the daughter of the household. Kate is engaged to a city man, and they jointly dabble in speculation. She receives a note asking her to go to John Pearson's office to receive her share of the profits of their last speculation. Whilst there she meets another financier, Solomon, who induces both her and John to pledge themselves deeply in another speculation. A few months later John receives an intimation that the speculation has gone wrong and that he is indebted to Solomon for a very large

the uncle's signature. With these he succeeds in forging the signature to the security deed. John in his office is endeavouring to gain time from the angry Solomon when a messenger enters and delivers a note which proves to contain the signed deed. John believes that his uncle has relented and Solomon accepts the security. But being a shrewd business man he straightway goes to John's uncle to satisfy himself concerning the signature. The old man repudiates the forgery; John is arrested and, on the strength of the evidence, is condemned to two years' penal servitude. Thus is Victor's desire for revenge gratified. As a result of the collapse Kate loses her luxurious home and is compelled



amount. John has sent by Victor a bouquet of flowers for Kate, and the chauffeur, after presenting the bouquet, suddenly reveals his secret admiration. Kate is astonished and then alarmed as Victor becomes more and more passionate. Young Pearson, entering at an opportune moment roughly handles the chauffeur and dismisses him on the spot. Solomon presses for settlement of his claim and in an angry interview demands security for £4,000 owing. Victor has obtained another situation as chauffeur to Pearson's uncle. In his embarrassment John goes to ask his Uncle's assistance. Victor is attending to the car at the gate and observes him coming. He conceals himself, follows John into the house, stealthily up the stairs, and listens at the door. The old man declines to help his nephew, but in the hope that he will relent, John leaves the document which has to be signed on the library table. Victor hides while John departs. Then he enters the library and during the old man's absence takes away the deed and another document bearing

to earn a precarious living with her needle. She is faithful to her lover, however, and at the expiration of the two years goes to meet him as he is liberated from prison. Luckily John gets work at a fire station, and on the strength of his employment the young couple marry and settle down to a happy if not wealthy domestic life. John's uncle is entertaining some old cronies. They all take rather more than is good for them, and Victor, the chauffeur, becomes intoxicated. After seeing the guests depart, he is carrying a candelabra and unknowingly sets fire to the mansion. There follows an excellent fire scene, during which John's brigade comes on and John himself rescues Victor whilst others of his party attend to the old man. Victor is badly burned and in the hospital confesses his crime. John's character thus cleared, his uncle, convalescent, is glad to welcome him once more, and the young married folk enter upon brighter times.

Released March 23rd.

Length 2,300 feet.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



Releasing: -HEPWORTH AND FITZ.

"THE SILENCE OF RICHARD WILTON." (Hepworth.)
Featuring Mr. Alec Worcester, Mr. Harry Royston and
Miss Flora Morris.

Tony Porson, a retired wealthy tradesman, who has married a wife considerably younger than himself, gives a large party as a house warming, on returning home from his honeymoon. Amongst the guests is a man called Richard Wilton, who was once engaged to Mrs. Porson, although her husband is quite unaware of this. When they are introduced the recognition is mutual, and Tony cannot help noticing the confusion which the two exhibit. When the dance is over, Mrs. Porson hands Dick a note in which she begs him to say nothing about their former relationship, and her husband, observing this, becomes more suspicious than ever. When the girl gets to her bedroom, she misses a diamond necklace, which she thinks she has dropped in the smoking-room and goes down to fetch it. Meanwhile, burglars have broken into the house, have been detected by Dick in the room, and he has just knocked down one

shop at 7s. 6d., they agreeing to pay the difference. The plot succeeds admirably, and father looks quite smart in his new coat, so the consternation of the family can well be imagined when father turns up next day in his old garments



and explains with great delight what a good stroke of business he has done, for he has sold his coat to a friend for £1.

Released March 30th.

Length 600 feet.

"BLOOD AND BOSH." (Hepworth.)

Featuring Mr. Jack Hulcup and Miss Chrissie White.

This is another of the series of the very successful skits on the old melodramas. A mooney hero with his wife is once more the victim of a series of frightful trials and hardships. The impossible villain pursues them and their offspring with relentless fury, aided by a villainess as wicked as himself,



of them senseless, when she comes in. Her husband entering at that moment puts the worst construction on the affair, and he and Dick are soon locked in each other's arms, fighting furiously. Half mad with terror, the poor girl is driven to the desperate expedient of bribing the burglars with her diamond necklace to stay and help, and they manage to tear the two infuriated men apart. She then hands her husband the note, which convinces him that it was all entirely innocent, and all ends happily.

Released April 3rd.

Length 725 feet.

"FATHER'S LITTLE FLUTTER." (Hepworth.)

Featuring Mr. Harry Royston and Mr. Tom Butt.

Father's shabby appearance is a source of great grief to all his children, but they cannot persuade the stingy old gentleman to invest in a new overcoat, as he says he cannot afford it. His children therefore hatch up a little conspiracy and arrange with a tailor to label a £2 coat outside his

until they are destroyed at last by the bursting of a gas meter and the persecuted pair, together with their unfortunate baby, are left in peace once more.

Released April 3rd.

Length 650 feet.

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4818.



Releasing:—BISON 101, GEM and VICTOR Films.

"THE PROFESSOR'S DILEMMA." (Victor.)

Professor Phillips is overworked and unable to proceed further with a scientific work which he has in preparation. Roberts, the athletic trainer of the college, visits him, and, realising his condition, kicks his secretary out of the room and tells him he needs a rest. Obtaining leave of absence, they go up into the mountains on a shooting trip, the professor going, however, unwillingly. Arriving at their destination, they meet Diana Deane. The professor, who is very modest, is shocked at seeing a woman going about with a gun, and refuses to form her acquaintance. Having received lessons in shooting from Roberts, the professor sallies forth one morning in high hopes. Seeing what he supposes to be a wild animal, he aims and fires and shoots off Diana's tam o' shanter hat. The unfortunate professor lays all the blame on his spectacles, and, taking them off, he throws them down and tramps upon them, swearing never to wear them again. This action appeals to the humorous side of Diana's nature and she forgives him. Once home again, the professor mopes and mourns and is filled only with thoughts of her. Roberts, noticing again his condition, finally hits upon a plan to cheer up his friend; he returns to the mountain hotel and writes a love-letter to the professor, signing Diana's name to it. The professor receives it, is overwhelmed with joy and sits down and answers it, writing a most sentimental and effusive epistle, a thing which Roberts had not counted upon. Visiting him, Roberts is told of the letter he received and the professor's answer; and the worthy athletic trainer is so overcome with laughter that he has some trouble in explaining the joke he has played upon him. Horror-stricken, the poor professor begs Roberts to undo the damage he has done by going after and regaining the letter before she receives it. Roberts refuses, and the professor starts off on the mission himself. His many false moves and various scrapes he finds himself in before he regains his letter wear him almost to a frazzle, and when at last he is compelled through force of circumstances to surrender the awful missive to Diana, he is ready to faint away. But when he discovers to his amazement that Diana likes the tone of his letter and that she really loves him, his joy cannot be described, it being unlimited; and his method of expressing it is inimitable.

Released April 5th.

Length 1,010 feet.

"BEFORE THE WHITE MAN CAME." (Bison.)

The story is founded on the old Apache legend of the Willow and the Sunbeam. These two were playmates, until one day the parents of the Willow, the boy, seized with the wonderlust, took him away with them to find a new home. He bade his little friend good-bye, and promised some day to return to her. Of the fifteen odd years that intervened here the legend has nothing to tell, but at the end of that time, Fang, a war chief of a neighbouring tribe, comes to Brown Bear, father of Sunbeam, the chieftain of his tribe, with rich offerings of fur, the trophies of his prowess on the hunt. In exchange for these gifts, he wishes to take the

Sunbeam to his home. Brown Bear consents. Sunbeam, however, dislikes the man and refusing, runs away in tears. It is thus that Willow, the Wanderer, returning at last, finds the object of his desires. He reassures her and as he is telling her of his wanderings, Fang appears and demands her. Willow, too, lays claim to her, and they go forthwith to lay their respective cases before Brown Bear. He holds to his agreement. Not long after this, the old Bear dies, leaving the chieftainship in the hands of the Willow. He brings the Sunbeam back to her people. Fang, discovering his loss, sends the old tribal challenge to battle, an arrow-pierced skull, and Willow receiving it, according to custom, withdraws the arrow and, breaking it, sends it back. Fang steals back Sunbeam. In the meantime, Willow and his tribe have discovered the waiting warriors of Fang, and annihilate them. Fang, returning with the girl to find the men, finds only their remains, and the victorious tribe of Willow. Willow sees him and gives chase. The Fang, seeing he must face the Willow, kills the girl rather than chance her going to the other. Then it is man to man. Fang flees and in fleeing stumbles while crossing a stream. The Willow catches him here, and by main strength, forces his head under water and holds it there until he drowns. "And afterwards," says the legend, "the Willow would visit her resting place and mourn, till at length madness seized him, and crying out aloud: 'Sunbeam, I come to thee!' he took his life, and from then it was that their souls wandered."

Released April 5th.

Length 1,960 feet.



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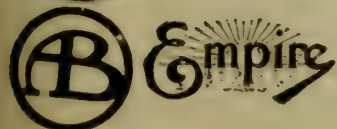


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"A MISAPPROPRIATED TURKEY." (A.B.)

Bill Sands, a striker, places a clockwork bomb inside a turkey to send to his former employer. Boycotted by his trade union, Bill seeks solace in drink, losing the turkey,



which Fate delivers to a poor widow and her family. A desperate endeavour is made to save the widow, but a motor car accident causes delay, the bomb being recovered at half-past the eleventh hour.

Released March 30th.

Length 1,008 feet.

"THE PRICE OF JEALOUSY." (Lubin.)

Carmelita, jealous of Captain Herbert, who loves Mildred, obtains the assistance of Salvada, a Mexican enemy of Herbert's and personates Mildred, to make the captain



jealous. Herbert is captured by the Mexicans, but help arrives as he is about to be shot. The bullet intended for the captain, kills Carmelita, who thus pays the price of jealousy.

Released March 30th.

Length 1,030 feet.

"THE BOOMERANG." (Kalem.)

Simon Watson is the manufacturer of a dangerous patent medicine, which nearly kills a workman's little daughter. Her distracted father, breaking into Watson's house to kill



him, finds the manufacturer tortured by the illness of his own child, who has also taken the cure. Watson promises to stop making the concoction, and obtains medical advice that saves both children.

Released March 30th.

Length 1,038 feet.

"RED SWEENEY'S MISTAKE." (Kalem.)

Harry gives his boss a cheap tie-pin containing an imitation diamond. It is stolen by Red Sweeney, a crook, who places the diamond in a ring giving it to Rose, his accom-



plice to pawn. The police having been informed of the theft, Rose is arrested, and a female detective effects Sweeney's capture by visiting his home disguised as the accomplice.

Released March 27th.

Length 673 feet.

"A DESPERATE CHANCE." (Kalem.)

Tom and Joe, two brakemen, are rivals for Ruth's hand. Tom is made freight conductor, and Joe, jealous of his success, tampers with the brakes of the train. Tom and Joe are trapped on the train, which runs away. Ruth, learning that the runaway is in danger of colliding with a passenger train, saves her lover's life by diverting its course.

Released March 30th.

Length 978 feet.

"THE ARTIST'S HOAX." (B. and C.)

Algernon falls in love with the sister of an artist living in the house opposite. Conrad, the artist, knowing that Algy is watching, lowers the blind, and deliberately murders his lay figure. Algy sees the silhouette and fetches the police, who follow Conrad to a lonely wood, where he proceeds to hide a sack. They arrest him, and the laugh is against Algy.

Released March 30th.

Length 510 feet.

"OIL AND WATER." (I.B.)

The idealist sees at a theatre a classical dancer whom he believes to be the goddess of his ideals. Later he marries her, only to find out that their outlooks on life are different. He does not approve of her theatrical friends, so the wife



leaves home and returns to the stage. Some time later their little child, left to the care of the dreamer father, wanders from home and is found by the mother. This brings husband and wife together once more, but oil and water will not mix. The idealist returns to his books and dreaming; the actress to her gay public life.

Released April 6th.

Length 1,546 feet.

"KEEPING UP APPEARANCES." (Lubin.)

Bess Baring, a typist, dresses very smartly for park parade, and in the park is rescued from a tramp by Jack Holmes, a clerk, who is doing the grand in a friend's motor. Each thinks the other wealthy, and Bess invites Jack to dinner, hiring a maid and dinner-service for the occasion. They fall in love and confess the deception, and all ends happily.

Released March 30th.

Length 1,015 feet.

"THE MISER." (Lubin.)

For marrying the girl he loves, Paul is disowned by his father. Years later he returns, an outcast, and breaks into his father's house to rob him of his miser's hoard. The sight of the old man examining relics of his son's youth, moves Paul to ask forgiveness, and he and his wife become reconciled to the father.

Released March 27th.

Length 1,010 feet.

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Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"A HUMAN TARGET." (New Agency.)

Walter Hardy, a young farmer, noted for his skill as a rifle and pistol shot, is one of the crowd gathered about a gipsy caravan which has halted in the village. The graceful dancing of the gipsy girl, Lucy, and, even more, her undoubted personal beauty, make a strong appeal to the young countryman, who decides to throw in his lot with the gipsies. Lucy's father willingly agrees that he shall join them and give exhibitions of marksmanship. Walter and Lucy easily get an engagement at a music hall, where their turn in the course of which Walter shoots from amidst the audience at objects held in Lucy's hand and mouth, or balanced on her head—soon makes them well known and prosperous. Some finely staged scenes show their stage successes, which only conclude when Walter pays playful attentions to Flora, the dancer, who appears at the same hall. When Lucy remonstrates with him, he takes offence at her lack of faith in him, and finally writes to Lucy telling her that he is leaving her for ever. Lucy and her father fall on hard times, and wander in their caravan from town to town, making a precarious living. At a small provincial city Lucy's father learns that Walter, with Flora as his assistant, is appearing at a local hall. He secures admittance to a rehearsal, and sees Walter practising a new trick. Flora is to be tied to a post in front of the muzzle of a loaded cannon; a fuse leading to the touch-hole is fired, and Walter, stationed some distance away, fires a shot from his rifle, which pierces the fuse before the flame can reach the powder. The old man, burning with hatred of the girl who has taken his daughter's place, secures entry to Walter's dressing-room and abstracts the powder from the cartridges in his belt, so that at night time his rifle will miss fire, and the fuse will burn on and discharge the cannon. Unluckily for his plans, Flora, her nerve failing at the last moment, declines to take her part in the turn, and the management offer £100 to anyone who will take

her place. Lucy passes the theatre, and learning of the plight in which Walter—whom she still loves—is, volunteers to take the place of Flora, and is placed on the platform and tied to a post before the loaded cannon. Her father's plan has been only too well designed, and while the huge audience looks on in terror, Walter's rifle misses fire, and the flame runs up the fuse, nearer and nearer to the charge in the cannon. In a last desperate effort to save the girl's life, Walter plucks his pistol from his belt and fires a careful shot at the fuse. It takes effect when the flame has almost reached the fatal place, and while the audience relieves its excited feelings in a round of cheers, the marksman leaps on the platform and takes in his arms the girl who has, by her courage, revived the love he felt for her. Flora is forgotten, and Walter implores Lucy's forgiveness, which is readily granted, for she, too, realises that she owes her life to Walter's nerve and daring.

Released April 20th.

Length 2,000 feet.

"A FINE DAY FOR TWEEDLEDUM." (Ambrosio.)

Tweedledum and his better half are presented as a "swell cracksman" and his lady accomplice, and are followed throughout the course of a busy day's depredations. They begin in a railway carriage, where a fellow passenger is induced to temporarily leave the carriage, because Mrs. Tweedledum objects to smoking. In his absence, his baggage is rifled. Then the criminals shift their ground to a large hotel, and Tweedledum drugs the wine of an elderly fellow guest, and takes advantage of his helplessness to rifle his room. Later, while Tweedledum is with the manager, nominally to pay his bill, his wife rings up on the 'phone and so engages the manager, while Tweedledum clears the safe. A hue and cry is set up, but Tweedledum and his charming partner are already safe and counting the spoils.

Released April 6th.

Length 590 feet.

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"THE MYSTERY OF THE CORNER HOUSE."

(Nordisk.)

Mr. Miller is a retired merchant in comfortable circumstances and occupies, together with his son Robert and his daughter Jessie, the mansion which for long after the events narrated below was known as the "Corner House." Robert's friend is a rather unattractive young fellow by the name of George Hayden. A more than superficial acquaintance with Hayden certainly does not tend to remove the dislike, for he evidently does not hesitate about glancing through his friend's private papers and then calmly pocketing his revolver. Yet another thing, he is in financial difficulties—someone is blackmailing him, holding over his head the threat of exposure of forgery carried out some time before. He must have money, but where it is to come from he has not the slightest idea. Then the latent criminal instinct awakens and a still voice suggests robbery. Then, again, comes another thought—how to escape. There and then he makes his plans, and they include means of proving an *alibi*. That evening he and Robert visit a cafe, where apparently for his own purposes, George falls under the influence of drink and has to be carried home. At the cafe also is Bird, a clever young criminal investigator, and attracted by the scene before him, he makes a prolonged study of Hayden. It is in the dead of night when his landlady has seen her lodger lying on his bed presumably sleeping off the effects of a carouse, that George jumps up. No trace of a stagger is in his walk now, for he has work to do, and in a few moments he has stepped out of the window. The scene changes to Robert, who indites a letter to his friend saying that for the next few weeks he will devote himself exclusively to study. This letter he takes to the post, but as he disappears from sight a shadowy figure, who has been lurking around an adjacent corner, creeps up to the door and enters. But silent as he has been, George—for the intruder is he—awakens Jessie. As she stands listening a shot suddenly rings out. Gathering together her courage, she steals downstairs and to her horror-stricken eyes comes the vision of her father lying motionless in his chair, a wound in his head and a still smoking revolver by his side. Events move quickly, and circumstantial evidence in the shape of his revolver pointing the way, Robert is arrested. Detective Bird reads the affair and somehow his mind unconsciously reverts to the scene at the cafe the previous night. He decides to interest himself in the case, and after bidding Jessie to be of good cheer, and interviewing her brother Robert in prison, he calls on George. Now just a few moments before, the young fellow had received the letter from Robert, yet he denies its receipt to the detective as he sees that the posting of the letter, if it can be proved, may secure the release of the arrested man. But Bird is far from satisfied, and with the aid of a mirror, he discovers that the note was written from traces on Robert's blotter. As a consequence he orders a man to shadow Hayden's rooms, with instructions

that directly the apartments are vacated, he is to send word. Two plain clothes police officers are now summoned with a search warrant, and directly George steps out of his room, the detectives get in and ransack the place. Only one clue can they bring to light, and that is the half-charred letter sent by Robert. The criminal returns unexpectedly and peering through the keyhole—for he hears suspicious sounds emanating from his room—sees the detectives at work. Immediately he kindles a fire outside the door and gives the alarm of fire. In the subsequent confusion he slips unnoticed into his room and snatching up from their hiding place the papers he stole from Miller, he makes off. His flight is discovered too late, and all hope of proving his guilt disappears with the documents he holds. The pleas for the defence are too weak, and Robert is sentenced to a life-long term of imprisonment. Bird goes to comfort Jessie, and while there Hayden calls. A daring plan formulates in the detective's head; a few hurried words to the girl and he is off. Hayden is standing looking at the spot where he committed the murder when a sound causes him to turn round. His flesh begins to creep on his bones, and he shivers as though seized with ague; before him is the victim of his crimes. Incoherently he screams out and Jessie bursts in. Ere he dies—for the shock proves too much for him—George confesses all. Another day dawns and with it comes the release and complete vindication for Robert. As to Bird, well, he has fallen in love with the heroic little Jessie, and as she is far from averse to him, it seems as though "The Mystery of the Corner House" is to end before the altar.

Released March 31st.

Length 2,844 feet.

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"THE HAND OF DEATH." (Pathé.)

Robert, a signalman, receives a letter from his son Jean, who is shortly coming home from Marseilles, to take his place, so that his father may give up his post.

Little Maria, his daughter, breaks in upon the silence. She enters the signal-box, and springs into her father's arms, telling him the doctor has arrived. He tells her to wait, as the down train is coming, and he must change the points. He prepares to do so. Maria, watching him, is suddenly seized with a desire to move the levers herself, and insists upon bringing her small strength to the task. She fails hopelessly, and her father is forced to come to her assistance. A few minutes' wait, and the train thunders by. Then, hand in hand, father and child go down the line to the signalman's cottage. Here the railway company's doctor is waiting to examine this obscure employee, and to pronounce him fit and capable of good service. Robert Duval watches him a little anxiously as he submits to the examination. He knows that he is far from well, and he dreads hearing a judgment which will suspend him from service before the return of his son. His worst fears are

realised. "Aneurism," says doctor; "you'll have to give up," and, with methodical care, he writes out his diagnosis and prescription for treatment. He looks kindly at the man before him as he raises his head from this task, and lays his hand upon his shoulder for a moment. The doctor tells him that he must give his position up. In his trouble he writes a note to the doctor, begging to be allowed to go on for another fortnight, and the medical man, who has not forgotten the distress he saw in Duval's face, withholds for the time being his report to the company, advising Robert Duval's retirement. So Duval goes on with his work until the last afternoon of the fortnight. He knows that on the morrow he may claim exemption from his duties. Late in the afternoon a telephone message came through. "Hold train No. 805 on No. 4 line," repeats Duval, as if puzzled. The message is unusual. It is explained a moment or two later, just after Maria has brought in a telegram from her brother, saying that he is on his way. Her father is full of the news, as he turns again to the telephone to hear the message, "Send along the express No. 902, otherwise serious accident will happen." It is the train on which his son and hundreds of others

are travelling! And something has gone wrong!! He must alter the points at once!!!” These are signalman’s thoughts. But emotion at this crucial moment brings on one of his heart attacks, and he collapses close to the levers. Too weak to reach them and pull them over, he is only able in his agony to point at them feebly, and to indicate to the frightened child that she must move them. She grasping the terrible significance of his gesture, hauls and pulls at the big handles, which, alas! remain stationary. An approaching train is heard, and then, inspired by a sudden thought, she snatches up a red flag, and, hurrying down the line, places herself steadfastly on one of the sleepers, whilst she waves the flag. No. 4 train steams up, a man on the footboard sees the flag, the brakes are applied, and Maria, her thin white legs flying under her, races up the line to stop the express.

Once more she plants herself on the line, and once more waves her flag. Men spring from the engine board, and passengers alight. Amongst them is Maria’s brother, and the child, now almost in tears, drags him to the signal box to give aid to her father. Under solicitous care, he recovers, and the story of how his child saved his son’s life and averted a great disaster makes good telling to the overstrained, weary man.

Released March 26th.

Length 868 feet.

arranged plan, proclaims that he is the real criminal. Leplantois agrees to release Lejaunette on condition that Lucie will meet him later, and lunch with him. The girl agrees. After further adventures, the examining judge repairs to the restaurant, where, to his horror, every employee appears to be either a relative or one of those concerned in the case. Shock follows shock, so that ultimately Leplantois is only too glad to avail himself of the opportunity to resign.

Released March 29th.

Length 2,147 feet.

“YOUNG AMERICA.” (Pathé.)

Bud, the six-year-old son of Colonel Greeley, a Western rancher, is successfully initiated into the mysteries of pistol shooting. His ability comes in useful at an awkward juncture. The ranchmen strike for higher wages, and the colonel is wounded during the subsequent trouble. Bud and his sister apprise Judge Browley of the facts, and he sends a posse to the colonel’s assistance. Bud and his sister then attempt to round up the cattle unaided, but are held up by the malcontents, taken to a lonely spot, and disarmed. Bud, however, secures a revolver, wounds a ranchman, and, seizing another gun for his sister, the pair are engaged in a serious firing contest. Bud gets away for help, and the girl



“HIS LORDSHIP’S LITTLE LAPSE.” (Pathé.)

M. Leplantois, an official who investigates criminal charges before trial, is seeking a certain murderer. He has arrested an innocent man, Lejaunette, but refuses to release him. Lucie, his prisoner’s sweetheart, enlists the aid of a journalist friend, and he, in accordance with a pre-

hides among the rocks. Her situation is precarious till Bud and the judge’s men come to her rescue, when the strikers are routed. The cattle are successfully rounded up, and Bud and his sister are overwhelmed with congratulations when they return to the wounded colonel.

Released March 29th.

Length 921 feet.

"THE HIDDEN LETTER." (Pathé.)

M. Prince as Wiffles in the leading rôle.

"Make 'em laugh," said Charles Reade, and Wiffles keeps the sage advice well in mind. He makes the world of tired men and women laugh, and laugh loud and long, with little comedies such as this one, a comedy of a husband and wife who flirted and put themselves into an undignified position before they discovered that the zest of loving was to be found in their own home. "Let's give a little dinner party," remarks Wiffles to Madame Wiffles, and his charming better half agreeing, he forthwith proceeds to invite by telephone a particular friend, called Mademoiselle Yvonne. Madame looks on and hears with indignation; then, not to be outdone, she calls up, in the presence of her husband, a young man named "Gustave," whom she affectionately presses to be present at the dinner. Wiffles' only comment is a disdainful "Pooh!" So occupied are husband and wife with the thought of meeting their two affinities that they forget, either intentionally or unintentionally, to invite other friends, and the dinner resolves itself into a party of four. It is a jolly little party, and beneath the table an old, but popular, system of wireless

"A FATHER'S CRIME." (Pathé.)

"Ivan Petroff, peasant, whose name has been called for service with the colours, for a period of seven years, is ordered to present himself for enrolment at the infantry barracks at Twer." Seven years later the two peasants were still in the same hut—more wretched-looking, more poverty-stricken. A letter is brought to their door. Surely it must be from Ivan! But neither can read or write! The innkeeper must solve the mystery of its news! Both husband and wife hurry to the tavern. He thrust it into the tavern-keeper's hand, who tore open the envelope, and commenced to read the letter. In seven years the innkeeper's knowledge, never very great, had grown less, and he misread the letter, telling the Petroffs that their son could be home in seven months, instead of informing them that he was on his way home, his seven years' service being at an end. They smiled joyfully at the news. On the road Ivan swung along homewards, continuing his journey alone, after saying farewell to a comrade. He was tall and strong and bearded.



telegraphy is brought continually into service. Whilst the dessert is being passed, Gustave hands Madame Wiffles a note, reading "Meet me at 2 o'clock, Stand Z, Automobile Show." The lady, after getting the contents of this note off by heart, conceals it in a convenient hiding-place, and by an unlucky twist of chance it falls successfully into the hands of the other two members of the party, each of whom naturally assumes it to be an invitation intended for his and her acceptance. The following day, therefore, Stand Z at the world-famous Paris Automobile Show is the scene of a merry little comedy. Madame Wiffles, closely veiled, haunts the vicinity on the look-out for Gustave, until there appears Wiffles, unrecognisable in motoring gear. He, mistaking her for Yvonne, hurries up with a smiling greeting, but after the first exchange of courtesies, tumbles to the fact that he has been duped, a yell and an exclamation, of "My wife!" denoting the fact of his undeceiving pretty plainly. Madame Wiffles, no less annoyed, acidly inquires the reason of her husband's proneness to such a mistake, and a lively debate is taking place when Gustave and Yvonne stroll up. They, disgusted at the public exhibition of temper before them, retire into the background, and combine forces in making a dignified exit. Left alone, husband and wife fall to consoling each other, and eventually exchange the kiss of reconciliation.

Released March 10th

Length 703 feet.

and his pay was in a handkerchief in the breast of his coat. The village at last and the door of the old rough house before him. A tap with his staff, and his old father, peering through shaggy brows, stared at him in the dusk. Ivan could see he did not recognise him, and, in a spirit of mischief, he resolved not to disclose his identity. He begged for a night's lodging, and the old man took him inside. There was his mother, but she, too, could not recognise the tall, bearded stranger, the stripling who had left her seven years before. She assented to his staying for the night. One room was allotted to him, whilst the old pair slept in the adjoining room. Now, old Petroff had become avaricious in his advancing years, and the sight of the handkerchief had aroused his cupidity. He resolved to steal the soldier's pay in the night. Towards the dawn he stole into the next room, and softly approaching the bed, attempted to withdraw the handkerchief stuffed in the breast of the soldier's coat. The man moved, and Petroff hesitated. Then, growing bolder, he made a second attempt. The man awoke, sprang from the bed, and rushed towards him. Dmitri snatched up a hatchet, raised it, and struck. The woman Petroff, aroused by the noise, entered, and stepped to the prone body. She unbuttoned the coat. Her fingers touched a piece of metal, and she recognised a cheap ikon upon the breast of her son.

Released March 20th.

Length 1,000 feet.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"MORE THAN SHE BARGAINED FOR." (Lux.)**

A young lady, who is an enthusiastic spiritualist, spends an afternoon in fruitless efforts to evoke spirits. Finally, she concludes that she has not yet sufficiently mastered the art, and repairs to the offices of Professor Spook, who gives her a few lessons. In the meantime, some mischievous youngsters find that the young lady has left her front door open. They get into the house and secrete themselves behind the furniture, so that, upon her return, the young lady has more visitations from the spirits than she bargained for.

Released April 2nd.

Length 520 feet.

hand so that he cannot shave himself, Ma officiates with disastrous results, as far as Pa's beauty and comfort are concerned. The ladies of Roaring Gulch eventually meet, and decide to oust this interloper and innovator. They swoop down upon her in a body; they look through the window, and see the minx kissing a gentleman of Italian extraction. They enter, and make themselves very unpleasant, and discover that the man is Violet's husband. Violet is persuaded to leave, and does so in good financial circumstances; and Bill, the barber, with his smile, returns and does his customary business as of yore.

Released April 2nd.

Length 975 feet.


"THE LADY BARBER OF ROARING GULCH." (Nestor.)

Violet de Ray bursts upon Roaring Gulch like a meteor from a clear sky. Roaring Gulch wants waking up and awakes. Violet opens up a barber's shop, and every rube within riding or driving radius discovers that his chin whiskers require trimming, or that it is the fashion to go clean shaven nowadays. Violet not only does a ripping good business, but she unconsciously has a hand in hurrying along several matrimonial affairs which have hung fire. This is notably the case with Si, who has loved bashfully and at a respectful distance for years. He is lured into Violet's shop, and, after his wiry chin whiskers have been metamorphosed with a stylish military goatee of an early date, and his eyebrows have been daubed with perfume, he emerges, elated and almost blatant, and this, coupled with Mandy's desire to protect him from such evil influences, cement a long-drawn-out romance. Marcia Allen is a flirt. Her pa takes her to the window, so that she may see her Jack being patted and petted, after which Marcia is not so coy. Pa's desire to get into the Lady Barber's shop never consummates, owing to Ma's vigilance, and when Pa, with malice aforethought, injures his

"A DREAMLAND TRAGEDY." (Powers.)

A family quarrel, and the sight of a large roll of money, the pay roll, so influences the mind of the labourer's daughter that she dreams of terrible things happening to her father, brother, and sweetheart—the paymaster. In dreamland, she sees her father drug her sweetheart's liquor, and, taking him home, proceed to rob him of the pay roll. Coming upon them unawares, the girl manages to get the father out of the way then, summoning all her strength, she literally carries the young paymaster out of the house. In the meantime, her brother, a shiftless character, returns home, and, resolving to take things easy, falls asleep on the bed where the old man had placed the paymaster. On returning from his errand, the father sees that the coast is clear, steals to bed, still intent upon securing the pay roll, and unaware of the fact that the figure on the bed is his own son instead of the intended victim. A struggle ensues, in which the father chokes the son to insensibility, and is discovered by the girl. At this juncture the men return from work, and find the girl moaning in her sleep. With her awakening comes the realization that her terrible tragedy happened only in dreamland.

Released April 2nd.

Length 930 feet.

SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

Phone: Gerrard 5156.



"OUR LADY OF THE PEARLS." (Selig.)

Cast:

Anita, a Spanish Girl Dorothy Davenport
 Juana, Her Sister Phyllis Gordon
 Isobel, Anita's Friend Camille Astor
 Quada, Anita's Mother Lillian Hayward
 Vincente Al Ernest Garcia
 Andreas Herbert Rawlinson
 A Fisherman Ferdinand Galvez
 The Padre Frank Richardson

Anita, the belle of an inland hacienda, visits Pearl Harbour and is impressed with the desirability of gratifying her passion for pearls. A suitor for her hand learns of this and steals the votive offerings of the pearl fishers at the



cathedral shrine. Eventually the eyes of the ambitious, but thoughtless, young woman are opened to the impious seriousness of such an offence. She returns the jewels; and the young man is brought to reckoning for his recklessness. The scenes concerned with the pearl fishers on the lower coast of California are most interesting, picturesque, and instructive.

Released April 10th.

Length 1,174 feet.

"THE CLUE." (Selig.)

Cast:

Ben Ames, a Reformed ex-Convict Carl Winterhoff
 Mrs. Ames, his Wife Adrienne Kroell
 Betty Ames, their Daughter Frances Osmun
 Frank Arnold, a Merchant Harry Lonsdale
 Mrs. Arnold, his Wife Lillian Leighton
 Tim Hogan, another ex-Convict William Stowell

Ben Ames, through circumstantial evidence, is forced to serve a prison sentence. Upon his release he returns to his humble home and loyal wife and child. The next day he is fortunate enough to secure a position in the wholesale house of Arnold and Co. He works hard and succeeds so well that he is promoted several times. One day when he is leaving the store, he accidentally bumps into a former cell-mate, named Hogan. Hogan learns that Ames has been successful in keeping the knowledge of his prison term from his employer, and uses this bit of information to blackmail Ames. Ames gives him money time and time again. Finally, however, Hogan's demands grow too strong, and, after Ames' refusal to contribute further, Hogan tells Arnold of Ames' record. Ames is discharged and is unable to secure other work. The day comes when he is forced to take up his former profession, in an effort to secure medicine for his sick wife. His child's doll gets mixed up in his bag of burglar tools, and it is through this clue that Arnold

traces Ames, who has attempted to rob his former employer's home, and learns of the true state of affairs that exists in Ames' home. Arnold gives him his old job back again and the past is forgiven and forgotten.

Released April 10th.

Length 1,012 feet.

"A PLAIN GIRL'S LOVE." (Selig.)

Featuring Mr. Hobart Bosworth.

Silverton West is a worthy young blacksmith in a prosperous town. He is engaged to Martha Day, of plain face but fine character. Nancy Cleveland, the village belle, returns from the city. West becomes infatuated with Nancy's beauty, and breaks off his engagement with Martha. Martha is heartbroken, but bears her loss with dignity. Jack Bloodgood, something of a "dandy," and wise to the ways of the world, becomes a rival of West for the affections of Nancy. Nancy doesn't fancy either, but figures on marrying the one that can best satisfy her extravagant tastes. West starts on a lone expedition in the search for gold, which he eventually finds, although his life is nearly lost in the hazardous search for it. In the meantime, Nancy, thinking West to be lost in the desert, marries the "drummer." Martha, the plain girl, leads a posse in search of West, and rescues him with her own hand. West thus learns the worth of a plain girl's love, and the two are happily married.

Released April 6th.

Length 1,014 feet.

"PROMPTED BY JEALOUSY." (Selig.)

Laura Venning, in saving the life of Detective Martin's child, wins the friendship of a man of cunning who serves her when she is imperilled through the attentions of an adventuress, who uses her to revenge herself upon Miss Venning's brother. Jack Venning, in a moment of insane wagering, gives a cheque for \$5,000 to secure a gambling debt. The dashing Jack is admired by Mrs. Romano, a society adventuress, with a passion that is not reciprocated, and finally turns her fondness to hatred. She overhears Jack's confession to his sister concerning the cheque and his plea for \$5,000 to save him from prison. The hostess



of the evening has a pearl necklace of great price that is broken, so she puts it in a crystal jewel box in her boudoir. The wily and revengeful widow gets the necklace and places it in the vanity bag of Laura. The latter, disconcerted by her brother's story, is about to leave the house, when the loss of the necklace is discovered, and Laura is accused of the theft. The officers are called and Mrs. Romano adroitly eggs them on, calling in Martin the chief of detectives. How he discovers the real thief is one of the cleverest bits of picture work in recent film play.

Released April 6th.

Length 1,007 feet.

TYLER FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 9997.

Releasing:—ITALA, TYLER, and AMERICAN STANDARD Films.

"THE MAN THEY SCORNEO." (*Broncho*.)

Colonel Green receives notice that a batch of new recruits are on their way to the fort. They arrive and are inspected. Amongst them is one, Julius Levy, a Jew, who appears to be the fool in the company. The boys of the regiment get together, grab the Jew, and toss him in a blanket. He is being sent merrily up and down, when an officer enters and puts a stop to the fun. Julius is an awkward member at drill and the corporal rates him soundly. The colonel's little daughter takes pity on the unfortunate recruit, and the two become chums. She runs up to him as he cleans one of the guns in the fort, but their chat is interrupted by the colonel who curtly takes his child away. It is inspection time at the stables. The colonel walks along, and picking his handkerchief from his pocket passes it over a horse's coat. He takes up some dirt in the process; it turns out that the horse belongs to Julius. He is sent for and soundly scolded by his commander. Round the corner the boys have been hugely enjoying the joke, and when the downcast Julius appears they set upon him to such an extent that roused at last he begins to knock them right and left. The colonel, attracted by the noise, appears on the scene. Julius, of course, is blamed, and is given a fortnight in the guard-room. His dull hours are enlivened by occasional visits from the little child, Mildred, who passes him flowers through the barred window. His term served, Julius is a marked man in the garrison, and everybody scorns him. The Indians leave their reservation on a raid. A settler observes them and gallops in a panic to report at the fort. The bugle sounds "boot and saddle," and every man in the place runs to the stables for his horse. Julius goes with the rest. The Indians have a wireless system of their own which consists of reflecting the sunlight by means of a mirror and signalling on a distant hill. In this way news that the soldiers are leaving reaches the rebellious Indians; they plan an ambush, and when the troops ride along they find themselves suddenly surrounded. After a hot engagement the white men are compelled to retreat. In the retreat the colonel and Julius are cut off from the main body. They are tearing along at a terrific speed when suddenly the colonel's horse collapses and horse and rider come to the ground. Like a flash Julius wheels and comes back to his chief's assistance. The two men mount one horse, but it is clear that if the enemy are to be outdistanced one of them must dismount. Julius gets off, and, in reply to the colonel's thanks, tells him that he is doing it for Mildred's sake, not for the colonel's. Relieved of half its burden the colonel's horse quickly outdistances those of his pursuers. Julius, on foot, takes to the hills, hotly pursued by the Indians. There, under cover of a rock, he succeeds in keeping them at bay until only two cartridges are left. He shoots the last but one, then sinks exhausted, and only half covered by the boulder. As he lies there bullets fly up and bite pieces out of the rock within a few inches of his head. The colonel rejoins the troops, they rally, and gallop back to the rescue. The plucky trooper is saved and carried back to the garrison. Whilst still in hospital he is elevated to the rank of sergeant. As Mildred and the colonel inside give him their thanks the boys outside raise three cheers for the man they had scorned.

Released March 30th.

Length 1,695 feet.

"THE TALISMAN." (*Broncho*.)

Believing in luck, Foolshead steals a shoe from a donkey which he intends to carry about with him as a charm. At first it seems highly successful, for, gambling with some card-players outside a café, he is very lucky. In a park they are playing bowls. Foolshead wishes to try his luck, but, getting into an argument with the players, knocks them over and also a porter carrying a marble column.

Making a dash for it, with them after him, he comes plump into another porter carrying a basket of eggs, with most disastrous results. He collars a bicycle, and in his flight knocks down a water-carrier, and finally dashes amongst some feeders at a restaurant. However, he succeeds in getting home alive, an angry crowd following him to his door. He intends hanging up the shoe, but as he tries to knock the nail in the wall he knocks the wall itself down and falls into the next apartment. The indignant people there grab him and fling him out of the window. A motor car is passing at the time, and he just happens to catch hold of the back as it rushes past. This is luck for Foolshead, for, thanks to the car, he is quickly carried beyond the reach of his enemies.

Released March 20th.

Length 375 feet.

"EASTER BONNET." (*American Standard*.)

John Barlow, a rising young barrister, goes with his fiancée to choose a bonnet for Easter. He is rather smitten with the pretty young lady in the shop, and his sweetheart is jealous. The boy sent to deliver the bonnet is careless, and leaves it at the wrong house. That night, Dora, the shop girl, makes a similar bonnet for her own use. Next morning, on her way to church with her mother, they have a narrow escape from a motor, and John Barlow, who is passing, renders assistance. Meanwhile, John's sweetheart is annoyed by the non-delivery of the hat, and, passing Dora's house as John is helping her up, believes she sees the bonnet in the possession of her rival. She will not listen to John's explanations, returns his ring, and dismisses him. Then she goes to the police-station, and accuses Dora of stealing the bonnet, with the result that the unfortunate girl is arrested and placed on trial. John had left his card when helping them home, and the mother implores his assistance. In getting evidence, he discovers the house where the bonnet was really delivered, and in the court creates a sensation when he produces the original bonnet, and the one worn by Dora. Of course, Dora is acquitted, and John, having thus far successfully defended her, undertakes to defend her for the rest of her life.

Released March 16th.

Length 780 feet.

"SULTAN FOR AN HOUR." (*Itala*.)

The president and diplomatic body of the Republic of Angorra are anxiously expecting the Sultan of Nyam Nyam. Hobbs is an orderly in the household, of whom the cook is very fond. But a small man watches very jealously over cook, and she is forced suddenly to conceal Hobbs in the coalbin. His enemy finds him there, and flings him through a window. He drops into a passing carriage. He is wrapped in a white sheet, and with his coal-black face is mistaken for the Sultan. President and deputies accord him every honour, and he is escorted to the palace amid the cheers of the multitude. He is at the height of his glory inside when the fraud is detected, and he has to make a dash for it. Dash he does through various departments creating an enormous confusion as he goes. Meanwhile, the real Sultan, tired of waiting at the station for the carriage, makes his way on foot to the president's house. He is just about to enter the door when Hobbs dashes out and knocks him down. They pick themselves up. Hobbs, seeing a chance of escape, sets the Sultan off in the direction from which Hobbs himself has come. Of course, Hobbs gets off scot free, and the innocent Sultan is set upon and frightfully mauled by the indignant people in the house. He, however, proves his identity, and then there is sorrow in the land, for the Sultan is so indignant that he declines to enter into the treaty which the republic of Angorra so earnestly desired.

Released March 16th.

Length 570 feet.

URBAN TRADING CO., LTD.,

89-91, WARDOUR STREET, W.

Phone Central 3118

Releasing:—ECLIPSE-RADIOS Films.



"ONE LIFE FOR ANOTHER." (*Urbanora.*)

A small detachment of the American Army is engaged in quelling an Indian rising. Arizona Bill, whose farm is in the disturbed district, has enlisted as a scout and proves of great assistance in warning the soldiers of the stealthy approach of their enemies. One evening Bill rides at full speed into the camp with the news that another tribe has joined in the revolt and that the rebels have now almost reached the outpost. Soon a deadly struggle is taking



place, the Indians by strength of numbers gaining the victory. The lieutenant in charge of the detachment sends Bill with a letter to headquarters asking for reinforcements, and our hero sets out on his perilous ride. While crossing the river at a ford, Bill is attacked and taken prisoner by the Indians. His horse gallops off and finds its way home to the farm. Betty, Bill's wife, seeing the riderless horse, has grave fears for her Bill. In the saddle pocket she finds the dispatch addressed to the colonel of the regiment, and understanding the danger of delay in getting the message to headquarters, determines to finish Bill's mission herself. Some hours later, she has safely delivered the letter and, accompanied by a large detachment, sets off once more to rescue Bill and help the outpost in danger. Next day a determined attack is made on the Indian camp, but on drawing near the soldiers are horrified to see their comrade Bill strapped to a post with arms outstretched, in front of the camp, while the red men crouch behind their human shield and take careful aim into the ranks of the army, whose only choice is to retreat. The situation is desperate. Betty has an idea. The chief of the tribe, White Cloud, has an only son, a baby of 18 months, who is more than life itself to the red man. Betty plans to gain access

to the camp and kidnap the child, holding him as a hostage. All goes well, and the brave woman, disguised as a squaw, carries off the sleeping boy, writing on the tent with a piece of chalk the message: "Your kid for my Bill." At daybreak the baby's disappearance is discovered. White Cloud is engaged in tormenting his victim, Arizona Bill, when he hears the news of the loss of his son. The chief is stricken with a great fear for the precious one's safety. Seeing the message he grasps the situation, and understanding that he has been beaten by a woman's wit, rides off to the American camp with a few of his head men and Bill. Here a surrender is made, and on Bill being set free the baby is returned uninjured to his father. Bill and Betty, reunited once more, are surrounded by the enthusiastic soldiers.

Released April 2nd.

Length 1,600 feet.

"SAMMY GOES YACHTING." (*Urbanora.*)

One fine morning Sammy, assisted by his wife, drags his yacht down to the seashore, and with all sails set launches her on a rather choppy sea. All goes well for a short time, until suddenly a storm arises and the yacht is buffeted here and there, while Sammy clings to the side fearing every moment will be his last. An extra strong gust of wind lifts the boat right out of the water and, sailing through the air, it lands on the quay, and at once commences to move quickly through the streets regardless of the traffic. After crossing the parks and mounting a flight of stone steps, the yacht at last collides with a wall and forces its way into the police station, where the amazed policemen compel Sammy to pay dearly for the havoc wrought by his crazy boat.

Released April 2nd.

Length 295 feet.

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VITAGRAPH CO., LTD.,

15-17, CECIL COURT, W.C.

'Phone: City 8427.



"THE ANGEL OF THE DESERT." (Vitagraph.)

Cast :

Nan, the wife Miss Anne Schaefer
 Nan's husband Mr. J. A. McGuire
 Prospector, Nan's protector..Mr. George Stanley
 Gambler Mr. Robert Thornby

Married to a sporting man, Nan Stearns, with their little child, has a varied and unsettled life. Finally, Stearns locates in a Western town, where he opens a gambling house. He is a man of coarse instincts and mercenary nature. He insists that his wife make herself agreeable to patrons of his den and dance-hall, to popularise the resort. Their little girl is taken very sick. Stearns insists that she leaves the little one, and go into the bar-room to meet one of her admirers. She refuses, asserting that her child de-

child, and, fearing to return to her brutal husband, she empties the water from her canteen into the sands of the desert, preferring to die beside the man who would protect her than endure the insults and dangers of the husband who would degrade her.

Released April 17th.

Length 1,023 feet.

"PLANTING THE SPRING GARDEN." (Vitagraph.)

Cast :

Mr. Citiman Mr. Hughie Mack
 Mrs. Citiman Miss Flora Finch

Moving to a cottage in one of the suburbs, Mr. and Mrs. Citiman decide to follow the example of their neighbours, and have a garden, making their back yard blossom as the rose. Mrs. Citiman makes out a list of seeds, and her hus-



bands her attention. He grabs her, drags her into the saloon, and insists that she entertain his friend. She acquiesces under protest. When the drunken fellow attempts to caress her, she resists him, and her husband tries to force her to submit. At this moment a strange prospector, who has entered the room, springs to her protection, knocking down her annoyer, and throwing aside her husband. He then escorts her to her home, where she finds that the child during her absence has died. The defeated gambler follows the prospector. Stearns entirely ignores his wife after this incident, and, left alone, the prospector helps her to bury the child, and consoles her in her grief. Later he is attacked by the gambler whom he opposed in Stearns' place, and in a duel he shoots his assailant. By a drawn jury he is sentenced to exile, and driven into the desert. Nan hastily fills a canteen, and follows him into the desert, where she finds him already delirious from thirst. He looks at her through his death-paled eyes, and she appears to him as a ministering angel coming to cool his parched lips with a cup of cold water. Nan hastens to his side just as he breathes his last, and passes into the land of eternal peace and rest. With thoughts of his kindness to her and her

band, loaded down with all sorts of garden implements and embryo flowers, on his return from the city, is greeted with much favour by his better half. She scarcely gives her hubby any time to eat his supper before setting him to work digging and planting the seeds. He works until late at night, and she has him up on the job early in the morning. After the seeds are all in the ground, the neighbours' hens immediately get busy, scratch them out, and eat them all up, making a wreck of the flower-beds. At night on his return home from business Citiman is again set to work by his wife replanting the seeds and putting everything in shape. The next morning the hens are up at daybreak, and repeat their havoc of the day before. Saturday being a half-holiday, Citiman is invited by some friends to go fishing. Just as he is leaving the house his wife catches him, and sets him to work in the garden, while she bosses him around, making him work like a slave. She goes to the store; he sits down to rest, and falls asleep, dreaming that he is surrounded by a magnificent Persian garden, in which he saunters about, smoking a cigar, and directing his wife in the cultivation, trimming, and arrangement of the different plants. Just as he is in the midst of this delightful

dream, Mrs. Citiman returns, and plays the garden hose on him. This arouses him to rebellion. He seizes the hose, and turns it on her, giving her a good drenching. Some of their neighbours looking over the fence are laughing at the fun, when they are treated to a wetting by the enraged Citiman. To more fully assert himself, he gathers together



the garden implements and all the other appurtenances pertaining thereto, sets them afire, and, gleefully dancing about, watching them burn with much satisfaction, to the dismay of his vanquished wife.

Released April 17th. Length 984 feet.

"LOVE HATH WROUGHT A MIRACLE." (Vitagraph.)

Cast :

Miss Rose Graham...Miss Clara Kimball Young
George Fairchild Mr. V. L. Granville

Paralysed from injuries received in a polo match, George Fairchild is jilted by his fiancée. This heartless treatment makes him a woman-hater. Next door to his home is a private school, kept by two sisters. Miss Rose, the younger,



devotes much of her time to a little crippled pupil. Her devotion to the child touches the heart of George. He becomes acquainted with her. One night, gazing out of his library window, he discovers the school on fire. He tries to arouse his valet, and finds him in a drunken stupor. His first thought is of Rose. Forgetting his own heretofore

helpless condition, he is on his way to her rescue. He rushes to the building, and, taking the crippled child from Rose's arms, brings it to safety, after which he returns for Rose, and saves her. Love hath wrought a miracle. George Fairchild, well and strong again, asks Rose to become mistress of the Fairchild estate.

Released April 17th.

Length 518 feet.

"THE ADVENTURE OF THE COUNTERFEIT BILLS." (Vitagraph.)

Cast :

Lambert Chase, Detective..... Mr. Maurice Costello
Walton, Chief of Secret Service..... Mr. Telft Johnson
Rochester, a Counterfeiter..... Mr. L. Rogers Lytton
Bank Manager..... Mr. Charles Eldridge
Cashier in Department Store..... Miss Edith Halleren

The Banks have discovered that there are counterfeit bills in circulation. Try as they may, through the Secret Service Agents, they cannot find the source from which they come. Lambert Chase, the famous detective, is brought into service and he learns that the only Bank whose notes or bills have not been counterfeited, is the Reliance Bank. Upon further investigation, he finds that its largest cash



depositor is one Rochester, who is proprietor of a large Department Store. Detective Chase starts with this clue and instructs Walton, Chief of the Secret Service, to secure a position in the Store as a Manager of one of the departments. With strong recommendations, Walton has no trouble in becoming an employee of the store. He soon finds out that Rochester is making larger daily deposits in the Reliance Bank than he is taking in at his store. In other words, his receipts are greater than his sales. Chase visits Rochester's place as a Building Inspector. Showing his badge, he is allowed to inspect the building. In the cellar he discovers a part of it partitioned off by brick walls with no evident means of admission. He concludes that the entrance must be from the top, through Rochester's Private Office. He bores an auger hole through the floor of the office, through which he runs a combustible fuse. He ignites it and hurries upstairs to the Private Office and calmly talks to Mr. Rochester. While they are talking, smoke is seen coming from the floor. Walton, also present, feigns surprise, says the place is on fire. Rochester, greatly excited, throws aside a rug from the floor, opens a trapdoor and descends, when Chase draws his revolver and follows. Walton arrests Rochester on the charge of counterfeiting. Lambert Chase discovers the counterfeiting plant, press, plates and all. When searched, several of the counterfeit bills are found in the pockets of the accused man and his guilt is undeniably fastened upon him.

Released April 17th.

Length 941 feet.

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

Phone: Gerrard 3080

Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"FOR SALE: A LIFE." (Thanhouser.)

A nervous, fault-finding invalid decides that his health requires that he shall live in the South, and manages to exchange his place "Up North" for a shack and an orange grove in Florida. Accompanied by his devoted wife, he sails



for his new home, she hoping that he will regain his health and strength there. On the boat trip the couple meet a wealthy young clubman, who is travelling for pleasure and to get away from the rigours of a New York winter. This young man is impressed with the wife's grace and beauty, and for her sake puts up with the invalid, although he regards him as a selfish old bore. The husband plays cards with the clubman and a couple of his chums, also wealthy. He loses, but the others do not realise that the money, a trifling sum to them, is practically all the couple have upon which to live. The invalid does not make any scene, believing it to be "more manly" to prove he is a real sport, and then throw the burden of getting more money upon his patient, loyal, and already overworked and over-worried wife. In Florida, the wife, who is an expert needle-woman, obtains fancy sewing to do, and while delivering some work to a hotel guest, again meets the clubman. He renews his acquaintance with the family, and the husband soon sees that the couple are in love, but does not object. He watches the situation with cynical amusement, and when he believes the time is ripe he approaches the clubman with a proposition that for the sum of \$10,000 he (the husband) will get a divorce and go away. Then the way will be clear for the pair to wed. The clubman at first listened to the suggestion with horror. He realised, however, that the woman's life with such a man as the invalid must be one long torment, and he decided to save her. So he agreed to pay the money, believing that thereby he would add to her happiness. The wife came in while the deal was being discussed. She seized the shameful paper and tore it to bits, then ordered the clubman out of her house, refusing to listen to his offered explanation. Hating her husband though she did, the woman's heart would not permit her to leave him, for she knew his days were numbered. When he died, some time after, she was still ministering to him, and trying to make his last moments comfortable. He was crossgrained and selfish, but a ray of decent feeling animated his last moments, for he told his wife that the "bargain" was a one-sided affair, that the clubman had never suggested it, he (husband) alone being

to blame. He added that he believed the man truly loved her, and simply tried to save her from a life of misery. Many days after the funeral the widow and the clubman met. At first she refused to talk to him, but gradually, as she thought of his many kindly ways, she repented, and they parted "friends." He did not press his advantage then, but thought of the old adage "Friendship is akin to love," smiled, and was content.

Released April 2nd.

Length 1,000 feet.

"CROSS YOUR HEART." (Thanhouser.)

A story of a boy who grew up. It makes a heart-warming little picture that calls to human sympathies strongly through its simplicity. Three little children are brought together early in the story. The little girl (Thanhouser Kid) and her smaller brother are children of a farmer who has caught a kid of about nine (an orphan whom a tramp scissor grinder has picked up) stealing his chickens. The farmer has locked the kid in a closet while he calls up the constable; but the little girl, moved to pity, lets him go after a promise, cross his heart, that he won't steal any more. Marie Eline makes it ring true. After a well-suggested lapse of years the boy has grown up and becomes the employer of the same farmer's son, who steals from him. His thoughtful and humane method of handling the situation brings him again in contact with the girl who had long before helped him. In a natural way a means of recognition is furnished, another cross your heart promise



is given and received, and a pretty love story begun. James Cruze plays the boy grown up; Marguerite Searcy, the girl, and Francis Newburgh her grown-up brother.

Released April 2nd.

Length 1,000 feet.

"CALLED BACK." (Thanhouser.)

Gilbert Vaughan, a wealthy young man, was suddenly stricken blind, and though his physicians told him that in time they might be able to restore his sight, he chafed bitterly at his condition. While tossing about restlessly in his room one night, he suddenly decided that he would go out in the street by himself, and, eluding his nurse, he stealthily left the house. By carefully counting his steps, and feeling his way with his cane, he found for a time that he could walk up and down the block in safety, and was much elated thereat. Finally he lost his bearings, rushed around

frantically, and became more and more bewildered every minute. At last he came to a stoop that he thought was that of his own house, and he stole up the steps. Blind though he was, there was one test which could tell him if he had struck the right place, his lay latch key. It opened the door, and he stepped into the hall, confident that his troubles were all over. Still he had a feeling that he was in the wrong place, and when he heard a woman playing the piano and singing, he knew that his fears were justified. Undecided whether to appeal for help or not, he stood in the hallway. The song continued. Suddenly he heard a gasp and a groan. The music ceased suddenly, and the piercing cry of a woman rung out like a frightful change from melody to discord. In the excitement of the moment, Vaughan forgot that strength and courage could avail him nothing, but stumbled into the room, eager to aid the woman. He fell over a body on the floor, someone grabbed him, and he heard the click of a revolver. Then he called aloud, "Spare me, I am blind." The assassins satisfied themselves that he told the truth, and led him out of the house, after he had taken an oath never to betray them. As a matter of precaution they conducted him far away, and then turned him loose in the street. Later the police found him and took him home. Vaughan feared to tell his story, for he doubted if anyone would believe him. Sometimes he thought himself that it was a dream. The work of skilled physicians

through it the mystery of the murder, heard by, but not seen by Vaughan was revealed. The victim was the girl's brother, and she was in the room at the time. The shock drove her mad, and her uncle, the accomplice of the real slayer, cared for and protected her, never dreaming that some day his sin would find him out. He permitted her marriage to Vaughan, knowing she would be well provided for, and did not recognise him as the man who had stumbled into the room, crying "Spare me, I am blind." The real slayer in the meantime had ingratiated himself with Vaughan on the plea that he was mad woman's brother. He called one day to find that vengeance had overtaken him, and that the two persons he regarded as his dupes, were the ones who could fasten the chains of justice tightly around him. The wife, restored to reason, found her husband was the one man in the world, and reciprocated the unselfish love he had long had for her.

Released April 2nd.

Length 2,000 feet.



bore fruit in time, and Vaughan's sight was restored. He searched all over London, hoping that chance might lead him to the house again, but in vain. Yet often and often his thoughts turned to the crime, and the song of the woman that had suddenly turned into a piercing cry of horror. He wondered who the victim might have been, but could not solve the mystery; so, as time passed, he was more and more convinced that it had been a dream. Later he went to Italy for a pleasure trip. There he was smitten with love at first sight when he saw a beautiful girl at prayer in a cathedral. He did not know who she was, but often thought of her, and on his return to England was surprised and delighted to meet her one day on the street. Obeying an impulse, he followed her, and found that she lived in a lodging house with her old uncle, and a woman servant, who never left the girl out of her sight. To be near his divinity, Vaughan engaged rooms in the same house, and was at last able to make her acquaintance. He found her to be strangely apathetic, but his passion knew no bounds, and he announced to the uncle that he was a suitor for the girl's hand. The uncle, after satisfying himself that Vaughan was rich, consented, on condition that the marriage be celebrated immediately. After the ceremony, the uncle disappeared, and Vaughan found to his horror and despair that the woman who now bore his name was apparently hopelessly insane. A shock restored her reason in time, and

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Telephones: GERRARD 7676, 8798.

Telegrams: "FADDIST, LONDON."

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Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 4 Southwold Mans., Maida Vale. Fo. 105.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 339, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
431A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, S.W.	500	64	250	5,000	102
London, W.	140	66	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	206	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	300	Closed.	90	80	100
London, N.W.	400	25-30	250	750	114
London, E.	1,500	—	700	8,000	116

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 108, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 350. Rent £4,000 p.a., inclusive.—Box No. 358, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years' Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,800. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

S.E.—Thickly populated district. Holding 450. Net profits £500 p.a., under management. These profits could be considerably increased by smart and energetic man. Price £800.—Further particulars of Box 429, THE CINEMA.

LONDON, W.—£150 will secure a good paying Concern, in main road, seating 150. Fine chance for a beginner.—Apply, Box 433, THE CINEMA.

SUBURB, S.W.—Going Concern, situate in good position in main road, amidst a dense middle-class population. Making a net profit of £500 p.a., which could be easily increased by a competent man.—Further particulars apply, Box 434, THE CINEMA.

N.—Theatre, good position, seating 1,400. Fully licensed, bars, &c. Doing well. Premium for use of everything £2,000. Possession almost at once.—Box 435, THE CINEMA.

SUBURB, S.W.—Going Concern. Grand position, trams and 'buses pass. Net profits over £2,500 p.a., with room for improvement. Seating about 850. Lease for Sale at a moderate figure.—Further particulars by letter only to J. E., 337, Fulham Road, S.W. Fo. 436.

WEST-END. Small Theatre, midst of theatreland. Holding 220. Net profits £250 p.a. Price £550.—Box 437, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road. To be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE, busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be sold for £2,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 155, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,000.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box No. 182, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box No. 183, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 183, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £500.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £330 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
431, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
		£		£	
Bow Road	46 x 80	Free hold.		3,000	129
Streatham	162 x 232	400 or Freehold.		10,200	134
W.C.	110 x 35	167	98		140
S.W.	70 x 115	402		10,000	142
E	200 x 110	130 or Freehold.		2,400	124
S.W.	60 x 56	Free hold.		2,000	143
W	—	4,500			147
W.C.	100 x 100	850	23	2,500	138
W	42 x 100	350			144
E.C.	—	8	53	1,200	125
Suburb, S.W.	98 x 45	65 or Freehold.		1,250	133
E.	40 x 121	120			130
Suburb, N.	65 x 100	Free hold		6,500	176
W.C.	52 x 175	750	99		131
Suburb, S.E.	52 x 220	Free hold		1,800	137
W.	65 x 65	232	46	8,000	127
W.C.	215 x 61	1,600	90		141
W	—	150	45	15,000	132
Hackney	—	250		500	146
N.W.	40 x 100	70			139
E.C.	35 x 235	300	80		183
S.E.	75 x 120	600	46		307
E.	46 x 360	70 or Freehold.		1,500	344
W.	83 x 450	Free hold.		500	343
E.	33 x 104	100	28	1,000	342
S.W.	50 x 45	1,800	40		340
S.W.	37	Free hold.		1,750	341
N.W.	10,000 area	—	99	8,500	339
S.E.	87 x 79	Free hold.		6 0	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free hold.		1,050	336
E.	44 x 106	30			335

Further particulars of
HARRIS AND GILLOW as above.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £20 per annum, or Price, Freehold, £900.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 153, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TO LET, eligible Corner Site for Cinema, at Plumstead. Rent £8 a year. Surrounded by 16s. a week houses. Also eligible Sites at Woolwich and Plumstead.—Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £900. Frontage 100 ft., depth 160 ft. Ground Rent £40 p.a. Lease 99 years.—Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft., or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 80 ft.; depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Box No. 181, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 186, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 80 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 399, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

TO LET or Sell, large Premises, with Building Site, measuring 100 ft. by 30 ft. Rent £4. Neighbourhood North London. Immediate possession if required. Lease 26 years. Price £650 (300 can remain).—S., Box No. 406, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft.; depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £50. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 366, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 368, THE CINEMA.

N.E.—Site. Price, Freehold, £1,150. Frontage 47 ft.; depth 150 ft. Close to station, trams and buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 372, THE CINEMA.

W.—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,500.—Box No. 374, THE CINEMA.

PADDINGTON.—Fine Site, in main road, 'midst theatre-going population. Frontage to main road 43 ft.; depth 70 ft. Price, Freehold, £1,050.—Box 438, THE CINEMA.

HACKNEY, Main road, beautiful position. Frontage 60 ft.; depth 100 ft. Premium for long Lease £250.—Box 439, THE CINEMA.

E.—Grand position for Picture Palace. Area about 4,100 sq. ft. Moderate price.—Further particulars, Box 440, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Box No. 190, THE CINEMA.

BUCKS. Buoy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 311, THE CINEMA.

HARRIS AND GILLOW.
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
Berks	200	£ 12	22/12/0	£ 450	193
Middlesex	410	20	Freehold	2,525	191
Essex	500	50	300	1,100	192
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400

Further particulars of
HARRIS AND GILLOW as above.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 203 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,000.—Box No. 349, THE CINEMA.

SUSSEX.—Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 90 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft.; depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to let or be sold. Area 3,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 364, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SURREY.—Large town, population about 20,000. Cinema Theatre, seating 340. With facilities for enlarging, well and fully fitted, will be let on a weekly inclusive Rent of £7 per week, or Rent £249 p.a. and Premium £400.—Box 441, THE CINEMA.

MIDDLESEX.—Site, fine position, main road. Frontage 68 ft.; depth 70 ft. Ground Rent £60 p.a.—Box 442, THE CINEMA.

BERKS.—Site, large town. Excellent position for Theatre, being in main street and near market-place. Population 12,000. Area about 9,400 sq. ft. Price, Freehold, £1,800.—Apply, Box 445, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 200.

KENT. A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Fo. 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £5,500, or might be let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £550.—Box No. 199, THE CINEMA.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

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		£	£	£	
Yorkshire	1,100	69	78	3,100	223
Durham	500	16	130	320	217
Yorkshire	3,000	—	135	750	006
Yorkshire	700	—	—	2,600	006
Lancashire	800	20	78	400	221

Further particulars of
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		£	£	£	
Denbigh	600			1,600	238
GloUCEstershire	500		9/10 0	4,000	242
Glamorgan	550	23	104	600	252
Dorset	400	18	40	600	246
Glamorgan	300	8	50	120	239
Glos.	590		650	1,150	243

Further particulars of
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No. 22. VOL. II. [New Series]

WEDNESDAY, MARCH 12, 1913.

[Registered at the G.P.O.]
as a Newspaper.

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OUR VIEW OF THINGS.

The Magnetic Picture.

The proceedings before the Middlesbrough county magistrates last week, when an application was made on behalf of a local cinema theatre proprietor for a seven days' licence, form interesting and amusing reading, and throw a sidelight upon the reason for the opposition by the clergy to Sunday opening. On behalf of the applicant, it was stated by the superintendent of police that the picture theatre was the strongest antidote for street loitering and rowdism that the police authorities knew of. Opposing the granting of the licence were four ministers, one of whom alleged that "after the first evening service on Sundays there was a very unseemly rush from the churches to the picture halls, and he would like to see all the theatres closed on Sundays." We are quite at a loss to understand how it is more unseemly, having done one's duty by attending church first, to rush to the cinema theatre than it is, as so many clergymen do, to go helter skelter to the railway-station to catch a train home, or to proceed at other than walking pace to one's home for supper. Doubtless the minister in question would not only like to see the theatres closed, but every public park or recreation ground which attracts the people on a fine evening. His testimony is striking proof of the magnetic influence of the moving picture, and if religion is not a stronger force, then more's the pity. We were pleased to notice that the opposition of the church proved fruitless, and that the application was granted.

Growing Popularity of English Films.

The following extract from an article in the Daily Graphic testifies to the growing popularity of the English film, which, in the opinion not only of experienced writers for the trade Press, but also of those connected with the daily and weekly journals, is now rapidly coming into its own. Here is what the scribe in question says:—

"The English picture-play, in the opinion of two American experts at present engaged in purchasing films in this country, is destined shortly to be the most popular type of film in the world. The majority of people, it seems, are surfeited with cowboys and Wild West pictures, which have been turned out by the thousand during the last two years, while the artificial atmosphere of the Continental film is also beginning to pall."

Whilst we agree in the main with the remarks about the English film, we are bound to qualify this by recording our opinion that there will always be a public, and a large one, too, which pins its faith to the cowboy type of picture. We do not wonder at this, for it is produced under conditions which do not, and never can, exist in this country. That the English film should be popular amongst English-speaking people is not to be wondered at, for its charm lies to a great extent in its environment. What English producers until quite recently failed to realise was that the homeland abounds in scenery capable of forming a setting for pictures not to be found in any other country. Now that they have shown themselves awake to this fact, and have gone further afield for their settings, the English film is coming into its own. That there are beauty spots in

the British Isles is evidenced by the fact that such companies as Kalem, Vitagraph, and Edison have not hesitated to bring their players over from the States in order to film English subjects in their natural settings. If it pays producers to take their actors some thousands of miles to make films for sale in England, surely the home producer should be able to compete in this respect, and this, we are glad to see, they are doing, and with success.

Improving the Poster.

We notice that Mr. Thomas Russell, president of the Incorporated Society of Advertisement Consultants, has been writing to the Press in favour of a poster exhibition, presumably with a view to the improvement of those artistic advertising sheets which now adorn the hoardings. In the cinema industry it is no use shutting one's eyes to the fact that, especially as regards the posters used to advertise Continental films, there has not been a corresponding artistic advance to that which, we are glad to chronicle, has been made in the film itself. In our own small way we have done what we could to bring about an upward movement in this respect, and have not been slow to point out the baneful influence exercised by the foreign poster and the odium it often brings upon the moving picture. Our efforts have now been put into a practical shape by the organisation of a great poster competition in connection with the forthcoming International Cinematograph Exhibition at Olympia, particulars of which appear on another page, and we look forward to this being the means of discovering some new talent in the art of poster designing. Good films need good posters, and we shall be very much surprised if our competition does not provide them.

NOTICE TO ADVERTISERS AND CORRESPONDENTS.

Will advertisers and correspondents kindly note that in consequence of the near approach of the Easter Holidays and the inevitable interference with business it is necessary that all communications and copy intended for our issues of March 19 and 26 (which will be published on Wednesday in each week as usual), should reach our offices not later than the 17th and 22nd inst. respectively in order to insure insertion.

NOTICE OF DEATH.

We have been asked to give publicity to the following announcement, and we gladly do so in the hope that its purpose may be accomplished.

Will the friends of Mr. W. H. Flude who know his whereabouts kindly inform him of the death of his little daughter Beryl Marjorie, which took place on February 18 at 26, Angell Road, Brixton, S.W.

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

The Eclair Film Co., who are making great progress at their handsomely appointed showrooms at Eclair House, Moor Street, are now releasing some remarkably fine films by the American Standard Film Co. Four of these which I saw on the screen the other day, "Gallop of Death," "The Poisoned Pool," "The Black Sheep," and "The Vengeance of Death," prove themselves to be well worthy of accompanying the pictures for which the Eclair Co. have attained such an enviable reputation.

Last week I had something to say about the success of the *Miracle*, and I am now able to prove the truth of my assertions that this is the finest Easter picture extant, by recording the fact that in Easter week there will be no fewer than 90 copies of this subject on exhibition.

By the way, Mr. Joseph Menchen is opening out as a film producer. I learn that he has taken a large studio and film factory in Paris, and that we may look forward to no fewer than 21 subjects being released at an early date. Those who know Mr. Menchen recognise that nothing but the best satisfies him, and that being so, exhibitors need have no hesitation in booking all they can get of his output. Harking back for a moment to the "*Miracle*," it may be interesting to mention that over 80 per cent. of the halls which have shown this picture have re-booked. I believe this to be a record.

The first three-reel *Bison* subject is, Mr. Hefford informs me, shortly to be released by the *Invicta* Film Co. A *Bison* film is always a business puller, and "*Sheridan's Ride*," which is the title of the three-reeler, will be found to be quite the best thing the *Invicta* Co. have given exhibitors.

What is the surprise that awaits exhibitors at next week's show at the Olympia? is the question which has been put to me several times this week. I could answer the query if I chose, but I prefer to leave it to friend Mainwaring, of the Western Import Co. Somehow, he always manages to get there.

The Universal Screen and Equipment Co., of 226, Piccadilly, is the latest comer into film-land. Although a new concern, they are handling a speciality which has been on the market for some time, has been subjected to a practical test, and has come through the ordeal successfully—a daylight screen. This is not the only projection surface handled by them, and I do not mind hazarding an opinion that exhibitors would do well to get in touch with the company.

With Mr. Cricks in sole control, the old-established firm of Messrs. Crick and Martin is launching out in quite a new line, and on May 1 will release their first 2,000 foot subject, "*A Sporting Chance*." I had a glimpse of it the other day, and I can assure my readers that it is no sporting chance in the common sense of the phrase, it's a dead cert, and nothing else.

Next week a full review of a fine Hepworth picture, "*At the Prompting of the Devil*," will appear in these pages, but I cannot refrain from just giving a hint that it is fully up to the standard of this house.

The Cinema Halles Film Co. have already outgrown their original premises at 29A, Charing Cross Road, and will remove to larger offices at the end of the month. Their new address will be Rupert Street, where "Walter" will be pleased to see all his old friends.

Mr. J. M. Downie, having shed his travel-stained furs, is back again in the metropolis of the world. *Quo Vadis*.

Last week I mentioned that there was a new renting firm coming along. I hinted then that, although a new firm, it was not new to the business. As a matter of fact, the head of the concern is Mr. Sidney Walker, son of Mr. J. D. Walker, of Walthamstow. He has had seven years' experience with the Walthamstow Co. in hiring and showing, and it goes without saying that any one who has served such an apprenticeship to such a firm must know the business. The new firm opens at 112, Shaftesbury Avenue, next week, and their first releases will be "*The Earl of Essex*," 2,500 feet, and "*Queen of Spades*," 2,500 feet.

Mr. Horace Andrews, managing director Andrews' Pictures, Limited, tells me that he starts this week for an extended tour abroad. Although ostensibly on pleasure bent, I can hazard a guess that he will come back with some trade plums.

Mr. Kennard, the astute and courteous manager of the Universal Film Co., Limited, 40, Gerrard Street, informs me that he has arranged with the Natural History Film Co., of London, to handle their entire output for England, South Africa, Australia, and New Zealand. This is a great coup. Exhibitors should be on the *qui vive* for this remarkable series.

Mr. J. W. Wright, the film buyer and exporter, of 40, Gerrard Street, has just been appointed London agent for Fraser's Film Releases and Photographic Co., Limited, of Sydney. I congratulate him on this substantial accession to his Australian *clientèle*. What with his South African trade and his Blackburn and Newcastle clients, Mr. W. has got his hands pretty full. But 'tis the busy man who can always do a bit more.

By the way, I learn that Mr. Fraser himself is making an extensive tour of film-land in the Old Country. I guess he is astounded at the development of the trade here.

The Beslite Screen Company, I am informed, have just put in the large new screen now being used at the West London Theatre, Church Street, Edgware Road. These screens are also being used at the Empire Picture House, Kilmarnock, and the Picture House, Warrington Street, Luton.

Kineto, Limited, secured a picture of the State Opening of Parliament at 2.30 p.m. on Monday, and it was shown at the Coliseum at 5 o'clock the same evening. A smart piece of work.

In addition to "*Dante's Purgatory*," which we have reviewed at length on another page, Cinema Productions have secured a fine top-liner in "*As Fate Decrees*," a Western drama in three spools, which is being released on the exclusive principle. The story is an exceptionally strong one, and is admirably portrayed. I consider it should be on every programme.

PROVINCIAL

AN ADVANCE SHOWING OF THE SAMPLE

THE COWBOY

Approx. Length 1970 feet,

Has been arranged for the following cities

MANCHESTER.

MONDAY, MARCH 17,
at 2.30 at the Palatine Film Co., 60, Victoria Street.
at 4.30 at the Advance Film Service, 13, Great Ducie Street.

LIVERPOOL.

TUESDAY, MARCH 18,
at 2.30 at Weisker Bros., Kinema House, London Road.

BLACKBURN.

TUESDAY, MARCH 18,
at 6.0 at Feature Films Ltd., Regent Street.

LEEDS.

WEDNESDAY, MARCH 19,
at 2.30 at The New Century Film Co., 2, Quebec Street.

NEWCASTLE.

THURSDAY, MARCH 20,
at 10.0 at The Newcastle Film Supply, 77, Westgate Road.
at 11.0 at Gaumont's Ltd., Chrono House, St. John's Street.
at 12.0 at North of England Film Bureau, Irving House.

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CARDIFF.

TUESDAY, MARCH 25,

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The Hayes.

SHEFFIELD.

WEDNESDAY, MARCH 26,

at 10.0, at Photoplays, Ltd., Hartshead.

BRISTOL.

THURSDAY, MARCH 27,

at 11.0, at Pringle's Picture Palace, Dolphin Street.

BIRMINGHAM.

FRIDAY, MARCH 28,

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NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Films of Savage Life.

Readers of Jack London's novels will be interested to learn that they will soon have an opportunity of seeing moving pictures of scenes in far-off lands which have been visited by that writer.

Some three years ago, Mr. and Mrs. Jack London, accompanied by Mr. Martin Johnson, set out on a voyage through the Pacific. They visited every part of that wonderful ocean with its thousands of islands.

Mr. Johnson has now arrived in London with about 10,000 feet of film and hundreds of photographs, illustrating the curious corners of Polynesia, into which the "Snark" penetrated. He tells of islands where cannibalism is still practised, and where the tribes are engaged in perpetual internecine warfare.

Among Mr. Johnson's pictures are many which illustrate the fauna and flora of the Pacific Islands more completely than has ever been done before. The inhabitants of Malita, one of the Solomons, are cannibals of the worst description, and treacherous as well. They fight with poisoned arrows, and the poison is obtained from decayed human bodies. At Tahiti, he met people from Pitcairn Island who had come over to fetch the boat presented to them by the British Government.

There are nearly 400,000 islands in the Pacific. Mr. Johnson's voyage has enabled him to procure pictures of the greatest diversity and interest.

Good Friday Pictures Banned.

An application was made to the Licensing Magistrates at Preston for permission to exhibit cinematograph pictures at the Temperance Hall, North Road, on Good Friday and Easter Sunday evening. The applicant was Mr. Will Onda, on behalf of the Preston Temperance Society. He said similar exhibitions had been given annually without opposition. He made no charge for the hall, as he leased the building from the Temperance Society, and certain days were reserved in the lease for the use of the society. The pictures shown on these occasions were Biblical subjects. The Chief Constable said he objected to Sunday shows on principle, and also to exhibitions on Good Friday. The Bench refused the application.

Moving Pictures of South Africa.

The value of moving pictures in bringing before the public, not only the scenery, but the life and industries of distant parts of the Empire was well illustrated by the African World's "cinematograph *matinée*," given at the London Opera House last week. The exhibition occupied about three hours, and in no other way could an audience have been provided in so short a time with such an abundant store of vivid impressions about one of the overseas dominions.

The dominion thus illustrated was South Africa, and the pictures were divided into four sections. The first represented a journey by train from Cape Town to the Zambesi, and included some splendid views of scenery, notable among them being the Table Mountain and the Victoria Falls, seen

from many different points. The second section afforded glimpses of South African industries, including fruit-growing and farming; then there was a whole section concerned with gold, diamond, coal, and copper mining; and lastly a very entertaining miscellaneous section.

Sir Richard Solomon, High Commissioner of South Africa, attended the *matinée*. Mr. L. Weinthal, the editor of the African World, stated that he proposed to allow the pictures to be produced at further *matinées*, and then to be distributed throughout England. It was the intention of the South African Government in future to give their aid to picture exhibitions of this kind to make the resources and attractions of the dominion better known.

The Pinxton Picture Palace Company have had seven days' license for their premises up to last week. When the renewal was applied for the magistrates, by a majority, agreed to grant a six days' license only, up to June 6, when the whole of the licenses in the district will be reconsidered together.

Compromising in Middlesex.

It is said that the Middlesex County Council will make a compromise in allowing each district to decide whether the cinema theatres in the district shall be permitted to open on Sundays.

The Cinema in Italy.

Statistics which have just been published at Rome show that during 1912 the number of cinematograph theatres in Italy was increased by 1,240, and the total receipts amounted to over 90 million lire (about £3,600,000). Twenty-two million lire was paid for foreign films and 13 million lire for films produced in Italy.

A Derby Boom.

Derby will shortly boast of five picture palaces. Three have been in existence for some time, a fourth is being erected in the Normanton district, and now it is announced that a site for a fifth, capable of accommodating over 1,000 persons, has been acquired in St. Peter's-street.

The King and the Cinema.

King Manuel and Queen Amelia dined with the King and Queen at Buckingham Palace on Thursday last. Queen Alexandra, Princess Mary, Princess Victoria, and Princess Louise joined their Majesties afterwards and witnessed an exhibition of cinematograph films taken by Mr. Paul J. Rainey during his recent hunting trips to British East Africa, where at the moment he is in search of further photographs.

The exhibition was at the special command of his Majesty,

Cinematograph Exhibitors' Association of Great Britain and Ireland.

FIRST ANNUAL DINNER.

THURSDAY, 27th March, 1913, 6.30 for 7.

WALDORF HOTEL, ALDWYCH.

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whose attention had been drawn to the unique character of the pictures and the daring and patience requisite to obtain them. Their Majesties had invited some 60 guests, including the members of the Royal Household, to witness the display, which was given in the ballroom.

The King, who has had considerable experience of the dangers and trials of big game stalking, was greatly interested in the pictures, and at the close personally expressed his admiration of the films to Mr. Pink, the representative of Mr. Rainey. The machine used was a Moteograph, which had been filled and installed by Mr. J. Frank Brockliss.

Selfridge's Filmed.

Early shoppers at Selfridge's one day last week are destined to find themselves more or less famous.

In order to show how the firm treats its customers and staff, how cases of accident are dealt with, how the workers perform physical culture drill in the roof garden, and, in fact, how the great store is run, something like a thousand feet of cinematograph film was exposed.

These pictures, with many others dealing with a variety of trades, will be shown in one of the 15 theatres which will be erected for the International Kinematograph Exhibition to be held at Olympia in the last week of this month.

Kathlyn Williams, Rival of Venus.

It has become popular for well-formed young ladies to enter into the lists as rivals of the famous Venus de Milo. Kathlyn Williams, leading woman of the Selig Western company, comes to the front with a substantial claim for consideration. Miss Williams's physical dimensions are given as follows:—Weight, 145 lbs.; height, 5 ft. 7 ins.; chest measurement, 38 ins.; waist, 24 ins.; hips, 41 ins.

A New American Film Company.

There is a new feature film manufacturing company starting in St. Louis, which has just completed its new studio, and has a stock company of well-known motion picture players. It is to release nothing but three-reel features, and they promise to produce nothing but the best in the feature line.

They have secured the services of Ike Schlank, who was general manager of the Atlas Manufacturing Company ever since the organisation of that company. He is to act in the same capacity for the Columbia, and will, no doubt, make it one of the leading feature film companies of that country.

Seven-Day Licences in Northumberland.

Northumberland County magistrates, sitting at Newcastle, considered the question of seven-day cinematograph licences for houses in their area.

The houses which had the licences for seven days last year were at Cramlington, Seaton Burn, Dudley, Allotment, and Westerhope, and Mr. E. Clark appeared for the owners. He said a full Bench agreed to the proposals last year, and, although objection was raised on this occasion, he knew of nothing which had occurred in the interim to justify any change. He understood that the opening of these houses on Sunday—at hours when no religious services were held—had had a detrimental effect on public-house trade, and had caused a considerable improvement in the regularity of Monday morning work. Several witnesses were called in support of this statement, and a police sergeant said that while he could not speak definitely as to a diminution of drunkenness, he had had no complaints.

Mr. R. Strother Stewart opposed the renewal on behalf of several clergymen, who gave evidence, but the Bench renewed the licences. A similar licence was granted to a hall at Lemington, but at Throckley, where there is no public-house, only a six days licence was granted.

The "Flying A" Character Man.

Jack Richardson is the character man with the "Flying A" company at Santa Barbara. When asked what kind of a

part he fancied most, he drolly answered: "Give me the heaviest 'heavies,' the tougher the better."

A few days ago "Rich" had a chance to prove his assertion in a very realistic and not altogether pleasant or safe manner. He was to be thrown off a cliff in one of the scenes of the picture, and cowboys were to be below to catch him.

By some misunderstanding there was a miscalculation in time. They missed the point where he was to land by about 200 feet. He went over, and he went down the cliff, hitting the bottom with a thud.

The directors and members of the company expected "Rich" to have an awful grouch, if he wasn't dead when they picked him up. But he took the incident as part of the game, only fretting to the effect the mishap might have in the taking of the picture. As soon as he learned that the camera man had been grinding away regardless, and that the picture would be much more exciting than it would otherwise, he laughed.

Richardson is a New Yorker; has brown hair and blue eyes, and is a Culver Military Academy graduate. He gets a chance to be the mean man in "The Animal Within," "Blackened Hills," "The Last Notch," "The Poisoned Flume," and "Parting Trails."

Bunyan and His Works by Film.

On the invitation of the Hochstetter Utility Co., a number of guests met at the Polytechnic, Regent Street, on Thursday to witness a private exhibition of a series of moving pictures representing the life of John Bunyan and scenes from the "Pilgrim's Progress." Beginning with his boyhood, various incidents in the life of the "inspired tinker" were shown on the screen. There were scenes in the school playground at Elstow, near Bedford, where as a boy he received the rudiments of such education as was given in those days. Games of leap-frog and other boyish pastimes were depicted, and these led up to his service in the army and his marriage with the poor girl of Elstow,

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**A**

New feature film written by Joseph Caldwell is now to be seen any day in our showroom. All Proprietors, Managers and others are invited to view this real English

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Drama, which cannot fail to prove a winner to both Renters and Exhibitors. You must not miss the

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arrange for you to see it any time most convenient to yourself. Take note of the release date at once,

MAY **1** 1913.

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who brought with her as dowry her father's two books, "The Plain Man's Pathway to Heaven" and "The Practice of Piety," that proved such a spiritual inspiration to Bunyan. Bunyan's career was followed throughout, and illustrations from his immortal work, "The Pilgrim's Progress," were afterwards thrown on the screen. The pictures were extremely beautiful, the latter portion being handled in a most reverent manner. The sole rights have been secured by the Magnet Film Co., of St. Martin's Court, London, W.C., and showmen would be well advised to get early in touch with them.

Kinemacolor at Scala.

A Kinemacolor film of flower-growing in the South of France is being shown at the Scala Theatre. Snowy acres of narcissus in full bloom are seen, as well as small armies of the peasants whose pleasant lot it is to pick flagrant flowers all day long. A long film of animal studies is also well worth seeing. The Kinemacolor pictures now being shown here are not only extremely interesting, but very instructive—so instructive, in fact, that London educational authorities would be well advised to arrange for the attendance of scholars. Not only are special features admirably illustrated, but they are lectured upon by Mr. St. John Hamund. There is no other entertainment in London quite like this.

Councillors and Juvenile Patrons.

Salford Town Council last week approved of the Watch Committee's recommendations that licences be granted to cinematograph exhibitions only on condition that children up to twelve years of age are not admitted unless accompanied by adults. An amendment that the age be fixed at fourteen and that the words "parents or guardians" be substituted for "adults" was defeated by eighteen votes to fourteen.

Hope for Budding Actors.

In connection with the International Cinematograph Exhibition, to be held at Olympia next week, an interesting free competition for amateur actors is announced to be held on the platform in the annexe each day from three to five and seven to nine. The scene which the competitor will be required to act will be as follows:—A man or woman enters a room in a state of despair, sits at a table, suddenly hears a knock at the door, goes there to receive a letter, which is opened, and announces the fact that he or she has suddenly inherited £20,000 from an unexpected source. The envelope is then turned over, and is found to be addressed to a totally different person. Surprise and disappointment are shown, then the funny side is noted, and the scene ends with a hearty laugh. Would-be photo-players can practise this little scenario between now and the exhibition, and they need bring nothing with them in the way of properties. The shallow nature of the plot should certainly not over-tax the resources of even the greenest of amateurs.

Southampton Comes into Line.

In renewing the licences of the local picture palaces at Southampton the committee granted a seven days' licence upon the understanding that the opening on Sunday evenings should not be before a quarter to eight, and that all the employees should be given one day's rest in seven.

Films of Mme. Pavlova.

We hear that Mme. Pavlova has now entered the ranks of cinema players, and will shortly appear in "La Nuit," which introduces one of her most beautiful dances.

American Company Making Scenics.

Mr. S. S. Hutchinson, president of the American Film Manufacturing Co., is now sojourning up and down the California coast in search of scenics of an unusual and in-

teresting kind. This is a work after Mr. Hutchinson's own heart, as he is not only an enthusiastic "picture fiend" in the broader sense of the word, but is also extremely fond of making them. His aptitude in such matters is well evidenced by a master scenic of a year ago, in which he succeeded for the first time in photographing the submarine gardens of the Pacific Ocean. On the present trip Mr. Hutchinson proposed to make a new scenic of San Francisco from an angle never before covered. He will also make a series of unique industrials in Upper California. He has with him R. D. Armstrong, one of the American's best camera men and a former scenario editor, which assures not only the best of photography, but the natural abilities of a scenario editor in the selection of subjects.

A Coming Selig.

The Selig Polyscope Co. has completed a particularly strong and timely picture, entitled "A Change of Administration," which will be released shortly. The story was specially written and produced for the occasion. Gilson Willets is a well-known magazine writer on Government affairs, and for many years was Washington correspondent for important magazines and newspapers. The story is a strong tense drama of political life and diplomatic intrigue, and points out some of the dangers that attend a change of administration in the National Capitol.

Posters for Vitagraph Specials.

The Vitagraph Co. announces that all its special two and three part subjects, beginning with "The Strength of Men," will be provided with six-sheet, four-colour posters. No pains will be spared by the Vitagraph Co. in making these posters the finest of their kind.

Herr Reinhardt and the Cinema.

It is announced in the Berlin press that Herr Max Reinhardt, the producer of "The Miracle," has entered into a contract with a cinematograph firm for a term of three years to produce a series of cinematograph dramas. Herr Reinhardt is said to have been guaranteed a minimum of £2,500 per drama.

Caustic Comments. No. 4.

It is rumoured that another "new manager" is to be installed in a certain picture theatre. The gentleman will in future be engaged with each bi-weekly change, as the directors think (they do think sometimes) that patrons are thereby drawn in order to witness the latest acquisition. Why not have a wardrobe of dress suits, and engage supers to take a turn nightly in wearing them? Perhaps some of the society "walk on" crowd would oblige?

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in London—to either
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(ERIN FILM.) DRAMA.

No. 2955.

CODE "RANGE."

APPROX. LENGTH 775 FT.

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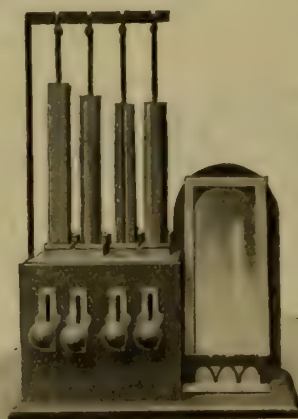
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AMONG THE CINEMAS.

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Manager	Mr. W. Holbrook.
Leader of Orchestra.....	Madam Ida Evarard.
Performances.....	Continuous, 2 p.m. till 10.30 p.m.
Sundays	6 p.m. till 10 p.m.
Pictures changed	Sunday, Monday and Thursday.
Prices charged	6d. and 1s.

I have heard it said that an attractive exterior is half the battle. Then Mr. W. Holbrook, the manager of the Electric Palace, High Street, Lewisham, has every reason to consider himself fortunate, for his directors have provided him with a facade which commands the attention of all who traverse the main artery of one of the most residential suburbs on the south side of the Thames. Attractive as it is by day time, its beauty is enhanced when dusk has fallen by a flood of blue light from the lamps with which it is illuminated.

The impression one forms upon first glance is strengthened as soon as one finds oneself on the inner side of the entrance



doors. Luxury and comfort are the prevailing keynotes, whilst the artistic taste is satisfied by the floral decorations which abound on every hand. Here one can recline at ease whilst partaking of refreshments or enjoying the fragrant weed.

A cosier auditorium it would be impossible to find. Warmed to a nicety in winter time and admirably ventilated and cooled during the hot weather, the Electric Palace, Lewisham, has become a place of family resort and the common meeting ground of the *élite* of the borough. At present the house is undergoing thorough renovation and

re-decoration, for the directors of this company, aided by their able local manager, believe in having everything quite spick and span, and when the work is completed the theatre will be quite one of London's best.

I have said that an attractive exterior is half the battle, but although this will catch the passer-by it will not make him a regular patron unless he is satisfied that he has had value for his money when once he has been tempted to visit the house. There are two things which will convince him on this score. First and foremost the quality of the films; and secondly, the music with which they are accompanied. And it is just in regard to these two items that this theatre excels. The latest and best are always to be found, and the long film plays a dominant part in the programme, for not only does Mr. W. Holbrook believe in the three-reel subject, he also holds the opinion that the long film has come to stay, and that pictures of a length similar to "Les Misérables" will, in time to come, be quite a common occurrence.

Here it may not be out of place to say a word or two in regard to Pathé's gigantic success which I have just named. I must admit it was somewhat of a surprise to me to learn from Mr. Holbrook that whilst this picture was showing patrons from so far afield as Dartford, Charlton, and the district were drawn to the house, striking testimony not only to the quality of the picture, but to the fame which this Electric Palace enjoys.

With regard to the musical side of the programme, I cannot speak too highly, for finer orchestration it would be impossible to find, much less to desire.

This theatre enjoys the unique distinction of being the only cinema hall in London where the picture is projected from behind the screen—a system which possesses a great advantage in that there is no shaft of light visible from the operating box to the screen, whilst the incessant and annoying "click, click" of the shutter and the vibration of the motor are conspicuous by their absence.

Courtesy and urbanity are two of the distinguishing traits of Mr. Holbrook's character, but business capacity also plays a large part. There are few managers who could have raised in a short space of time the catering department some two or three hundred per cent., yet this is what he has actually accomplished. Again, his inventive faculty is well developed, for recognising the difficulty which patrons experience in partaking of tea whilst their attention is concentrated on the screen and the discomfiture of balancing in one hand a cup and saucer and in the other a plate he has designed and patented a special tray for use in theatres, which makes the serving of refreshments in the auditorium much easier, and removes all the disadvantages hitherto experienced by members of the audience. This tray is to form one of the exhibits at Olympia next week, and I shall be surprised if showmen throughout the country do not jump at the opportunity for securing a much-needed adjunct to the refreshment department.

It is always gratifying to find an employee who speaks well of those whom he serves, and who is ready to ascribe the credit for some of his success to them, and it was with extreme satisfaction that I listened to Mr. Holbrook's meed of praise for Messrs. Sedger and Laurillard. I had heard from others that they gave their managers practically a free hand, only reserving to themselves the right to criticise where the results warranted such criticism, and I was pleased to find this opinion confirmed. Certainly the inhabitants of Lewisham and district have reason to be proud of their Electric Palace and its popular and astute manager.

V. F. T.



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RUINING AN INDUSTRY.

LIVERPOOL EXHIBITORS' COUNTERBLAST TO A SPECIAL COMMITTEE'S REPORT.

The Liverpool Special Committee which was appointed last October to consider the proposed new rules for premises licensed for cinematograph exhibitions state in their report that "from time to time complaints have been made of indecency having taken place in cinematograph halls, and it is obvious that such offences may be facilitated by the darkness in which some of the halls are kept while the pictures are being shown." The committee also deal in their report with the question of objectionable films, and mention is made of a censorship board which will examine the films submitted. Those passed for children's performances will be certified for "universal exhibition," and those for adults will receive a certificate for "public exhibition." The committee are, however, of opinion that this form of censorship does not go far enough. The proposed rules provide that if there should be three or more well-founded complaints against any particular hall during the period for which the licence is granted there shall be power to cancel the licence. The committee recommend that children under 14 should not be allowed to attend an evening performance unaccompanied by parents or guardians. The educational value of the films shown, they consider, has been greatly exaggerated, and a rule has been included to exclude from the halls children of a certain age when infectious disease is so prevalent in the immediate district that children of that particular age are excluded from attending public elementary schools. The report was considered at a meeting of justices yesterday (Tuesday).

Liverpool Exhibitors' Reply.

The Liverpool and District Branch of the Cinematograph Exhibitors' Association of Great Britain and Ireland, Limited, have issued the following manifesto:—

The proposals of the Special Committee of the Liverpool Licensing Justices appointed to frame regulations applicable to cinematograph entertainments are felt by all picturedrome proprietors to be of the most grave and ruinous character, and if the despotic restrictions foreshadowed are adopted it will be utterly impossible for any cinema place of amusement to be conducted on a commercial basis. As a matter of fact, the picture palaces, which it goes without saying have the cordial support and approval of the bulk of the British public, have of late been visited with the most harassing restrictions, and if the impositions accumulate as they are now doing the cinema business will soon be reformed out of existence.

In its report the Special Committee makes recommendations in respect to the censorship of films, the attendance of children, and offences against propriety. In regard to all this, it may be pointed out that there is a tremendous capital invested in cinema theatres throughout the kingdom, no less a sum than eleven millions sterling being absorbed in these enterprises, apart from the enormous amount expended by the film manufacturers and the allied trades. It is, therefore, inconceivable that with this stupendous capital at stake, the cinema proprietors would not be fully alive to their responsibilities or would do anything calculated

to prejudice or sacrifice the immense amount of money they have invested.

Public Safety and Morals.

From the point of view of public safety and morals they do everything that is desirable, and, as an instance of this, they have arranged at great expense a department of expert judges, presided over by the late Censor of Plays, Mr. G. A. Redford, of the Lord Chamberlain's Office, to scrutinise every film before it is shown publicly, and only pictures that receive his sanction are exhibited, while those that are rejected by him are placed in the expurgated list.

In face of this efficient survey by a body of experts, controlled by one of the most efficient censors in the kingdom, it seems an act of folly to invite members of the audience to report what, in their view, may be bordering on the indelicate or the indecent. It is virtually asking the audience to constitute themselves a court of morals, and on this vexed question, as the Arts Committee know to their sorrow, there are many conflicting points of view.

As showing the ultra-sensitiveness of some minds, we had the spectacle of a lady recently writing to the papers protesting against the picture of a "badger hunt." No doubt this disturbed feminine felt distressed at the performance, but it is safe to say that thousands of spectators who saw the same film would see nothing in it but the record of a healthy and vigorous English sport which has existed for time immemorial without being in any way detrimental to character or injurious to morals. From this incident it will be apparent that if people possessed of hyper-sensitive tastes are to impose their opinions and foibles upon the magistrates the position of the cinema proprietor will be a most dangerous one.

Intelligent Supervision.

From another point of view it is highly perilous to invoke the assistance of the audience to report what in their wisdom they may deem objectionable. An invitation by the justices lays the proprietor of a picture hall open to insidious attacks. What is to prevent any person maliciously disposed towards the proprietor reporting that something questionable is being displayed? The evil design of the maliciously-inclined may or may not be effective, but in any case it would put the proprietor to some expense and inconvenience, and would have the effect of making him a marked man and bringing him under the ban of the police.

What would be more judicial, and what would be welcomed by the cinema owners, would be for some intelligent or educated municipal officers to be specially appointed to make a round of the halls constantly, with a view to seeing if the pictures exhibited complied with the canons of good taste and were otherwise satisfactory. If, in the view of these officials, they did not come up to this standard, they should be reported, and a committee of the justices would then sit in judgment upon the films, and punitive measures resorted to in the event of the film meeting with the disapproval of

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Jack Hulcup.



Harry Buss.

the magistrates. Venomous attacks would thus be obviated, and the decision as to the propriety or otherwise of a picture would rest with men of capacity, judgment, and experience. The salary of these officials could be subscribed by the cinema proprietors, but they would be entirely responsible to the local magistrates, who alone could remove them from their office. The cinema proprietors, although they would bear the entire cost of this official's department, would have no veto or control upon them whatever. The plan has been found to be simple, effective, and satisfactory to public, owners, and magistrates alike, and it would be willingly accepted by the Liverpool cinema proprietors.

Children and Evening Shows.

The recommendation of the special committee to bring about the exclusion of all children under 14 from the evening performances unless accompanied by a parent or guardian is a restriction which will inflict great hardship, and has nothing to recommend it. The contention of the justices that, seeing that such a rule exists in respect to theatres and music-halls, it should be adapted to cinema shows, is utterly fallacious, because for many reasons theatres and music-halls are undesirable for children of tender years, while many parents and guardians, knowing from practical experience the harmless nature of picture halls, send their children to the first performance in the full assurance that inside these palaces they will be provided with innocent amusement, and safe from the dangers of the street.

There should also be some consideration for the entertainment of the juveniles. Surely in the poorer quarters their lives are squalid and sombre enough without depriving them of the pleasure of attending a picture hall, which in many cases is the only ray of happiness in a joyless and dreary existence. In excluding the juveniles the magistrates would be imposing a harsh and oppressive restriction, because most parents, while strongly in favour of their children attending, find it impossible to accompany them, therefore the bulk of the young folk who cannot visit the matinees will find that the inexorable law of the justices denies to them even a particle of innocent enjoyment.

The Lighting of Halls.

The committee also make a recommendation as to the lighting of the halls during the performance to prevent any possibility of impropriety: but, as was recently pointed out by the local cinematograph association, this arrangement has been in existence from the commencement in all well-regulated halls. In the course of their observations the committee state: "In the opinion of those best able to judge, the educational value of the films usually shown at these entertainments has been greatly exaggerated," and, further on, they remark, "while not a few were suggestive of immorality."

In respect to the educational value of the picture house, the best intellect of the day, including high dignitaries of the Church, social reformers, chiefs of police, eminent scientists, and other leaders of public opinion have unreservedly eulogised the instructive nature

of the films, and only the other day in this city that great judicial authority, Lord Mersey, gave an entirely spontaneous tribute to the film, and in this opinion he is supported by other men of judgment and authority.

Regarding the committee's comment, "while not a few were suggestive of immorality," this would seem to imply a curious inactivity on the part of the police, which can be at once dismissed as being without foundation. All these suggestions as to the want of educational value, hints of immorality, and other aspersions only go to show the wave of prejudice and suspicion that the picture halls have to encounter. After all, the public are the great arbiters of what is good and acceptable, and if the picture halls were to offend against good taste or morals, they would not be supported by husbands and wives with their families, and all the other elements that go to keep a performance spotless and unsullied.

The picture hall proprietor is keenly alive to the fact that nauseous subjects are repugnant to most audiences, and that to gain the public support a programme free from taint must be submitted, therefore the regulations of the authorities in this direction are welcomed as a support to their endeavours, but any unnecessary or irksome restrictions on an undertaking which is already burdened by far too many laws and regulations is undesirable and bound in the end to be disastrous. It is to be hoped that, in justice and fairness to those vitally concerned, the licensing magistrates before coming to a decision on Tuesday next will carefully consider the above facts on behalf of the Liverpool cinematograph proprietors.

Signed on behalf of the Committee of the Liverpool Cinematograph Exhibitors' Association, E. HAIGH (Chairman)



Scene from "Flying A" film.
CALAMITY ANNE'S VANITY
(Reviewed on another page)

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STAND No. 6 in THE ANNEX, Kinematograph Exhibition.
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There will be no Entrance Fee, and APPLICATION on the appended form will enable competitors, either lady or gentlemen, amateur or professional artists, to enter for what is bound to prove one of the greatest attractions of the exhibition, and offers unique facilities for men of artistic merit to get in direct touch with the leading cinematograph firms, who are always open for Poster suggestions, and will most likely purchase the work exhibited. Those desirous of entering must fill up coupon and post to us NOT LATER THAN MARCH 14. All designs must reach the offices of THE CINEMA, 21, North Audley Street, Oxford Street, W., by March 18, 1913.

The names of the judges, whose decision all competitors, as a condition of entry, agree to accept as final, will be announced in a subsequent issue.

The following are the conditions—

The Competition will be open to either amateur or professional artists, the drawings submitted to be in line, wash, water-colour, or oil panels. The first three to be either on Bristol board or suitably mounted for display, the last-named framed or otherwise.

Competitors are at liberty to submit designs for stock posters for (A) Drama; (B) Comedy; (C) Scenic or Educational; (D) Cowboy or Indian Subjects.

Designs may be submitted for the whole or any of the classes mentioned, and it is not incumbent upon competitors to enter for the whole series. All designs to be suitable for reproduction on a double-crown poster—viz., a sheet 30 inches by 20 inches.

Artists who are desirous of entering should in each case adopt a nom-de-plume, furnishing us with their full name and address for identification purposes. When the designs are sent in they should bear the nom-de-plume of the executant only.

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Definite steps have been taken by our competitors which will end in an attempt to form a combine. The showman, of course, has not been advised, but you will during the next few weeks receive information which will open your eyes. Do you wish your renter to have the power to step in and stop your show at any minute? Are you in favour of the leasing of films? Do you think it advisable to limit the number of renters, whether dependent or independent, and lessen competition? Do you require instructions as to what you have to show? Do you wish to be told what price you must pay for your hire? In short, do you want an outsider to manage your show? These are only a few of the questions you will be asking yourselves during the next few weeks. You will not be consulted until our competitors tell you you must abide by rules which they themselves have formulated and agreed upon. A combination to fight low prices, if successful, means that still higher prices will be charged. Our trust in the Exhibitor is strong enough to assure us that he will give the matter commonsense consideration, which means that the efforts of our opposition will be unsuccessful. We are not in favour of a trust or combine, and this one will have our keenest antagonism. We are in favour of an open market for exhibitors, and will endeavour to force one.



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It provides the marksman with objects to shoot at under conditions as nearly realistic as the modern cinematograph can make them.

The screen or target consists of three thicknesses of strong white paper. A roll of this material passes upwards from a roller placed below, and travels over another roller above, then journeys down again close behind the front sheet, upon which the picture is projected to a spare cylinder. When a shot has pierced a double layer of paper a movement of the target of half the diameter of the shot hole will naturally repair the injury. In order to make it quite certain that the shot holes will not "repeat," a third paper is passed across and between the doubled travelling sheet. This third paper is fixed, as it is quite unnecessary to move it, although in the course of some hours' fighting it may be completely riddled. By using this third layer it is practically impossible to have a "repeat."

The general result of this screen system may be summed up as follows:—The expenditure on paper is only a few pence per hour, and the marking is entirely automatic; no marker is required to signal or indicate what shooting is done.

The movement of the paper so as to cover the holes is operated by a simple, inexpensive, electrically operated ratchet gear. At the back of the screen there is nothing whatever beyond the lights used to illumine the holes made by bullets, and some desirable means of stopping bullets, such as sand bags, &c. This is one of the most important points in the whole scheme, and is considered so by military and other authorities. As there are no electrical contacts or the like at the back liable to be destroyed, sand bags can be used and the full-sized army rifle or any other small arm at will.

All the operating mechanism is at the front of the screen.

A film of any subject desirable, military or sporting, it matters not what, is projected, and at these subjects the marksmen fire as they would at actual men and objects.

The instant the bullet strikes the target the picture automatically ceases to move, and a bright spot appears at the point of impact, showing whether the aim be accurate or not. By this means the marksman has an absolutely correct record of his aim whether the mark be man, bird, or beast. There can be no error.

The stopping of the projector through which the film runs at the rate of 16 pictures to the second is obtained by an apparatus quite new to science, operated by the sound of the shot. There are no wires or attachments on the rifle or target whatsoever, the marksman has his weapon absolutely free, and it may be noted that even by the tapping of a stick stoppage of the film is also effected.

As soon as the shot is fired the object stops by an apparatus which allows for a pause of as many seconds as may be desirable, the cinematograph automatically moves on again, the bright spot disappearing, and on goes the man, birds, or other objects. In fact all that the operator has to do is to adjust his films and turn on his switches. A patented cold air blast, which makes it impossible for the film to take fire during the time the picture is stationary is provided.

The general results are that one or a party of men commence firing, drawing what cartridges they want from automatic machines, and the apparatus does the rest—repairs the damage to the screen, restarts the picture, records the shooting and generally attends to itself, and all at a cost considerably less than that which an ordinary cinematograph show entails.

Recently by invitation of the Officer commanding the Senior Officers' Training Corps — Major Loring, R.W.R.—three days' demonstration was given at the Officers' Training Corps Camp, Salisbury Plain, when the following distinguished Officers, and many others of high Army rank, attended:—Rt. Hon. F. E. Seely, D.S.O., T.D., Lt.-Col., Secretary of State for War; Gen. Sir C. W. R. Douglas, G.C.B., Inspector-General of the Home Forces; Gen. Sir H. S. Smith-Dorrien, K.C.B., D.S.O., A.D.C. to the King, commanding the Southern Division; Maj.-Gen Sir H. S. Rawlinson, C.V.O., C.B., commanding the Third Division; Maj. Sir Thos. Holland, O.T.C. (Oil Stores Commission); Capt. P. S. Allen, Attached General Staff, Musketry Officer and Expert. The working of the targets was received with surprise and enthusiasm by the high officials and officers mentioned.

The Secretary for War shot for a considerable time, and was astonished and pleased; he expressed his keen interest in the targets' possibilities for military training. The opinions of the general officers and other experts were highly favourable; most of them shot and went most keenly into the scheme and its scientific and economic aspects. In all, the demonstrations were an unqualified success.

In these days when so much is heard about the need for conscription and training every citizen in the art of marksmanship, it seems to us that this new device should have an extremely useful future before it. It has the advantage of providing exercise with the rifle under the actual conditions which appertain on the field of action, and might usefully be installed in those Territorial headquarters where the members of the corps have to take a long railway journey for the purpose of class firing or rifle competitions.

As an auxiliary to the cinema theatre, this system should prove of great assistance, for not only could it be made to become a feeder to the theatre proper, but it could also provide a means of profit earning.

The system has been installed at 12, Bow-street, London, W.C., by Animated Targets, Limited, the owners of the patent, where it can be seen working.

IN TOUCH WITH DEATH.



SCENE FROM IN TOUCH WITH DEATH.

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SUNDAY,
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APRIL,
1913.

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SCENE FROM IN TOUCH WITH DEATH.

Produced by

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A THRILLING STORY OF THE FAR WEST.

A VERITABLE BON-MOT FROM THE HOUSE OF GAUMONT.

One of the most progressive firms in the cinematograph industry is that of the Gaumont Company. Whether it be in the production of films, the manufacture of appliances, or in the renting department, the Gaumont Company stands pre-eminent. In regard to film production, whilst they give us pictures of such a high calibre as "In Touch with Death," length 2,700 feet, to be released on April 20, there is no fear of their reputation for excellency decreasing, for it is undoubtedly the most thrilling and most carefully produced feature film which exhibitors have had the opportunity of booking for many a long day. It is a Far Western subject, and as such is bound to be a popular one. Stories of this type, dealt with in such a masterly style, are by no means prolific, and we shall be extremely surprised if "In Touch with Death" does not achieve a success which will entitle it to rank amongst the best films of the year 1913. The impression it left with us after sitting it through in the Gaumont Projection Theatre was that the picture patron, no matter of what class or of what age, would wish for no more thrilling or realistic portrayal than that provided in this film. It is, indeed, a veritable *bon-mot*, and one upon which we would be prepared, were we running a cinema theatre of our own, to stake our reputation. The photography is excellent, the acting perfect, and the mounting superb. Here is the story:—

In the bar of the only "hotel" in Bask Station a letter, carelessly dropped by the Sheriff of the district, comes into the possession of Johnson, a gambler and ne'er-do-well, who lives by his wits.

The purport of the letter, which is addressed to the Sheriff from Farmer Davis, who lives on the remotest ranch in the district, is to the effect that his daughter Polly is shortly going to be married to the operator at the telegraph station, and the old farmer adds that as his future son-in-law will not be able to carry on his work at the ranch, and he himself finds the work too much for one, can the Sheriff recommend a trustworthy manager.

Johnson, knowing the cattle sales on Far Ranch often bring in large sums of money, forges testimonials, and claiming to have been sent by the Sheriff, obtains the situation.

Miss Davis, even though her father has now more time to spend at home, does not fail to ride each day to the telegraph station, where her *fiancé*, Bob Melton, explains the workings of the instruments under his charge, and Polly soon becomes an expert telegraphist.

Johnson soon gains the confidence of the farmer, and learns, by spying on his employer through a trap-door, that the proceeds of the last sale of cattle, amounting to about 5,000 dollars, will be sent to him in the course of a post or two, and the letter goes on to add that the auctioneer would be glad if the ranchman could attend the next sale in person.

Getting some of his old associates to join him, Johnson again uses his powers as a penman, and forges a letter, apparently from the auctioneer, asking the ranchman to attend the sale that is being held the next day.

Believing the letter to be genuine, the farmer goes off, leaving Johnson in charge. The latter thereupon arranges the work so that all the old hands, who have worked with Davis for some years, are sent to the distant parts of the ranch.

Having practically, with the exception of Polly Davis, got the place into their possession, Johnson and his mates proceed to round up the cattle and horses, with the idea of making off with these before searching the ranch house for the 5,000 dollars which Johnson had seen the farmer receive.

The thieves successfully carry out this part of their programme, but in the meantime a wire has come to Melton,

addressed to Davis, from the auctioneer, saying he is called to the South, and that no sale will be held for a week.

Thinking this communication somewhat extraordinary in face of the fact that the farmer had already been called to attend a sale the following day, Melton rides over to Far Ranch, and hands the telegram to his sweetheart; Polly is also surprised, and when the two find that all the hands are away their suspicion becomes a certainty. The first thing to be done is to hide the money, and Melton, taking the 5,000 dollars from the safe, finds a good hiding-place for it in the office.

Not a moment too soon; Johnson and his gang having safely rounded up the cattle are returning for the cash, and Melton has no time to escape, but he sends Polly by the back way to ride to the telegraph station and send a message for help to the Sheriff, whilst he himself attempts to hold the farm against the robbers.

Johnson's gang find entrance to the house a difficult matter, as Melton is no mean shot, and accounts for two or three of the robbers before he is overcome by numbers and gets away to join Polly. The gang turn over tables, drag up the carpets and generally wreck the place in their endeavour to locate the money, but their search is unsuccessful; meanwhile Johnson, guessing that Polly has made for the telegraph office, sets off in hot pursuit. The plucky girl, however, has managed to reach the hut—the office is little more—and locking the door, rushes up to the instrument, and calling up Bask Station, asks that the Sheriff should be informed and help sent at once. Barely has she finished her work before the gang arrive, and not daring to break an entrance for fear of getting shot, they fire the place, and only when they feel sure Polly has been overcome by the smoke they rush in and drag her out and wreck the instrument. Finding they are too late to stop the message, they securely tie the unfortunate girl and carry her to the railway, tying her to the metals so that she is unable to escape. Johnson then returns to the farm in the hope of finding the money, but Polly's bravery has not been for nothing, as the Sheriff and his posse are on the way to the rescue.

Recovering consciousness, Polly realises the awful position in which she is, and makes frantic efforts to wriggle free. She eventually succeeds in getting the rope round one of the bolts on the rail, and, using all her strength, manages to undo the cord that holds her to the rails; but she is by no means free, her arms being fastened behind her back and her legs securely bound.

Hearing a train approach, and knowing that unless she can roll from the permanent way she must inevitably lose her life, she redoubles her efforts, and just manages to avoid the wheels of the engine.

Johnson, at the farm, unable to find the money, sees the Sheriff and his posse arriving, and decides to make a dash for liberty. He makes for the open marsh country, hotly pursued by the posse. Whether or not he would have escaped it is impossible to say, for Providence steps in, Johnson's horse, putting his foot into a prairie-dog hole, falls, and throws his rider over his head. Johnson falls with a crash and is so badly injured that he is unable to rise, and the Sheriff arriving has him lifted and taken back to the farm.

Johnson tells where he has left Polly, and some of the rescuers ride off to her assistance.

The meeting of the lovers after the desperate trials through which they have both gone is most pathetic, and the Sheriff and his posse, who recognise a brave man and woman, are too slow to show their appreciation.

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THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 21, North Audley Street, Oxford Street, London, W., and marked in top left hand corner, "Manager's Page."

The Electric Torch Nuisance.

During recent visits to several metropolitan cinema theatres I have come across quite a number of attendants who do not exercise sufficient care when using the hand electric torches for the purpose of showing patrons to their seats or for signalling to those at the rear of the hall how many places are available. Nothing is more disconcerting to a theatre patron when wrapt in the subject on the screen than to have a bright streak of light flashed across his vision; the proper way to use these electric torches is to make the floor the objective and not the countenances of those seated in the auditorium. Such carelessness on the part of those whom I have instanced does not add to the efficacy of the method employed, but it certainly does detract from the comfort of those forming the audience.

The Three Reel Subject.

I am now going to touch on a matter upon which divergent opinions seem to be held by many managers, viz., the showing of the two and three reel feature subject. For my own part, I am a universal believer in giving patrons a complete performance: I do not believe in the penny number business, and I will give you my reasons. In the majority of cases the cinema theatre patron is attracted inside by the top-liner. He does not scan the day bill close enough to discover the announcement, generally in the smallest of type, that the picture is in three parts, each of which is shown on two nights only during the week. He gets inside, and his interest is carried to a critical point at which in the popular penny periodical style the story is broken off, "to be continued in our next." The probability is that he has visited the show on Monday or Tuesday, when reel one was being projected. On the Wednesday and Thursday, when the second part is in the programme, he is otherwise engaged, and therefore misses the continuation, and consequently reel three does not appeal to him at all. Again, this method of splitting up "feature" films to make them extend over an entire week imposes a hardship upon those who are regular patrons of the hall. They pay their money expressly to view a picture which appeals to them, and I look upon it as nothing less than a false pretence to only give them one-third or one-half of that which they have expected. I do not know what many members of the public would say if they had to witness such a fine picture as "Les Misérables" on this instalment plan, which would have meant that it would have extended over three or four weeks. Where it is necessary, owing to the excessive length of a picture, that is to say, where it runs from six thousand to twelve thousand feet, to split it up, my impression is that it would be far preferable to divide it into two representations, with presentations of the parts in the afternoon and evening alternately, so arranging

matters that both afternoon and evening audiences have a chance of seeing all the reels at the time most convenient to them.

The Unpolite Attendant.

Once again I desire to raise my voice against the engagement of a class of attendants who seem to look upon those whom it is their duty to wait upon as nothing better than cattle. I have in mind the best hall in a London suburb, which, happily for the proprietor, has at present no really strong opposition. It is a place which far too frequently gets left to the mercy of the attendants, and on several occasions I have been a witness of the treatment meted out to most respectable members of society. They are needed together behind barriers beyond which they are only allowed to pass as seats become available, and instead of being treated with courtesy and politeness they are too frequently subjected to remarks entirely uncalled for. This lack of politeness may not have had far-reaching consequences as yet, but I feel certain that in the end it will cause a considerable draught to be felt. Managers and proprietors cannot too strongly realise that cheap labour which results in the employment of the uncouth can never pay. I do not say that in the case to which I have referred this is the cause of the trouble, but I strongly urge managers to set their houses in order in this respect. Quite as much care is needed in the selection of the ushers, and even of the chocolate boy, as in the choice of a manager. Patrons judge a house by the treatment they receive as well as by the programme.

The Suggestive Film.

Really more care is needed in the selection of the exclusive and feature film—at least up to the time that the censored films formed the staple portion of the programme; for I suppose that what with the elimination of those scenes which Mr. Redford has expressed himself as against, and the whittling down of the comic element, we shall have nothing to complain of—I had almost said to enjoy—after this month. I am tempted thus to soliloquise through having witnessed just recently a picture produced in Nordland, which I can only stigmatise as offensive to a degree to those of a refined taste. If the exclusive is to continue to enjoy the reputation it has attained as a money-drawer, it must be kept clean, and above all be of a healthy character. Picture theatre audiences are to a great extent composed of members of the younger generation, the two opposite sexes generally being found in each other's company, and even if one is not puritanically inclined, it is, to say the least, most embarrassing when movements capable of more than one construction are depicted on the screen. Happily, the presence of the suggestive picture is the exception which proves the rule, and I admit that it would be difficult to pick out half a dozen films which, during the past two years, have offended in this respect. There is, however, one picture at present going the rounds which calls for the strictest surveillance, and which would be all the better for a few excisions. Managers should make a point of carefully scrutinising the films they intend showing before displaying them in public.

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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner "Musicus."

Working Up.

A dozen different pictures may represent a dozen different methods of working up. One may have a theme or motif which is constantly recurring throughout the picture, while in the next the musical numbers follow consecutively like a string of beads; many of the sensational melodramas work out in this manner—a march, a "hurry," and a plaintive; a waltz, a plaintive, and a "hurry" make up the greater part of these. There is a reason, but we will take that up later. Pathé's "Zaza" is well described by a single number (like Joyce's "Salome") running straight through and interrupted only by the dance (for which use Aintra's Dance, Greig). A stop may also be made for the harp solos if this effect is imitated.

Some pictures may have one "fill-in" running through, while each description is of a different character; again, others may require a single descriptive theme, while the "fill-ins" vary. In fact, nearly every picture which displays originality is apt to present a new problem, which makes it difficult, if not impossible to formulate a set of rules governing all cases. As I said before, one must fix on the predominant theme of a picture and work to that. This theme always centres in the principal characters of the play. For example, suppose we have a love story laid in the time of the American Revolution, and the principal character is a girl; the story is all woven around her—the things she does and the things that are done for her, and because of her, form the plot of the play. Whenever she appears she is the centre of attraction to the audience (and must also be so to you), and in these scenes the other characters are valuable only to the degree in which they affect her. Of course, when she is out of the picture, any character or incident holding the attention at the time is the dominant part. A general enters with a staff of officers. (Martial music.) An Indian messenger comes on, or a few Indians gather in the background. This does not necessarily mean Indian music unless they are to take an important part in the action. Otherwise they are simple accessories—pieces of stage furniture—and the general is the focal point of attention. In other words, you should not withdraw the observers' attention from the important parts of the story or direct it to the unimportant parts. But whenever an element enters which has a bearing on the

story, cater to that if you can. Sound effects are often given which are directly opposite in character to the descriptive music, and yet enhance the value of the picture. The heroine is in the foreground weeping—the passing army in the background. Pathetic music for her, soft drum taps for the marching soldiers. A single soldier passing would not be of sufficient importance to direct the attention to him. A minor character, be he soldier, Chinaman, Indian, or anything else, is ignored unless he has a direct bearing on the scene.

Indian Music.

Permit me to digress a moment to speak of Indian music. The question has been raised as to whether an Indian "tom-tom" should accompany all Indian music. I believe it should in most cases, but always softly unless otherwise called for. The instruments in a picture show orchestra are used for twofold purposes, viz., to provide music and furnish sound effects. When he is imitating some instrument of a like nature, the player is producing a sound effect, and his instrument should then be made accordingly conspicuous, but only then. Indian music is descriptive, and the "tom-tom" adds greatly to its suggestive character, but discretion must be shown in this as in all other things. It might be left out of a love scene (Indian). In the case of the "sleeping Indian village," it seems to me that as such a scene suggested perfect quiet, the "tom-tom" would be entirely out of keeping. In some recent releases Indians play an important part, yet they are not the dominant note in the picture. Instead of accentuating the Indians' presence with Indian music, work up the motive with something of a mysterious and threatening character.

Sound Effects and Music.

To exemplify further the difference between "sound effects" and "descriptive" music: Suppose the orchestra (or pianist) is playing pathetic or other music incidental to the scene; this is descriptive, and is merely accessory to the picture. A character enters the picture, seats himself at a piano, and runs his fingers over the keys, the pianist in the orchestra imitating him. This is a "sound effect," and is a part of the picture. The difference between the "accessory" and the "sound effect" can be made apparent enough if the musician uses judgment. The same thing applies to other instruments in the orchestra if there be others. And here let me digress again to say that I hope the time will soon be here when it will be the rule rather than the exception for moving picture orchestras to be composed of enough

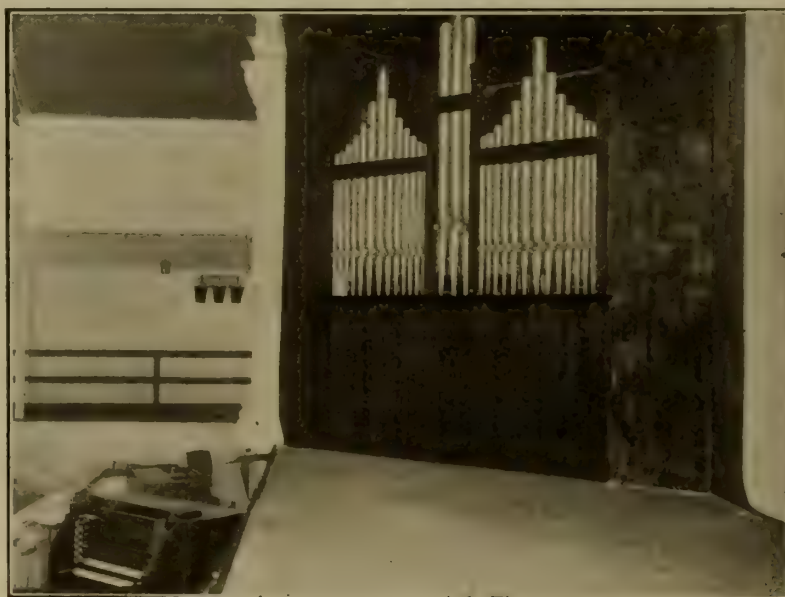
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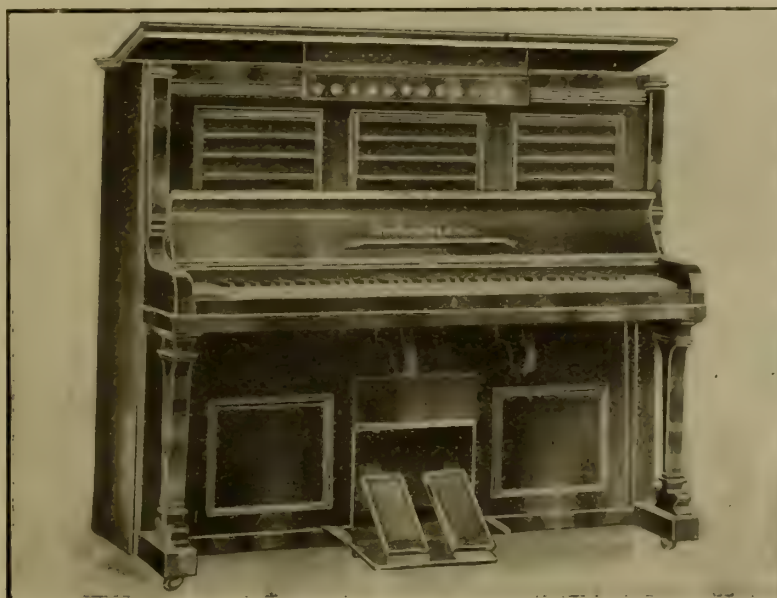
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instruments to describe ordinary pictures. Imagine the "Swan Song" or "The Violin Maker of Cremona" without the violin sound effects. Nearly every battle scene (and they are common enough) needs trumpet calls. One I know of not only has a sufficient number for ordinary effects, but the management has provided a mandolin attachment for the piano, permitting of imitations of mandolin, harp, guitar, &c., and a reed organ, which is useful not only for organ effects, but gives us also the hand-organ, accordion, mouth-organ, and bagpipes, besides being frequently used in pathetic and religious scenes as accessory music when no instrument appears in the picture. But to return to the subject in hand.

Where Scenes Alternate.

Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one, and the desperate father about to commit a burglary in the other. Ordinarily, the first scene suggests a plaintive, and the second a pizzicato, or mysterious, but here there is time to play but a few bars of each, not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child dominates both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music, if such be necessary. Again: We have a ballroom filled with dancers; you are playing a waltz. The heroine comes down to centre or one side, her attitude suggestive of grief. A pathetic might seem logical at first glance. She is the dominant figure, the dancers merely accessory; but in this case they are equally prominent. She is in the ballroom, she hears the music and sees the dancers. Keep your waltz up, but subdue it, for it must partake of the nature of a "sound effect" as well as a descriptive. In this case a soft, slow waltz will answer for both. Should the dancers stop or retire, leaving her the stage centre, a change in the music is permissible. Should your scene be outside of the ballroom, yet in hearing of the music, your dance music is played softly—as a "sound effect"—until the scene grows sufficient in intensity to obliterate the ballroom from the minds of the audience. Then work up to the scene.

Understand, these are only hints, and must not be understood to be ironclad rules. I am using these illustrations to induce you to look for the core of the picture, and not the surface alone.

Mus'c for a Vitagraph Special.

Here is a suggested musical programme for "The Vengeance of Durand," one of the best Vitagraph ever produced:

FIRST REEL.

1. Allegretto "in Meadow Land" (by Thos. Bendix), until: "Marion's Foster Father" (when singer

2. A few bars of "The Rosary"; then back to No. 1 until she sits and sings. A few bars of "The Rosary" again, then:
3. "Lilacs" (by Katheryn Roberts), until: "On the Eve of the Duel."
4. Plaintive until title: "At the Time Appointed."
5. Agitato pp. until shot. Stop a few seconds, then:
6. "Walther's Traumlied" (Wagner) until title: "Training His Child to Carry Out His Revenge."
7. "The Rosary" until title: "Ten Years Later."
8. "In the Shadows" (Finck) until end of reel.

SECOND REEL.

1. "Roses and Memories" (Snyder) until scene at piano.
2. "The Rosary" until end of scene: "Here He Comes Now. Don't Forget Your Promise."
3. Schubert's "Erl King" until Carl and Durand meet.
4. "Evening Star" (Wagner) until struggle.
5. Hurry (long) for fire scene until title: "Vengeance is Mine."
6. Plaintive until title: "Memories."
7. "Roses and Memories" until she sits at piano.
8. "The Rosary," then back to "Roses and Memories" until close.

ANSWERS TO CORRESPONDENTS.

The Vox Humana.

"Concordia" asks, "Why is the use of the 'vox humana' so prevalent with certain picture theatre organists? In one the stop is used obviously to imitate a 'cello, with the consequence that one quickly tires of the quivering sound." You are quite right, "Concordia," the "vox humana" requires to be very sparingly and discreetly employed. The organist in the latter case would be far better employed in using "saxophone," "oboe," occasional solo passages, and bass accompaniments. There are also various brilliant effects in a good reed or pipe organ if one knows how to obtain them.

Indiscriminate Effects.

"Effects Worker" inquires, "Would I be 'over-doing it' if I gave effects indiscriminately, that is, to each picture that appeared upon the screen? It appears to me that some dramas, being of a quiet nature, do not need the various sounds, but my manager insists upon 'Effects to all pictures.'" Yes, friend, you are right in your assumption. Some dramas undoubtedly engross an audience, and effects would only tend to spoil their enjoyment. It is all very well to work effects to a melodrama of the "Hill-Michelson or Melville" type, but not to "Domestic plays." Effects, of course, go well also to many "travels and industrials" or military scenes. By all means introduce them well and smartly, but not to everything. In a few words, "let your orchestra do its part."

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.
BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and marked in the left hand top corner "Electrician."

Buying Ideas.

Peters writes:—"I would like to know if there is any company willing to buy an idea and a model (part cash and part royalty basis) of an adjustable spot light. It can be put on the projection machine lamp house, does not occupy more than 3 by 3 by 3 inches of space, and may be adjusted while in use to throw a spot through stereopticon lens, ranging from 1 to 6 feet in diameter."

That is a very hard question to answer intelligently. As a general proposition, it is an exceedingly difficult thing to sell ideas in the embryo. The only practical method of procedure is to first patent the idea, and then to offer it for sale. It is possible that some of the companies might purchase it, provided it appears to be worthy the added expense of attaching it to the machine. Also, as a general proposition, manufacturers do not care to add anything not absolutely necessary to their present machine. The reason for this is that they are already giving as much or more than they can afford at the present price of machines. If you care to take the chances, you could send your model to one of the manufacturers before patenting, but you would, of course, be taking your own chances in doing this. I do not mean to insinuate by this that anyone would treat you unfairly, nor do I believe they would; still, the safest way is to protect yourself, if you think the idea is commercially valuable. On that point I could pass no decided opinion without first inspecting and testing the device.

Films Jump.

"Regular Reader" writes:—"Have a light trouble I would like solved. Am using 110-volt A.C., through an Edison rheostat. The light seems to get dim for just an instant, and then will brighten up O.K. again. Also have another trouble—the same old cry—picture doing a clog-dance on the screen. When the machine was new there was no trouble. Since the picture began to jump, have put in a new cam, star, and intermittent sprocket; also aperture plate and tension springs. At the last show two of the reels were pretty near past looking at. Sometimes the picture would jump up very nearly half out of frame. The other ran perfectly steady. Is the trouble in the film or the machine? On some films the sprocket-holes show, sometimes on one side, sometimes on the other. Do some makes of film jump worse than others? What is the cause of it? Just built a new air-dome, and, not being able to secure an electrician, did the wiring myself. Have the display lights cut in ahead of the switch for my machine circuit. What effect will this have on arc, if any?"

The dimming of a light for an instant may be due to a loose connection. Go over all connections, including those of rheostat, carefully. Take connections apart and clean them thoroughly. It might also be due to carbon fault, though hardly likely if you have correctly described the effect. If the incandescent lights dim at the same time, it is probably due to some fault at the power-house. A loose connection is, however, the most likely thing. Yes, some makes of film jump more than others. It is generally due to uneven perforation. If some films run perfectly, it would indicate that the fault does not lie in the machine. See to it that your tension springs are giving sufficient tension. If

your picture has a tendency to creep up on the screen as the speed of the machine is increased, it indicates slack tension springs. Bow them out by sticking a screwdriver under the pulling out, running the tool up and down as you do it. If the sprocket holes show first on one side and then on the other, I would see that the guide on top of the gate hugs the film closely, but without binding. Also be sure there is no end motion in intermittent sprocket, and that all sprockets are in line with each other and with the aperture. See that your tension springs rest squarely on the aperture plate tracks, and that they are not loose, so that they move from side to side. You did not say what model machine you have; therefore, it is difficult to give accurate advice. Also you did not say whether or no you used the same service at the time the film did not jump—when the machine was new, above all things, see to it that the face (rims) of your intermittent sprocket are kept perfectly clean. Dirt and grime on the intermittent is a prolific cause of film jump.

A Question.

Nicholson (Lanark) asks: "Is it possible for a man to become a first-class operator without working under a first-class man?"

It is, but the process is very much slower. Years ago we had no such things as motion pictures; therefore, no such things as operators. The first operators had no one, first-class or otherwise, to learn under. It is much better, however, to serve an apprenticeship under a competent operator, supplementing practice with hard, intelligently directed study.

Rheostat Overloaded.

T. J. Holmes (name of town suppressed) writes:—"My rheostat coils get quite red. The resistance is all in, and still the wires are cherry red. What ought I to do?"

Your rheostat is too small (contains too little resistance) for the voltage. You can add some coils of No. 8 soft iron wire (not galvanised), attaching same to porcelain knobs on the wall, with the heavy sheet asbestos between them and the wall, and a suitable guard in front to prevent burns or shocks by accident contract, and hitch these coils in series with the rheostat. Use just enough of the added mixture to take out the red. This will, however, operate to reduce your amperage. The thing to do is, get a rheostat suited to the voltage you are using. If you run with the coils quite red, they won't last long.

A Host of Quer.es.

R. Tapley (Newcastle) writes:—"Please answer the following: (1) My throw is 85 feet; picture, 12 feet. What focal length lenses ought I use? (2) If the picture is blurred, with dark spot in centre, does it indicate wrong focal length of lenses? (3) Can I fit a Powers burner on an Edison lamp? (4) Can I set up a Powers head on an Edison table? (5) Is it necessary to take an objective lens apart, and clean the inside? How can dust possibly get inside?"

(1) I would use two $7\frac{1}{2}$ or one $7\frac{1}{2}$ and one $6\frac{1}{2}$ lens, whichever gives best results. (2) The blurring is probably due to some fault of your objective lens. Oil on the lens would cause it. Even a very faint finger-mark will do it. The objective lens must be kept absolutely clean. The dark spot (ghost) may be due to wrong focal length lenses, to spherical aberration in condenser lenses, or to having your lamp-house too close to the machine. Try moving lamp-house back first, unless it is set clear back now. (3) Don't know what you mean by a "Powers burner." (4) Yes. (5) It is. I can't tell you how it gets in, but it does.

DANTE IN PURGATORY.

A MARVELLOUS CINEMA PRODUCTIONS' PRESENTATION.

"The Vision of Dante," the subject of the poem translated into English blank verse by the Rev. H. F. Carey, M.A., is in all probability one of the best known works of modern times. It is, indeed, a pen picture which has lent itself to artists of all nationalities, and has formed the subject of some of the most valuable studies in oils the world has ever seen. Its adaptation for the cinematograph was therefore only a question of time, and when the moving picture world had been delighted by a visual presentation of "Dante's Inferno" it was only to be expected that this would be followed by the second part of the poetic trilogy, more generally known as "The Divine Comedy." It has remained for Cinema Productions, Limited, to secure the production of this section for this country, and we congratulate them upon their achievement in obtaining such a colossal masterpiece.

Naturally, the theme is one which has required the most delicate handling, but so ably has it been treated that throughout its entire length there is nothing which even in the most remote degree could wound the susceptibilities of the most exacting critic, nor afford him the slightest opportunity for fault finding. From the time the first picture appears on the screen until the last one has disappeared the eye is treated to a succession of tableaux which absolutely baffle description and hold the onlooker spellbound.

In dealing with a subject such as this, it sounds somewhat sacrilegious and mercenary to touch upon the earning capacity of the film, but even at the risk of being accused of these motives we cannot refrain from remarking that "Purgatory" should test the seating capacity of any cinema or other theatre showing it, and must inevitably prove an excellent stimulus to the box office. When "Dante's Inferno" was shown in London it was witnessed by countless thousands. From the provinces, where it is now being shown, comes a similar tale of success. And as it was with the "Inferno" so it will be with "Purgatory," with this reservation—that we anticipate an even more phenomenal success for this picture. Our illustrations entirely fail to convey any idea of the beauty and magnitude of this cinematograph spectacle. Stupendous is a strong word to apply in describing any picture, but it far more than merited by the one under notice. The subject is of such intense interest that we may be pardoned for briefly recapitulating the story.

Dante, guided by Virgil, meets Cato of Utica, the sage, who instructs them, and directs Virgil to wash from Dante's face the grime of hell, and gird him with a reed, which, as fast as plucked, miraculously re-grows. They approach the ferry, and to their wonder see a boat approaching steered by an angel, and laden with the souls of the departed. Among them Dante recognises Casella, a sweet singer whom he had known on earth, and their meeting is joyful. Journeying onwards, Dante and Virgil meet a band of spirits whose death was caused by violence, among them Manfredi and Pia dei Tolomei, who tell their story and how they died. Leaving, they meet Sordello, a poet, and once a friend of Dante, who greets them and leads them to a body of sages seated in meditation, whom Sordello describes. They are the souls of those who delayed their repentance until too late. While he is doing this, two angels appear with flaming swords, and drive back a gigantic snake that terrorises the assembly, typifying the Evil Tempter. Dante, exhausted, lies down, and sleeping, dreams that an eagle, pouncing upon him, carries him upwards to the sun, and in his terror he awakes. Lucia, who represents the enlightening grace of Heaven, approaches to lead them to the portals of Purgatory, which they perceive in the distance, guarded by

an angel with a fiery sword. They crave admittance, and after Dante has prostrated himself it is granted them. The gate is thrown open, and entering they encounter a procession of men carrying on their backs enormous stones, a punishment inflicted upon them for their pride and arrogance during life; among them Dante recognises many whom he knew and who speak to him. Proceeding, they reach the place where the envious purge their sins, dressed in sackcloth, such as mendicants wear, their eyelids stitched together with wires. Dante speaks to Sapia, a lady of Siena, who rejoiced in her country's downfall, and passing onwards comes to where the passionate are. Here Dante, in a vision, sees the protomartyr Stephen stoned to death by an angry multitude. The passionate are punished by being enveloped in dense clouds of smoke, and among them Dante meets Marco Lambardo. Continuing their journey, they see a procession of unhappy souls compelled continually to run; these are the slothful who can find no rest.

Dante now seeks repose, and in his slumbers sees Circe, the enchantress, symbolising earthly pleasure, fair without and foul within. Awakening, Dante and Virgil approach the place of penance of misers, who are doomed to lie face downwards on the ground. Dante speaks to Pope



Hadrian V., and while thus speaking the mountain shakes and liberates the soul of Statius, the poet, who accompanies them on their journey.

The punishment of gluttons next meets their sight. Hungry and thirsting, they are beneath trees laden with luscious fruit, but beyond their reach. Flames now appear, and in their midst the lustful are atoning for their sins. The writer Guinicelli and the Provençal poet Arnault Daniel reveal themselves to Dante and Virgil, who are now warned by a guardian angel that if they wish to proceed further they themselves must pass through the flames, which, tremblingly, they do.

The summit of Purgatory is reached, and Dante meets Matelda, a beauteous lady and allegorical messenger from Heaven, who discourses with him and heralds the approach of Beatrice in a triumphal car, surrounded by Heavenly damsels.

A monster with seven heads, representing the seven capital sins, suddenly appears, attached to the car which is occupied by two allegorical figures—a harlot, depicting the state of the Church under Boniface VIII., and a giant, representing Philip IV. of France, who enslaved the Church.

Dante then speaks to Beatrice, who instructs Matelda to purify Dante in the water of the River Eunoe ere he ascends to Paradise.

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 21, North Audley Street, Oxford Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Solax Detail their Requirements.

In a detailed statement forwarded to me, Solax give notice that they will give consideration to any scenario, either comedy or drama, providing they are set out in proper form, and are typewritten. Comedy is in greater demand than drama, and one or two original situations in a photo-play makes it quite satisfactory to us. Their present demand is mostly for subjects treating American social and political life, also stories of heart-throbbing interest. Solax have no regular scale of prices, which depends upon the manner in which the MS. has been prepared, the value of the plot, and the number of original ideas it contains. Address: The Solax Co., Fort Lee, New Jersey, U.S.A.

A Case of Having Nothing to Write About.

Have you ever had that "dried up" sort of feeling come over you any time? That time, you know, when you had sheets of blank paper before you and, making a meal out of biting your pen, you couldn't think of an idea for a screen play to save your life. All your other ideas you had jotted down as they came were used up and put into complete scenario form, so that you were reduced to that shocking state of nothingness. Truly a chronic state of affairs it is to be in, and the only thing for you to do when you get "run down" like this is to leave the hard task of photo-playwriting alone until your brain gets into a fertile state once again. Nearly every writer at some time or other catches the brain clog disease, no matter whether he writes fiction, articles, or photo-plays. The brain has its moods, and the thing is to catch it in its right one at the right time.

Lubin Follow Suit.

Edison are now not isolated in giving credit to the work of the photo-play author that deserves publicity on the screen and all advertising matter. When the news came to hand that Lubin had decided to follow suit, I was too surprised for words, as when Mr. Lubin recently paid us a visit he remarked that they liked to keep the writers' names to themselves, as there would be little advantage in according them the much-desired publicity.

A Short Step.

Many photo-playwrights, both in America and Great Britain, have been recruited from the ranks of professional authors. Not a few have failed because they did not take the trouble to grasp the rudiments and the technique of the photo-play. Others made it their business to discover all about this new profession, and "made good," to use an Americanism. Supposing you were amongst the few that had never done any paid literary work before until you entered the script-writing ranks, and can turn out some good plays.

Then I should say that the short story-writing field is but a short cut. Several such photo-playwriters are doing this in the States with excellent results. It would be necessary in this case to see if you have any natural talents for the composing of good short stories.

Cultivating Your Imagination.

"Do you know that imagination cannot be brought bottled or in a pill form? It may, however, be cultivated by planting the seeds of thought in a fertile mind and nourishing carefully with the sunshine of genial optimism." This is a very good gem of philosophy on the part of a contributor in an American periodical, and certainly traces the true origin of the imaginative gift I have previously dilated on.

The Period of Retaining.

Feeling sure that many of the followers of this page would be interested to know how long scenarios get "held up," I have found out the following from personal experience:—Crick and Martin and Barkers usually take a week to consider a script; less than that period is not of infrequent occurrence. Hepworths about a fortnight, although sometimes longer. Ecko and Vampire close on two weeks. Jupps generally within seven days; same with Fitz. Gaumont about a month. The promptness of American firms all depends upon the methods followed in the manuscript department, but you can always rely on a scenario being returned within fourteen days from the time they receive it.

ANSWERS TO CORRESPONDENTS.

N. L. (Maida Vale).—By all means write out a photo-play complete in every detail in the way you mention. It is very seldom now that just an outline of the plot is accepted, as the demand of producers now is for properly arranged scenarios. In reply to your second question, nearly every company producing dramatic subjects will consider dramas, so that it would be out of the question giving all the addresses here. My "List of Forty Producers" (6d.) would no doubt assist you.

A. F. (no address).—The construction of a photo-play is different in every respect from a short story. They should be written detailing only the action. As an example, begin with the title, cast, scenes, and a brief synopsis of the plot after the style of those reviewed in these pages week by week. Then describe the action of each scene in short and clear sentences. You will not go far wrong if you do this.

P. R. (Earls Colne).—The price of the book "Picture Plays and How to Write Them" is 2s. 6d., post free, and a postal order for this amount sent to E. Bolleter, Limited, 94, Charing Cross Road, London, W.C., will secure a copy of this valuable treatise. (2) There is no fixed period that elapses from the time a producer accepts a scenario to the date when it is released. Everything depends on the play itself and the facilities at the producer's command.

T. W. Miller (E.C.).—See reply to above.



NEW COMPANIES REGISTERED.

BRITISH ISLES EXCLUSIVES, LTD. (127,458).—This company was registered on February 28 with a capital of £10,000 in £1 shares, to carry on the business of manufacturers and producers of films, machines, lantern slides and apparatus used in connection with animated pictures, &c. The subscribers are: L. Kohn, 16, Francis Street, Leeds, amusement caterer; J. J. R. Whitelock, Redcote, Coningham Bridge, Yorks, amusement caterer; A. Firth, 67, Park Grove, Barnsley, amusement caterer; J. Hutchinson, 215, Barnsley Road, Cudworth, amusement caterer, one share each. Private company. The number of directors is not to be less than three nor more than twelve. The first are L. Kohn, J. J. R. Whitelock, A. Firth and J. Hutchinson. Qualification, £500. Solicitors, Bury and Walkers, 9, Regent Street, Barnsley. Registered by Jordan and Sons, Ltd, 116-17, Chancery Lane, W.C.

EXHIBITIONS CONCESSIONS CO., LTD. (127,572).—This company was registered on March 5, with a capital of £6,000 in £1 shares, to carry on the business of builders, purchasers and operators of amusement parks and other public amusements and entertainments: to acquire any concessions: to promote and assist in establishing any exhibition or place of amusement, and to adopt an agreement with W. S. Pearce. The subscribers are: W. S. Pearce, 63, High Holborn, W.C., director of amusements; J. H. Watts, Loudwater House, Loudwater, Bucks, barrister, one share each. Private company. The number of directors is not to be less than two nor more than five. The first are W. S. Pearce and J. H. Watts (chairman). Qualification 100 ordinary shares. Remuneration of W. S. Pearce, as managing director, £525 per annum. Registered office: 63, High Holborn, W.C.

SPLOTT (CARDIFF) CINEMA CO., LTD. (127,587).—This company was registered on March 5, with a capital of £2,500 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with W. J. C. Thomas. The subscribers are: W. J. C. Thomas, Highbury, Tydraw Road, Cardiff, licensed victualler; Mary J. James, Tranby, Tydraw Road, Cardiff, licensed victualler; F. W. Atkins, 16, Alfred Street, Cardiff, retired master mariner; Ann Thomas, Highbury, Tydraw Road, Cardiff, licensed victualler; Mrs. E. Watts, 265, Newport Road, Cardiff; T. S. James, Tranby, Tydraw Road, Cardiff, builder; P. S. James, 23, High Street, Cardiff, solicitor, one share each. Private company. The number of directors is not to be less than five; the first are W. J. C. Thomas and P. S. James. Qualification: £300. Solicitor: P. S. James, 23, High Street, Cardiff. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

ELLESMERE PORT PICTURE PALACE, LTD. (127,546).—This company was registered on March 4, with a capital of £6,000 in £1 shares, to acquire land in Whitby Road, Ellesmere Port, Ches. and to take over a building agreement between W. W. Scott, J. Scott, W. Green and G. Walton, and Duthie and Son, for the erection of a picture palace thereon. The subscribers are: W. W. Scott, Crendon, Harrison Dene, Wallasey, corn and flour dealer; G. Walton, 43, Howard Street, Liverpool, bread and flour dealer; W. Green, 12, Danehurst Road, Liverpool, draper, 250 shares each. Private company. The numbers of directors is not to be less than two nor more than seven: the first are W. W. Scott (managing director), G. Walton, W. Green and J. Scott (all permanent). Qualification 250 shares. Remuneration as fixed by the company. Solicitors: W. H. Churton and Son, Chester. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

ELLESMERE PORT AND DISTRICT CINEMA CO., LTD. (127,545).—This company was registered on March 4 with a capital of £1,000 in £1 shares, to carry on the business indicated by the title. The subscribers are: C. Wadelin, 16, Westminster Road, Ellesmere Port, sheet mill roller; T. Perry, Ryecroft, Whitby Road, Ellesmere Port, sheet mill roller, one share each. Private company.

The number of directors is not to be less than two nor more than five; the first are: J. B. Bradshaw, T. Perry, and H. Shoobridge. Remuneration as fixed by the company. Solicitor: P. Timperley, Post Office Chambers, Ellesmere Port. Registered office: Unity Hall, Whitby Road, Ellesmere Port, Cheshire.

DARNALL PICTURE PALACE, LTD. (127,543).—This company was registered on March 4 with a capital of £3,500 in £1 shares, to carry on the business indicated by the title. The subscribers are: C. Morton, 56, Holmhirst Road, Woodseats, Sheffield, gentleman; W. Swift, Meersbrook Bank, Sheffield, clerk; H. Quinton, 70, Holmhirst Road, Woodseats, Sheffield, electrical engineer; E. Langton, Westbury Street, Sheffield, boot merchant; E. Smith, Crosspool, Sheffield, clerk, one share each. Private company. The number of directors is not to be less than three nor more than seven: the first are C. Morton, W. Swift, H. Quinton and E. Langton. Qualification 50 shares. Remuneration as fixed by the company. Solicitor: F. Bowman, 15, St. James' Row, Sheffield. Registered by C. Double, 14, Serjeant's Inn, E.C.

BROOKS' BAR PICTURE PALACE CO., LTD. (127,548).—This company has just been registered with a capital of £4,000 in £1 shares, to carry on the business indicated by the title. The subscribers are:—S. Hudson, Crown Hotel, Longsight, gentleman; J. Lang, 50, Ducie Street, Longsight, mineral water manufacturer, one share each. Private company. The number of directors is not to be less than six nor more than eight: the first are S. Hudson, F. Sharp, 38, Slade Lane, Longsight, J. Lang, W. Entwistle, 15, Hyde Road, West Gorton, W. H. Matley, 14, Ridgefield, Manchester, and W. Dean, Lake Hotel, Hyde Road, Gorton. Qualification £250. Secretary: H. Crawford, 40, Brazenose Street, Manchester. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

MORGAN, SON AND CO., LTD. (127,522).—This company was registered on March 3, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph exhibitors, theatre and entertainment proprietors, managers, and agents, etc. The subscribers are:—J. A. Morgan, 88, Chancery Lane, W.C., surveyor; J. Morgan, 88, Chancery Lane, W.C., surveyor, one share each. Private company. The number of directors is not to be less than two nor more than seven; the first are J. A. Morgan and J. Morgan. Registered office: 88, Chancery Lane, W.C.

WINGATE PICTURES, LTD. (127,537).—This company was registered on March 3 with a capital of £1,000 in £1 shares, to carry on the business of proprietors and managers of cinematograph theatres, etc. The subscribers are:—J. W. Harland, Front Street, Wingate, fruiterer; T. Foster, Front Street, Wingate, grocer; J. Weighell, Wingate, jeweller, 100 shares each. Private company. The number of directors is not to be less than five nor more than nine: the first are G. J. Hunter, J. Weighell, J. W. Harland, T. Foster, M. Ramshaw and S. Wiseman. Qualification, 50 shares. Remuneration as fixed by the company. Solicitors: Longden, Mann and Longden, Sunderland. Registered Office: Front Street, Wingate, Durham.

BONANZA CINEMA CO., LTD. (127,506).—This company was registered on March 3, with a capital of £15,000 in £1 shares (3,000 preference), to adopt an agreement with M. Sandground for the acquisition of a lease of the Assembly Rooms, Putney, equipped for use as a cinematograph theatre and a plot of leasehold land at Blenheim Road, Wood Green, for the erection of a cinematograph theatre. The subscribers are: T. Greenhill, 7, Tanza Road, Hampstead, N.W., director; S. T. W. Greenhill, 60, Watling Street, E.C., secretary; J. D. O'Brien, 18, Baronsmead Road, Barnes, S.W., engineer; L. A. Walters, 83, St Paul's Churchyard, E.C., merchant; C. F. Killar, 82, Fenchurch Street, E.C., engineer; T. E. Ingledew, 60, Watling Street, E.C., secretary; W. B. Ransom, 52, Queen Victoria Street, E.C., solicitor, one share each. Minimum cash subscription seven ordinary shares. The number of directors is not to be less than three nor more than seven; the first are L. A. Walters (chairman), L. Walters and P. Walters. Qualifications (except first directors) 250 shares. Remuneration £200 each per annum (chairman £350). Registered office: 33, St Paul's Churchyard, E.C.

ALPHA PICTURE THEATRES, LTD. (127,457).—This company was registered on February 28, with a capital of £100 in 5s. shares, to carry on the business of proprietors of cinematograph shows, etc., to acquire the Queen's Theatre, Peckham. The subscribers are: F. W. Smith, 43, Connaught Gardens, Highgate, N., contractor; I. M. Pritchard, 34, Blessington Road, Lee, Kent, 20 shares each. Private company. The first directors are I. M. Pritchard (chairman), B. B. de Meza, and F. W. Smith (secretary). Qualification, 20 shares. Registered office: 78, Queen Victoria Street, E.C.

MUSSELBURGH PAVILION, LTD. (8,555).—Registered in Edinburgh on February 27, with a capital of £1,000 in £1 shares, to acquire

the Pavilion, 87, High Street, Musselburgh, and to carry on the business of exhibitors of moving pictures, &c. The first subscribers (each with one share) are: A. H. Mure, 16, Craighall Terrace, Musselburgh, brewer; and D. C. McLagan, 51, Frederick Street, Edinburgh, solicitor. Private company. The number of directors is not to be less than two nor more than five: the first are A. H. Mure, J. Dobbie and A. P. Meldrum. Qualification, £25. Registered office: 51, Frederick Street, Edinburgh.

HAWTHORNE AND KING, LTD. (127,492).—This company was registered on March 1, with a capital of £20,000 in £50 shares, to take over the business of picture theatre proprietors carried on by J. T. Hawthorne and G. F. King at Mirfield, Penistone, Slaithwaite, Ossett, Meltham, Skelmanthorpe and Holmfirth, Yorks, as "Hawthorne and King." The subscribers are:—J. T. Hawthorne, 41, Trinity Road, Huddersfield, electric theatre proprietor, 108 shares, G. F. King, Caxton House, Mirfield, electric theatre proprietor, 45 shares. Private company. The number of directors is not to be less than two nor more than eight: the first are J. T. Hawthorne and G. F. King. Qualification, £250. Remuneration as fixed by the company. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

GARRICK ENTERTAINMENT BUREAU, LTD. (127,468).—Registered February 28, with capital £1,000, in £1 shares, to take over the connection of F. Tyler-Wiggins in the business of a theatrical, concert, musical, cinematograph and variety agent, and all or any of the assets in connection therewith. The first subscribers (each with one share) are: C. H. D. Bonnett, 114, Fenchurch Street, E.C., solicitor; and A. J. Logette, 114, Fenchurch Street, E.C., solicitor. Private company. The first directors are F. Tyler-Wiggins and B. S. Backhouse. Qualification (except first directors), 100 shares. Registered office: Adelphi House, 71, Strand, W.C.

HERKOMER FILM CO., LTD. (127,494).—This company was registered on March 1, with a capital of £2,000 in £1 shares, to carry on the business of manufacturers of and dealers in cinematograph films, photographic apparatus, etc. The subscribers are: Sir Hubert von Herkomer, C.V.O., R.A., Lululand, Bushey, Herts; Siegfried H. Herkomer, Dyreham, Nightingale Road, Bushey, Herts, one share each. Private company. The number of directors is not to be less than two nor more than five. The first are Sir Hubert von Herkoma (permanent governing director) and Siegfried H. Herkoma. Qualification, £50. Registered office: 114, High Street, Watford, Herts.

GORTON LABOUR HALL PICTURE THEATRE, LTD. (127,365).—This company was registered on February 24, with a capital of £500 in £1 shares, to carry on the business of cinematograph theatre and entertainment proprietors, &c. The subscribers are: Annie Driver, 11, Park View, Manchester, picture theatre proprietress, fifty ordinary shares; G. Mounfield, 11, Park View, Queen's Park, Manchester, cinematograph operator, twenty-five ordinary shares. Private company. The first directors are Annie Driver and G. Mounfield. Qualification 25 shares. Secretary: J. Murphy. Registered Office: Clarence Chambers, 4, Piccadilly, Manchester. Solicitor: F. Sutton, Clarence Chambers, 4, Piccadilly, Manchester.

SHREWSBURY CINEMATOGRAF CO., LTD. (127,479).—This company was registered on February 28, with a capital of £7,500 in £1 shares, to acquire from P. H. Jones freehold premises at the corner of St. Julian's Friars and Beeches Lane, Shrewsbury, and from T. P. Deakin a freehold malthouse adjoining, and to erect a cinematograph theatre. The subscribers are: H. G. Wilson, Crown Hotel, Slough, hotel proprietor, 100 shares; E. L. Reynolds, Winsford, Slough, solicitor, 200 shares. Private company. The number of directors is not to be less than three nor more than six; the subscribers are to appoint the first. Solicitor: E. L. Reynolds, 11, Mackenzie Street, Slough. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

PALATIAL CINEMAS, LTD. (127,448).—Registered February 27, with capital £8,400 in 8,000 ordinary shares of £1 each, and 8,000 deferred shares of 1s. each, to carry on the business of proprietors of electric and cinematograph theatres, &c., and to adopt an agreement with C. Alexander. The first subscribers (each with one ordinary share) are: C. Alexander, 430, Strand, W.C., merchant; and G. S. Beirnsstein, 25, Duke Street, St. James's, S.W., solicitor. Private company. The number of directors is not to be less than two nor more than six; the first are: C. Alexander and G. S. Beirnsstein (both permanent). Qualification, £100. Remuneration of first directors, £200 per annum, divided. Registered by J. B. and G. S. Beirnsstein, 25, Duke Street, St. James's, S.W.

W. H. K. TRUST, LTD. (127,378).—Registered February 24, with capital £400 in £1 shares, to carry on the business of electric, cinematograph or other theatre, music and concert hall, ball room,

roller and other skating rink proprietors or agents, etc., and to adopt agreements with W. H. Keep and E. N. Snowden. The first subscribers (each with one share) are: W. H. Keep, 6, Putney Common, S.W., merchant; E. N. Snowden, by his attorney, W. F. Keep, 6, Putney Common, S.W., medical practitioner; and W. F. Keep, 6, Lower Common, South Putney, S.W., photographer. Private company. The number of directors is not to be less than three nor more than five: the first are W. H. Keep, E. N. Snowden and W. F. Keep, all permanent, (appointed by holders of deferred share). Qualification, one share. Registered Office: 48, Bedford Row, W.C.

HERNE HILL CINEMA, LTD. (127,413).—This company was registered on February 26, with a capital of £3,000 in 2,900 preferred shares of £1 each and 2,000 deferred shares of 1s. each, to carry on the business indicated by the title, and to adopt an agreement with Cinema Enterprises, Limited. The subscribers are:—T. G. Cosqore, 87, Leigham Vale, Tulse Hill, S.E., accountant, one share; E. B. Russell, 36, Stanbury Road, Peckham, S.E., accountant, one share; Mrs. A. Brooks, 36, Bromar Road, Denmark Hill, S.E., one share; R. A. Crudge, 52, Fenwick Road, East Dulwich, S.E., book-keeper, one share; A. H. Silson, 200, Grove Road, Bow, electrical engineer, one share; S. E. Bradford, 65, Hamilton Road, Dollis Hill, N.W., director, one share; E. F. Wright, 41, Finsbury Pavement, E.C., clerk, one share. Minimum cash subscription 1,000 preferred shares. The number of directors is not to be less than two nor more than five; the first are G. R. Hildyard (managing director), C. E. Farr and F. L. Griggs. Remuneration (except managing director) £50 each per annum. Registered Office: Camomile Street Chambers, 36, Camomile Street, E.C.

LLANHILLETH THEATRE CO., LTD. (127,444).—This company was registered on February 27th, with a capital of £4,000 in £1 shares, to carry on the business of exhibitors of moving pictures, &c., to acquire certain land at Llanhilleth, Mon., and erect thereon a cinematograph theatre or other place of amusement, the subscribers are: T. Jones, Llanhilleth House, Llanhilleth, Mon., mining engineer, one share; H. Lewis, The Hollies, Llanhilleth, licensed victualler, one share; J. H. Combes, Blaencaffin House, Llanhilleth, contractor, one share; N. Godfrey, High Street, Llanhilleth, draper, one share; M. W. Gorman, Ross Lea, Llanhilleth, clerk, one share; M. Gorman, Ross Lea, Llanhilleth, assistant overseer, one share; B. Gorman, Ross Lea, Llanhilleth, estate agent, one share. Minimum cash subscription, £900. The number of directors is not to be less than three nor more than seven. The first are T. Jones (chairman), H. Lewis, J. H. Combes and N. Godfrey. Qualification, £50. Solicitors, Dauncey and Sons, Newport, Mon. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

A. S. SYNDICATE, LTD. (127,429).—This company registered on February 27, with a capital of £600 in £1 shares, to acquire a lease of St. James Hall, Kingston-on-Thames, to construct and maintain a residential club, cinematograph and other theatres, rinks and places of amusement &c. The subscribers are: A. J. G. Silenzi, 1, Harpur Street, W.C., director of British Bijou Cinematograph Theatres, Ltd.; J. T. King, 20, Haymarket Chambers, Norris Street, W., secretary of Bloomsbury Cinema, Ltd., one ordinary share each. Private company. The first directors are to number not more than five; A. J. G. Silenzi is managing director for life. Remuneration of other directors £300 per annum dividend. Registered by W. H. Cahill, 22, Basinghall Street, E.C.

WEST HAM CINEMA, LTD. (127,591).—This company was registered on March 5, with a capital of £1,500 in £1 shares, to carry on the business of cinematograph theatre proprietors and managers, photographers, film makers, etc., and to adopt an agreement with J. Young, C. Pye and J. Anderson. The subscribers are:—J. Young, 33, Hainault Road, Leptonstone, cinematograph theatre manager; J. Anderson, 60, Carnarvon Road, Stratford, vegetable salesman; C. Pye, 72, Plaistow Road, West Ham, licensed victualler, one share each. Private company. The number of directors is not to be less than three nor more than five. The first are J. Young, J. Anderson and C. Pye. Qualification, £5. Registered office: 74, Plaistow Road, West Ham.

CIRENCESTER ENTERTAINMENT CO., LTD. (127,568).—This company was registered on March 5, with a capital of £2,000, in £1 shares, to carry on the business of proprietors and/or managers of cinematograph theatres, palaces and halls, &c., and to acquire the business of the Cirencester Entertainment Co. The subscribers are: W. G. Bridges, Cirencester, engineer; H. St. G. Rawlins, Cirencester, solicitor; 100 shares each. Private company. The number of directors is not to be less than two nor more than seven; the first are W. G. Bridges and H. St. G. Rawlins (both permanent). Qualification, £50. Remuneration as fixed by the

company, Solicitor, H. St. G. Rawlins, Cirencester. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

ALCAZAR PICTURE THEATRE (EDMONTON), LTD. (127,564).—This company was registered on March 5, with a capital of £7,350 in 7,000 preferred shares of £1 each, and 7,000 deferred shares of 1s. each, to acquire freehold land and premises in Edmonton, Middlesex, with the messuage and buildings thereon, known as Eagle House; to erect a picture theatre, and to adopt agreements (1) with G. E. Rice and S. A. Rice, (2) with C. A. Rollason, and (3) with C. D. Roberts. The subscribers are: C. D. Roberts, the Cooperage, High Road, Tottenham, N., brewers' engineer; S. A. S. Rice, 65, Queen Street, E.C., fur skin dresser; C. A. Rollason, 8ra, Rathcoole Gardens, Hornsey, engineer; E. Saunders, 79, Salisbury House, E.C., solicitor; M. H. Thorp, Penshurst, Sheridan Road, Merton Park, S.W., solicitor's articled clerk; G. E. Rice, 65, Queen Street, E.C., fur skindresser; H. C. Chambers, Penshurst, Sheridan Road, S.W., secretary, one preferred share each. Minimum cash subscription, seven shares. The number of directors is not to be less than three nor more than seven. The first are: C. D. Roberts, S. A. S. Rice, C. A. Rollason, and G. E. Rice. Qualification (except first directors), 50 shares. Remuneration as fixed by the company. Registered office: 79, Salisbury House, E.C.

ROY PICTUREDROME CO., LTD. (127,425).—This company was registered on February 26 with a capital of £2,000 in £1 shares, to carry on the business of proprietors of bio cope shows, &c. The subscribers are: T. Thompson, J.P., 41, Alexandra Road, Patricroft, Eccles; W. H. Sturgess, 63, Princes Street, Ardwick, Manchester, coach proprietor; F. Sturgess, 16, Royal Street, Ardwick, Manchester, fruiterer; A. Sturgess, 73, Greenhill Road, Cheetham Hill, Manchester, pawnbroker; J. Morley, 44, Devon Street, Beswick, Manchester, cashier, one share each. Private company. The number of directors is not to be less than two nor more than nine; the first are: T. Thompson, J.P., W. H. Sturgess, F. Sturgess, A. Sturgess, and J. Morley. Qualification £100. Remuneration £125 per annum, divided between them. Registered office: 297, Ashton Road, Ardwick, Manchester.

NELSON CINEMA, LTD. (127,474).—This company was registered on February 28, with a capital of £3,000 in £1 shares, to carry on at Nelson or elsewhere the business of entertainment proprietors, etc. The subscribers are:—W. Hopkins, Commercial Street, Nelson, grocer; T. Jones, Dynevor Arms, Nelson, licensed victualler; D. J. Rowlands, 68, Heol Fawr, Nelson, quarryman; I. Williams, 18, Commercial Street, Nelson, general dealer; D. Miles, 48, Wern Crescent, Nelson, quarryman; D. Williams, Commercial Street, Nelson, colliery proprietor, 100 shares each. Private company. The first directors are: W. Hopkins, T. Jones, D. J. Rowlands, D. Miles, I. Williams, and D. Williams. Qualification, 100 shares. Remuneration £100 per annum, divided, with an increase according to profits. Solicitor, W. R. Edmunds, Central Chambers, Merthyr Tydfil. Registered by Shaw and Sons, Fetter Lane, E.C.

MORTGAGES AND CHARGES.

CITY OF DERRY PICTURE HOUSE, LTD.—Particulars of £300 debentures, created February 18, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908; the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

WELSH CINEMAS CO., LTD.—A memorandum of satisfaction in full on October 31, 1912, of charge dated December 20, 1911, securing all moneys and interests payable thereunder, has been filed.

KINEMATOGRAPH TRADING CO., LTD.—Two debentures dated February 8, 1913, to secure £315 and £210 respectively, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: C. M. Wheeler, 456, Holloway Road, N., and Emma L. Soole, 98, Talbot Road, Highgate.

WEST'S PICTURE PLAYHOUSES (1912), LTD.—Mortgage on certain freehold and leasehold premises in St. Helier (Jersey), Reading, and Bournemouth, dated February 5, 1913, to secure £3,500. Holder: T. J. West, Piccadilly Mansions, Piccadilly Circus, W.

SAVOY ELECTRIC THEATRE CO., LTD.—Mortgage on certain land and premises at the corner of Beaumont Street, Southwick, dated February 20, 1913, to secure all moneys due or to become due from the company to Lloyds Bank, Ltd., not exceeding £900.

WEST'S PICTURE PLAYHOUSES (1912), LTD.—Debenture dated February 24, 1913, to secure £2,500 charged on the company's undertaking and property, present and future, including uncalled capital. Holder: Vesta Victoria Terry, 117, Loughborough Park, S.E.

THE CALAMITY ANN SERIES. AMERICAN COMPANY GIVES US ANOTHER FINE PICTURE.

All exhibitors who have booked the first two of the "Calamity Anne" series will hail with satisfaction the news that the third picture dealing with this irrepressible adventurer, Calamity Anne's Vanity (length 995 feet), is due for release on April 2nd. We are not going too far when we pronounce as our verdict upon this picture that it is by far the best of the series yet produced, and is bound to prove a winner in every sense of the word.

The American Co.'s films are uniformly good; in fact, 101, Wardour Street, where Mr. Scott's offices are located, has long since become to be looked upon as the home of winners, and the astute exhibitor who feels the pulse of his audience correctly never fails to realise the tremendous power which an announcement that a film by this popular company is showing possesses. Nor does he have to rely upon his own efforts to make the picture go, for Mr. Scott is an adept in the art of advertising, and makes a point of supplying with every film display matter which not only compels attention, but literally drags the picture patron in. Not that the "Calamity Anne" series require any boosting to effect such an end; they sell upon their merits, and for that reason they attract the public also.

The film now under notice is a farce drama, for it contains humour sufficient to satisfy the most exacting supporter of farce, and thrilling and dramatic situations sufficient to satisfy its inclusion in the category of the drama.

The story runs:—

Poor Calamity Anne, with her everlasting mule, strolled through the camp, very forlorn at the spectacle of every fellow with his girl and every girl with her fellow. Hence, Calamity brooded at the inequality of things generally, for Calamity had an abundance of money about which she cared little. "The Stew," swaggering down the street, under a load of joy, coveted Anne's pile, and made love, much to Calamity's disgust. And then came that Eastern woman in a gorgeous city gown, and all the boys deserted their respective girls, and followed the new creature in her peacock raiment about town. Calamity hated her, and then Calamity found a copy of a woman's paper, saw the picture of a stunning gown, and ordered it. It came, and Calamity donned it—a fine, soft shimmering thing of dainty silk, but, alas! hiding beneath it and peeping out occasionally were Calamity's muddy boots and a giant sixshooter. Calamity swaggered by the hotel, and the sensation she created was never before equalled in Death Gulch. Calamity got the laugh—the big, hearty laugh that pierced her finer sensibilities, and wounded her deeply. Calamity wept bitterly, then hauled up that gossamer-web skirt, and got that dangerous six-shooter, and Calamity had a rapidly widening circle about her person. But she was melancholy, awfully sick of it all, so she got her mule, and posted the following notice on her doorstep:—"I'm goin' away. Give my pile to the orphans. 'Taint no use. CALAMITY."

THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found.

Films Released during February, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn.	Length	Date.	Title.	Maker	Descriptn.	Length	Date.
All for Jim	Majestic,	D	1016	1	Bob's Ill Luck	Cines,	C	434	8
A Suffragette in Spite of Himself	Edison,	C	600	2	Bloomer and Stout Seek a Wife	Cines,	C	443	12
Animal Within, The	Flying A,	D	967	1	Boss of Katy Mine	Essanay,	D	939	13
Auntie is Transformed into a Pig	Lux,	C	670	5	Bridal Room	Imp,	D	938	13
Arab's Bride, The	Thanhouser,	D	1000	15	Biter Bir, The	Pathé,	C	698	5
An Elephant on their Hands	Vitagraph,	Co	967	6	Basque Wedding, A	Pathé,	T	481	8
As You Like It	Vitagraph,	D	3115	8	Brother's Acquittal, A	Reliance,	D	975	19
As the Bells Rang Out	A. B.,	D	457	23	Bedelia and the Newly Wed	Reliance,	C	999	21
Adventure Outwitted	Clarendon,	D	715	9	Bob's Deception	Reis,	D	1085	15
Adhesion	Cricks and Martin,	C	410	7	Bunny at the Derby	Vitagraph,	Co	577	13
At the Foot of the Scaffold	Hepworth,	D	1975	9	Bay of Cattaro	Welt,	T	311	23
At the Foot of the Ladder	Thanhouser,	C	1000	19	Bob and the Apache	Cines,	Co	604	15
Arabian Sports	Vitagraph,	E	1010	15	Billy Boy	A. & C.,	C	484	19
Ascending Mt. Blanc	Gaumont,	Sc	370	16	Beauty Spot, The	American Standard	C	695	9
An Artist's Nightmare	Pathé,	C	684	12	Breezy Blackpool	B. & C.,	T	385	27
Atala	Selig,	D	1000	16	Burglar Burgled	Cosmopolitan,	Co	660	13
A Glass of Goat's Milk	Clarendon,	C	400	20	Bidoni as Orderly	Cines,	C	817	15
Almost a Man	Essanay,	Co	987	27	Bloomer Seeks a Smile	Cines,	C	369	15
Alkali Ike's Motorcycle	Essanay,	Co	989	27	Broncho Billy's Love Affair	Essanay,	D	990	16
Alfonso and His Umbrella	Gerrard,	C	340	16	Bronx Cocktail, A	Imp,	C	310	16
Artist's Tragic Idyll	Gerrard,	D	730	20	Beware Painting	Itala,	C	450	2
Arabella and the Wizard	Lux,	C	494	26	Busy Day in the Jungle	Kalem,	C	670	27
Atonement	Nordisk,	D	2184	9	Bravery of Dora	Lubin,	D	1013	27
An Amateur Cowboy	Pathé,	C	474	19	Bob's Cheque	Alter Ego,	C	550	26
An Amateur Poisoner	Pathé,	C	666	22	Bridge of Life	Comet,	D	1950	26
Ailantho's Silkworm	Pathé,	Sc	521	22	Bloomer, Wrestling Champion	Cines,	C	469	22
Another Man's Wife	American Co,	D	992	26	Bidoni Absent Minded	Cines,	C	670	26
Albion Docks at Port Louis	Pathe,	T	333	26	Boomerang, The	Nestor,	Co	977	26
Battle of Wits	Kalem,	D	1005	2	Betrayed by a Kiss	Pathé,	Co	665	19
Brutality	A. B.,	D	1009	9	Boy and the Burglars	Pathé,	Co	664	19
Burglar at the Ball	Hepworth,	D	575	2	Badger, The	Urbanora,	N	370	19
Battle in the Virginia Hills	Kalem,	D	970	9	Bobby, the Tamer	Cosmopolitan,	C	595	20
Bettina's Substitute	Vitagraph,	Co	557	1	Biella and the Antiquities	Cosmopolitan,	T	350	23
Billy's Shoes	A and C,	C	765	5	Better Part	Invicta,	D	1000	26
Blood Stain, The	A and C,	D	980	8	Birthday Gift	Nordisk,	D	2273	23
Burglar's Dilemma	A. B.,	D	1007	16	Billy's Pipe Dream	Vitagraph,	Co	668	27
Bloomer Out of Work	Cines,	C	456	1	Converts, The	A. B.,	D	986	2
Broken Ideal	Cines,	Co	774	5	Chichester and Arundel	H. and B.,	T	370	2
Bullfight	Cines,	A	436	5	Cruel Deception	A. and C.,	D	2500	1
Bronco Billy's Heart	Essanay,	D	988	2	California Snipe Hunt	Kalem,	C	525	9
Billy McGrath's Art Career	Essanay,	Co	987	6	Capt. Ben's Yarn	Majestic,	D	999	5
Blind Musician	Imp,	D	528	2	Carmen of the Isles	Selig,	D	937	2
Bar. K. Foreman	Lubin,	D	1064	13	Country Woman in Disguise	American, Ltd.,	Co	675	2
By the Sea	Lubin,	D	1057	16	Corfu and the District	Brockliss,	T	355	8
Between Love and War	Selig,	D	1004	6	Comic Film Journal. No. 5	Dukes,	C	—	16
Bludsoe's Dilemma	Flying A.,	D	1000	1	Chaperon Gets a Ducking	Kalem,	C	525	13
Brand of Cain	Ammex,	D	999	22	"Conway," the Kerry Dancer	Kalem,	P	140	13
Bold Story, A.	Clarendon,	C	600	2	Cry for Help, A	A. B.,	D	1000	23

FILMS RELEASED DURING FEBRUARY, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1305	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Mil n.	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiance's Dilema	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, D		1000	19	Fire at Hoboken	Pathé, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A.	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A.	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Dinner	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Oretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A	Lubin, C		165	20
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, D		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A.B., Co		397	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	2
Don't Pinch my Pup	Thanhouser, D		1000	5	His Father's Son	Thanhouser, D		1000	1
Dance at Silver Gulch, The	Essany, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A.B., C		502	16	His Partner's Share	Melies, D		1038	1
Diplomatic Lover, A.	Pathé, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A.	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	9
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A.	Pathé, C		1063	5	Horse Thief's Daughter	Nestor, D		975	5
Dupin's Clarinet	Urbanora, C		305	5	Hereditary Taint	Pathé, D		1324	8
Day's Outing, A	A.B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Treas Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essanav, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A.	Gaumont Co		690	20	Horsehoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathé, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	20
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A.B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essanay, D		975	9
Faithful	A.B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essanay, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouser, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	20
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A.B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		465	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathé, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Collier's Escape	Selig, D		402	23
Falls of Cadyville	A & C, T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnicus Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
King the Detective and the Smugglers	Imp., D		939	3	Mother's Portrait.....	Ambrosio, D		914	27
Kullen.....	Nordisk, T		443	23	Mary of the Briarwood Dell.....	Barker, D		1179	16
Lieut. Daring and the Photographing Pigeon B. & C., D			1245	2	Microscopic Animalcula.....	Eclair, Sc		410	20
Lucky Fall, A.	Lubin, D		1003	9	Model for St. John.....	Vitagraph, D		898	27
Locked Out	Lubin, C		397	9	New York Hat, The	A.B., D		998	2
Love and War	Majestic, D		985	5	New Zealand Flax Industry	Empire, I		461	6
Legend of Lost Arrow	Selig, D		505	2	New Zealand Ferns and Waterfalls	Special, T		215	6
Love of Lady Irma	A.B., D		988	13	Never Again	A.B., Co		590	16
Linked Together	Edison Co.		500	8	Non-commissioned Officer	Edison, D		1000	5
Lace Makers' Romance	Gaumont Co.		1320	2	"Nam Gioa," or Festival of Heaven	Pathe, T		445	1
Lie not unto your Wife	Imp. Co.		570	6	Night Birds.....	Pathe, N		334	1
Leah the Forsaken	Imp. D		2421	6	Naples	Cines, T		251	8
Lamprey Fishing	New Agency, E		367	9	Nell of the Lampas.....	Flying A, D		1000	8
Lost Inheritance	Selig, D		988	2	Norwich	A. & B., T		410	23
Love and Craftiness	Brockliss, C		450	5	Nora the Cook	Lubin, C		689	23
Law of the West	Cosmopolitan, D		2500	6	Nick Winter and the Ace of Clubs	Pathe, D		1693	15
Law of God	Flying A., D		1012	2	Now the Sun Sets	Eclair, S		430	6
Lady Doctor, The	Gaumont Co.		670	5	Never Failing Remedy.....	Gerrard, C		370	9
Love Token, The	Lubin, D		1008	22	New York's Fire Fighters	Powers (1912), T		262	26
Love Laughs at Locksmiths	Pathé, C		533	2	Old Songs and Old Memories	Selig, D		872	9
Life for a Life	Cines, D		2322	15	On the Coast of the Adriatic	Welt, T		298	16
Latest Additions to U.S.A. Navy	Edison, E		600	22	On the Mountain of St. Gothard (Series II) ..	Gaumont, T		300	6
Love and a Burglar.....	Hepworth, C		650	20	Old Sweetheart, The	Imp, D		935	9
Luck's Out	Nordisk, C		771	16	Official Appointment.....	Vitagraph, D		787	13
Lodging for the Night	Pathé, Co		378	12	Out of the Shadows.....	Vitagraph, D		1010	15
Looking for a Job	Pathé C		552	15	Old Reporter, The.....	Edison, D		1000	22
Lessons in Courtship	Vitagraph, Co		462	22	On the Mountain of St. Gothard (Series III), Gaumont, T			315	13
Life Regained	Brockliss, D		2925	26	Old Doll Maker	Invicta, D		1000	12
Legal Murder.....	Eclair, D		2355	9	Obsession, The.....	Melies, D		1020	22
Loneliness of Neglect	Flying A, D		1000	22	On the Steps of the Throne	Pasquali, D		3350	23
Lighting of Love's Way	Invicta, D		1010	22	On the Line of Peril.....	Vitagraph, D		1013	20
Lady Leone	Invicta, D		1470	22	Oh, My Aunt !.....	Cricks & Martin, C		720	22
Leopold, the Leopard	Lux, C		688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha, T		350	22	(Series IV.)	Gaumont, T		335	23
Lily's Day	Eclair, Co		510	20	One Hundred Franc Gold Piece.....	Itala, Co		435	16
Lord Browning and Cinderella	Vitagraph, Co		1017	27	Old Prospector.....	Nestor, D		977	22
Lost in the Sea	Eclair, D		2375	27	Orphan, The.....	Pathé, D		1962	22
Monastery of Piedra Aragon	Cabot, T		384	6	Old Organist	Rex, D		980	27
Mifanwy, a Tragedy.....	Hepworth, D		675	6	Pink Corset, The.....	Ambrosio, Co		790	2
Mayor from Ireland.....	Kalem, D		1015	9	Preparing the Den	A.B., C		496	13
Merchant of Venice	Thanouser, D		2000	8	Pimple's Eggs-traordinary Story.....	Cosmopolitan, C		295	2
Mouth of the Adour	Gaumont, T		240	2	Prince Arthur	Cosmopolitan, D		910	2
Mountebank's Daughter	Lubin, D		1003	16	Polidor's Perfume.....	Pasquali, C		535	2
May and December	Pathe, D		1238	1	Pickles.....	Pathe Frères, C		305	1
Mickey's Pal	A. & C., D		1025	15	Penitent, The.....	Essanay, D		786	13
My Hero	A. B., D		1007	20	Puquie Pete and the Opera Troupe.....	Kalem, C		455	20
Marvellous Valley of Lerio	Cosmopolitan, T		350	6	Palmetto Hat Industry	Lubin, I		345	20
Mr. Hubby's Wife	Essanay, Co		980	9	Percy the Bandit.....	Nestor, Co		957	12
Mummy and the Cowpuncher	Kalem, C		560	23	Prospector and the Indian.....	Pathe, D		725	5
Mayor's Crusade	Kalem, D		985	23	Poverty's Thrall.....	Pathe, D		1948	8
Medicine of the Future	Lux, C		410	8	Pimple as Cinema Actor	Cosmopolitan, C		495	9
Mother's Strategy, A.	Lubin, D		1014	20	Power of Love.....	Flying A, D		1000	15
Moth and the Flame	Melies, D		1020	15	Passing Cloud, A.....	Gaumont, Co		800	13
Masquerader, The	Pathe, C		461	8	Problems of Aviation	Gaumont, Sc		266	16
Maros, The	Pathe, P		502	8	Playtime in Old Japan	Pathé, E		353	15
Mike's Brainstorm	Selig, C		920	13	Plan that Failed, The	Powers, Co		775	15
Man Amongst Men.....	Selig, D		1000	13	Polidor as an Orderly Soldier	Pasquali, C		555	16
Mamma's Glove	Urbanora, D		765	5	Poet and Peasant	Vitagraph, D		1013	20
Modern Atlanta	Vitagraph, Co		1010	13	Pimple as a Ballet Dancer.....	Cosmopolitan, C		230	16
Merrypimple and the Statue.....	Ambrosio, C		433	20	Peninsula of Sorrento	Cines, T		273	22
Mother's Day Out	Clarendon, C		390	23	Pat Clancey's Adventure	Edison, D		1000	26
Mannequin, The	Elite, D		1859	9	Prodigal Son	Gerrard, D		2665	8
Miss Nelly's Marriage	Gaumont, Co		820	13	Pineapple Culture	Gaumont, I		350	20
Mother-in-Law must Marry	Itala, Co		590	2	Prodigal's Return	Hepworth, D		875	27
Mountain Tragedy	Kalem, D		1000	27	Pass It On.....	Hepworth, Co		550	27
Matrimonial Breeze	Pathé, C		349	15	Piccaninnies and the Water Melons.....	Imp, C		931	27
Michael McShan	Vitagraph, Co		695	20	Polidor, A Ladies' Protector	Pasquali, C		505	27
Mystery of the Astorian Crown					Price of a Misdeed.....	Urbanora, D		2080	26
Prince.....	Cricks & Martin, D		765	20	Queen for a Day	Edison, D		1000	8
Merry Widows.....	Elite, Co		893	13	Question of the Hair	Selig, Co		604	23
Mathilde	Eclair, D		3250	13	Redeemed Reputation	Ammex, D		1012	8
Mystery Man and His Box	Gerrard, Tk		475	13	Romance of the Rails.....	Edison, D		1000	1
Mind Reading Extraordinary	Gerrard, C		330	23	Real Thing, The	Hepworth, Co		550	2
Magic Goldfish.....	Pathé, Tk		800	19	Rescue, Care and Education of Blind Babies	Edison, T		1000	5
Marke in Kabylia.....	Pathé, T		319	19	Race with Time	Kalem, D		825	16
Mantlet of Red Evans	Selig, D		1005	23	Ranch Mates	Lubin, D		1060	13
Miss Aubry's Love Affair.....	Selig, D		1002	27	Rangers Girls	Melies, D		1033	8

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Title	Maker	Descriptn.	Length.	Date.	Title	Maker	Descriptn.	Length.	Date.
Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	6
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	2	Two Souls	Thanouser, D		1000	5
Sailor's Heart, A	A.B., C		999	6	Twisted Trial, The	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Es anay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	28
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathé, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathé, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathé, C		472	22
Saving the Innocents	Flying A, E		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathé, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathé, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	3
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nester, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	5
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathé, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wuffles at the Front	Pathé, Co		1108	10
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochin China	Pathé, E		337	15
Toy maker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathé, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
Trails of Faith	Reliance, D		909	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Friscot fight a Duel	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathé, C		499	22
Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

THE CINEMA FILM REGISTER.

Films to be Released during March, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Between Sky and Sea	Cines, D		622	19
Affair of an Egg	A. B., Co		305	13	Broncho Billy and the Maid	Essanay, D		992	16
Adventure in the Autumn Wood	A. B., D		1007	16	Bobby's Holidays	Gaumont, C		620	16
Alfred Harding's Wooing	Barker, Co		740	6	Broken Doll, The	Gerrard, D		2220	9
Ape's Devotion	Clarendon, D		870	2	Boomerang, The	Kalem, D		1038	30
Artful Artists	Gerrard, C		330	2	By Boat to Christiana	Nordisk, T		335	16
Artist's Romance	Lubin, D		795	13	Bag of Mystery, A	Pathe, C		271	15
Aquatic Elephants	Vitagraph, A		266	1	Boniface's Harem	Brockliss, C		491	19
Artist's Hoax, The	B. & C., Co		510	30	Broken Life, A	Cricks and Martin, D		1100	27
Annie Crawls Upstairs	Edison, D		1000	19	Broncho Billy and the Outlaw's Mother ..	Essanay, D		995	23
Awakening, The	Flying A, D		983	15	Betty's Bandit	Nestor, D		975	22
Absent Minded Valet	Vitagraph, Co		1017	20	Bridge of Sighs	Pathe, C		326	22
Awakening of Bianca	Vitagraph, D		1007	22	Betrayed to the Turks	Savoia, D		1950	26
Alkali Ike in Jayville	Essanay, Co		992	27	Buffalo Hunt	Cosmopolitan, D		950	23
Apartments No. 13	Invicta, Co		1000	19	Bologna	Cosmopolitan, T		400	23
Asbestos Quarry in America	Pathe, I		359	22	By Unseen Hands	Cines, D		2270	29
Adam and Eve	Vitagraph, D		948	29	Bloomer's Adventure	Cines, C		470	29
All for a Girl	Vitagraph, Co		567	29	Broncho Billy's Brother	Essanay, D		998	30
Adventurous Honeymoon	Ambrosio, C		772	23	Building the Los Angeles Aqueduct				
Along the Old Turko-Bulgarian Frontier ..	Ambrosio, T		355	27		Flying "A," I		986	29
At the End of the Line	A. & C., D		984	29	Big Rock's Last Stand	Invicta, D		1960	22
Alfonso's Lady-Killing Adventures					Border Parson	Nestor, D		965	29
Amulet, The	Invicta, D		1000	26	Bad Tangle	Imp., Co		636	30
An Inventive Lover	Pathe, C		1021	26	Cracksman's Daughter	Cricks and Martin, D		1665	6
Athens	Pathe, T		434	29	Cat's Paw	Essanay, D		994	9
Alhambra	Urbanora, T		360	26	Careful Nursing	Rex, D		889	13
Bill Bogg's Windfall	A. B., C		609	2	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
Business Buccaneer, A	Kalem, D		1010	2	Cabby's Nightmare	Gaumont, C		495	9
Brave Old Bill	Kalem, C		350	2	Case of Smallpox	Imp., C		429	2
Buster and the Cannibals	Lubin, C		737	2	Castaway, The	Pathe, D		547	8
Best Man Wins	A. B., C		456	9	Critic, The	Ambrosio, D		1800	13
Blind Cattle King	Lubin, D		1059	9	Captain's Dilemma, The	Cosmopolitan, Co		750	6
Babble Shooting	B. & C., Sp		259	13	Cyrenacia	Cosmopolitan, T		300	9
Baja	Cines, T		698	1	Cheap Housing Problem, The	Gaumont, I		230	13
Bloomer's Troubles	Cines, C		438	1	Collar Stud, The	Gaumont, Co		1025	13
Bidoni Hard Up	Cines, C		999	5	Court Intrigue, A	Nordisk, D		2834	9
Billy Mixes with his Relations	Essanay, Co		986	13	Cormorant, The	Pathé, N		548	12
Blackened Hills	Flying A, D		994	1	Curio Hunters	Vitagraph, Co		807	22
Bolted Doors	Gaumont, D		1250	2	Caucasian Bride	Elite Sales, D		550	23
Book, The	Hepworth, D		1200	6	Cupid's Window	Gaumont, Co		535	20
Blackfoots Conspiracy	Invicta, D		1020	5	Casablanca	Gaumont, T		430	20
Beach Combers	Melies, D		986	15	Consequences, The	Invicta, D		1000	22
Brother and the Bat	Reliance, D		900	15	Cranberry Industry	Imp., I		358	16
Bobby and the Bow-wow	Pathe, Co		574	1	Collaborators, The	Powers (1912), Co		695	22
Broken Oaths	Solax, D		984	15	Carrier Pigeon, The	Pathe, N		612	19
Billy's Burglar	Vitagraph, D		1722	8	Curious Family, The	Selig, C		514	27
Bite of a Snake	A. B., Co		562	20	Civilian, The	Broncho, D		1740	23
Business as Usual	Clarendon, C		455	16	Colonel's Peril	Cosmopolitan, D		975	27
Bloomer Hurries Up	Cines, C		542	8	Casimar, Gentleman and Pickpocket ..	Eclair, C		520	13
Beauty Spots on the River Nebi	Cines, T		284	8	Convict's Secret	Gaumont, D		2530	30
Blow for Blow	Cines, D		2400	12	Chaufeur's Secret, The	Gerrard, D		2300	23
Bidoni Obstinate	Cines, C		1184	12	Crossed Swords	Nordisk, D		2066	24
Broncho Billy's Promise	Essanay, D		989	2	Cowboy's Leap Year	Powers, Co		650	29
Bad Stroke of Business	Gaumont, C		565	6	Candy Girl	Imp., Co		985	30
Breton Scenery	Gaumont, T		365	6	Circus Rider's Romance	Elite, D		2000	30
Back from the Dead	Gaumont, D		2380	9	Constructing Aeroplanes	Express, E		372	23
Baker and the Sweep	Lux, C		290	12	Don Caesar de Bazan	Reliance, D		2000	1
Buck's Romance	Selig, Co		1017	13	Dick and Daisy	Majestic, Co		985	8
Beyond the Polar Circle	Urbanora, T		355	5	Despised Present	Gaumont Co.		1185	2
Beautiful Dalmatia	Welt, T		315	20	Detective Dickson	Lux, D		2090	5
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	Defeated	Milano, D		1809	12
Camprodor	Cabot, T		381	9	Darktown Duel	Vitagraph Co.		107	6
Blood-Stained Pearl, The	Cosmopolitan, D		875	9	Day at an Infant Asylum	Imp., T		276	6
Bloomer and His Cousins	Cines, C		394	15	Dangerous Wager	Kalem, D		1013	20

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Delphin Catching	Pathe, T		372	8	Gonthran and his Accomplice	Eclair, C		770	6
Dormouse, The	Cosmopolitan, N		270	13	Greater Love, The	Rex, D		770	6
Dupin Loses His Wife	Urbanora, C		375	19	Greater Wealth	Selig, D		1085	23
Dr. Bridget	Vitagraph, Co		859	29	Golden Chance	Cosmopolitan, Co		1100	20
Dandy, The	Vitagraph, Co		453	29	Gunfighter's Son	Selig, D		960	30
Defective Detective, The	Hepworth, Co		575	16	"Gay Deceivers"	Elite, Co		1000	27
Desperate Chance, A	Kalem, D		978	30	His Cook Lady	Majestic, C		558	1
Dora Thorne	Thanhouser, D		1000	29	Highbrow Punchers	Ammex, D		988	8
Don Juan's Compact	Brockliss, D		2128	26	Hope	Edison, D		1020	1
Debt, The	Rex, D		1930	29	How Grandfather Clocks are Made	Geem, I		416	9
Dream of Glory	Pathe, D		605	29	Hazel Kirk	Majestic, D		2000	5
Day in the Life of a New Recruit ..	Urbanora, C		510	26	High Cost of Reduction	A.B., C		565	16
Exchanged Labels	Imp, C		456	13	He Swore Off Smoking	Edison, C		525	5
Employers Liability	Nestor, D		950	1	High Explosives	Edison, I		325	5
Eavesdroppers	Vitagraph, Co		498	6	Harnessing a Mountain Stream	Edison, T		400	8
Everybody's Doing It	Cosmopolitan, C		305	2	Hearts and Skirts	Nestor, Co		975	5
Emperor's Kiss, The	Pathe, D		1072	5	Her Ambition	Powers (1912) D		935	5
Escape of the White Glove Gang	Gaumont, D		2590	23	His Double	Solax, Co		942	12
Emperor's Crime, The	Pathe, D		1668	19	His Nemesis	Cosmopolitan, D		1050	2
Easter Bonnet	American Standard, Co		780	16	His Mother's Hope	Edison, D		1000	12
Elephant Hawk Moth	Pathe, N		430	29	His Birthday Jacket	Essanay, Co		996	2
Erfurt	Express, T		396	26	Husband's Broom	Brockliss, C		358	22
Familiar Sights in Geyserland	Empire, T		420	6	Hero of the Mountains	Elite Sales, D		2560	13
Freda's Photo	Clarendon, D		1025	9	High Jinks	Elite Sales, Co		1176	13
Fooing Their Wives	Lubin, C		516	16	Heiress, The	Essanay, Co		998	23
Feet That Speak	Lux, Co		380	5	How they got the Vote	Edison, Tk		625	26
Fatty, The Bad Boy	Pathe, C		512	1	Her friend the Doctor	Nestor, Co		950	26
Friends of Birds	Pathe, Sc		360	1	Hemp Industry in New Zealand	Pathe, I		547	19
From the Depths	Cricks and Martin, D		1145	13	Hidden Letter, The	Pathe Co		703	19
First Settler's Story	Edison, D		1000	15	Hero of the Mountains	Elite Sales, D		2930	13
Fraud that Failed	Flying A, D		995	5	How a Horseshoe Upset a Happy Family ..	Edison, C		475	22
For Two Pins	Gaumont, Co		925	9	His Old-Fashioned Mother	Flying A, D		658	15
Flag of Freedom	Kalem, D		1033	23	Hero's Reward, A	Kalem, Co		578	27
From Nice to Monte Carlo	Lux, T		300	8	House in the Woods, The	Lubin, D		1018	27
Fate of a Poet	Elite, D		1290	20	Her Heart's Desire	Pathe, D		919	21
Forest Rose	Thanhouser, D		2000	22	Harbour Island	Selig, D		1008	20
Forgiveness	American Standard, D		1035	9	How the Duke of Leisure reached His Winter				
Flesh and Blood	A. & C., D		2018	22	Home	Selig, C		503	20
Fairy Bottle	Cricks and Martin, Tk		810	29	Happy Sequel, A	Eclair, D		830	30
Fatal Fight	Cosmopolitan, D		1890	16	Hardest Way, The	Eclair, D		960	23
For Her	Edison, D		1000	29	Here's Your Hat	Essanay, Co		976	30
Foolshead between Celibacy and Matrimony ..	Itala, C		460	9	How Ned Got His Rise	Imp, C		725	27
Fatal Recognition	Elite Sales, D		628	20	Hand of Death	Pathe, D		868	26
Four-Footed Hero	Invicta, D		2000	29	His Lordship's Little Lapse	Pathe, C		2147	29
From the Western Land	Pathe, D		1185	19	His Blind Wife	Messter, D		2095	26
Forest Fire, A	Edison, I		1000	19	Hussein the Pirate	Vesuvio, D		1985	16
Fred as a Soldier	Nordisk, C		712	16	In a Garden	Thanhouser, D		1000	5
Foolishness of Oliver, The	Invicta, D		1010	15	In Montenegro	Ambrosio, T		400	2
Flight into Egypt, A	Pathe, D		2389	12	In Belaa-El Djerid	Gaumont, D		360	2
Forest Adventure, A	Pathe, D		629	12	Insurance Agent	Lubin, D		1008	16
From Passau to Vienna	Welt, T		345	27	Isaacs as a Broker's Man	Cricks & Martin, C		610	15
Funnicus Treasure	Eclair, C		465	30	It Happened Thus	Invicta, D		1010	8
From the Bottom of the Sea	Cosmopolitan, D		2750	30	In Old Town	Majestic, Co		995	22
Funnicus's Serenade	Eclair, C		545	13	Island of Java	Pathe, T		361	5
Father's Little Flutter	Hepworth, C		600	30	In the Flat Above	Vitagraph, Co		839	13
Foolshead Hero	Itala, C		465	16	Inkey and Co.	Cosmopolitan, C		320	9
Foolshead Swallows a Crab	Itala, C		285	23	It's Never too Late to Mend	Edison, D		2000	22
Forgive us our Trespasses	Melies, D		1007	29	Indian Outcast, An	Invicta, D		1010	15
Father's Crime, A	Pathe, D		1009	20	I.O.U. Ten Dollars	Nestor, Co		965	19
False Order	Selig, D		1005	30	Infernal Dance, The	Royal Film Agency, D		2910	6
First Steeplechase	Urbanora, C		600	26	Illumination, The	Vitagraph, D		1063	20
From the Depths of the Sea	Cosmopolitan, D		1900	30	Indian Justice	Lux, D		710	22
God Within, The	A.B., D		1010	2	Idol Worshipper	A. & C., Co		820	26
Girl and the Gambler	Lubin, D		1015	6	In the Pyrenees	Gaumont, T		360	27
Gold is not All	A.B., D		996	13	In Zoological Gardens	Gaumont, E		310	30
Glimpses of the Thames in Flood ..	Hepworth, T		375	6	Industrious Dustman	Gerrard, Tk		360	30
Game of Lawn Tennis	Milano Co		266	13	In Honour Bound	Rex, D		1000	27
Good Stuff	Powers, C		935	1	John Arthur's Test	Lubin, D		1031	2
Galley Slave's Romance	Rex, D		945	15	Joe's Reward	Reliance, D		995	8
Girl of the Mountains	Selig, D		1006	2	Johnnie Goes Ducking	Kalem, C		365	13
Guisepe's Good Fortune	Essanay, Co		195	6	Just out of College	Lubin, D		840	16
George Barnwell	Hepworth, D		2900	13	Jack's Lucky Comet	Pathe, C		831	1
Grandfather	Kalem, D		1003	20	Jungle Pictures in Cochín-China	Pathe, T		479	1
Guiding Light	Lubin, D		1940	30	Jealous Wife, A	Pathe, D		947	8
God of Gold	Selig, D		1016	9	Japanese Idyll	Rex, D		898	6
Golden Rod	Powers, 1912, D		670	15	Jimmy	Essanay, D		993	27
Great Bullion Robbery	Eclair, D		2100	30	John Sterling, Alderman	Imp., D		1874	20

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Judgment of the Sea	Melies, D		1026	22	Mrs. Lirriper's Legacy	Vitagraph, D		1013	20
Jimmy and Jacko	Pathe, P		576	22	Mrs. Tweedledum as a Militant Suffragette	Ambrosio, C		595	23
Jim Loses His Wife	Pathe, C		491	12	Merrypimple's Moving Day	Ambrosio, C		615	30
Juggling Jenkins	Savoia, C		395	29	Man They Scorned	Broncho, D		1695	30
Kissing Kate	A.B., Co		450	23	Monty's Pr. posal	Cosmopolitan, C		990	30
King Cotton	Kalem, I		423	23	Mjorsen	Nordisk, T		239	24
Kneltons, The	Pathé, P		343	8	Masculine Matchmakers	Pathe, C		754	26
Kentucky Feud	Rex, D		1000	8	Mystery of Corner House	Nordisk, D		2884	31
Kid, The	A.B., D		989	27	Noble Profession	Edison, I		1000	1
Keeping Up Appearances	Lubin, Co		1015	30	New Zealand River Scenery	Empire, T		283	13
Lewes and Bosham	H. and B., T		363	6	New Squire	Edison, D		1000	8
Lady's Hairdresser	Ambrosio, C		890	2	Near-Sighted Cupid	Selig, Co		952	6
Love and the Law	"Flying A," D		1000	1	No Place for a Minister's Son	Edison, Co		700	12
Legend of Godfrey de Buillon	Gerrard, D		1000	2	None but the Brave	Imp., Co		993	6
Literature and Love	Lubin, D		1013	13	New Film Actor, The	Nordisk, C		574	2
Leopard and the Burglars	Lux, C		460	1	Northland Winter	Svea, T		360	23
Lust for Gold	Pathé, D		1114	1	Natoosa	Vitagraph, D		994	29
Love of Long Ago	Thanhouser, D		1000	15	Nell's Little One	Cines, C		897	29
Love versus Pride	Clarendon, D		885	23	Northland Winter	Svea, T		360	23
Love and the Varsity	Clarendon, C		660	30	Neighbour's Children	Elite, D		2000	27
Love and a Lemon	Nestor, Co		960	12	No Files on Smart	Elite, Co		680	30
Love through a Lens	Essanay, Co		989	16	Oyster Fishery at Whitstable	B & C, I		600	6
Lidless Eyes, The	Gaumont, D		1085	16	Once Was Enough	Lubin, Co		658	6
Lakes of Salzburg	Gaumont, Sc		295	16	Ostrich Farming	B & C, I		483	15
Life in Old Japan	Pathe, I		364	16	Our Children's Zoo	Cricks and Martin, A		295	8
Losing his Temper	Pathe, C		345	12	On Donovan's Division	Edison, D		1000	5
Little Jack O'Connor	Pathe, D		900	12	On the Mountains of St. Gothard ..	Gaumont, T		380	2
Little Organ Player of San Juan ..	Selig, D		1030	16	Officer 174	Imp, D		957	9
Last of her Tribe	Selig, D		1015	20	Old Fashioned Elopement	Edison, Co		1000	15
Love's Deception	Eclair, Co		645	6	On the Mountains of St. Gothard.				
Lady Clare	Edison, D		1000	26	Series VI.	Gaumont, T		360	9
Love among the Geysers	Edison, Co		1000	29	Old Oaken Basket	Lubin, D		1017	20
Law in their own Hand	Hepworth, C		550	23	On the Threshold	Lubin, D		1013	23
Little Willie and the Bellows	Hepworth, C		475	27	Old Love Letter	Majestic, D		995	19
Long Wait, A	Pathe, C		510	19	Opitsah	Selig, D		1017	13
Liberty Hall	Pathe, C		372	22	O'Hara, Squatter and Philosopher ..	Vitagraph, Co		997	13
Lost Heir, The	Pathe, D		885	22	Omens of the Mesa	Vitagraph, D		987	15
Loyal Deserter	Selig, D		1024	23	Old Story With a New Ending, An ..	A.B., Co		520	30
Lake Como	Cines, T		323	29	On the Austro-Servian Border	Ambrosio, T		304	13
Latent Spark	Flying "A", D		1000	26	Old Appointment, An	Edison, D		500	29
Lily's Three Guardians	Gerrard, D		1760	30	Oh! That Mouse	Italia, C		675	9
Life of St. Louis	Gerrard, H		620	30	Opening of a Flower	Pathe, E		359	22
Leopard Avenger	Lux, D		1600	30	Our Faithful Dumb Friends	B. & C., A		390	27
Love the Conqueror	Pathe, D		1229	26	Office Boy's Birthday, The	Edison, Co		600	19
Little Charlie and Carlo	Elite, Co		900	23	Old Dutchman's Quarrel, The	Gerrard, D		900	16
Life in Tripoli	Express T		517	29	Only a Little Drop of Water	Lux, C		335	19
Lion Tamer, The	Vitascop D		1963	23	On the Danger Line	Powers, 1912, D		990	19
Mexican Spy, The	Lubin, D		2044	9	On Secret Service	Cosmopolitan, D		2300	16
Muggy Becomes a Hero	A.B., Co		703	6	On the Verbano	Cosmopolitan, T		375	30
Mail Clerk's Temptation	Thanhouser, D		1000	5	Oxygen	Eclair, E		510	13
Marie Louise	Cines, D		698	1	Owen More	Invicta, Co		1026	29
Mission of a Bullet	Kalem, D		988	16	Open Road	Imp, D		983	23
Manicurist and the Mutt	Kalem, C		773	16	Power of Silence	Lubin, D		1936	2
Making a Baseball Bug	Lubin, C		322	13	Peace Offering	Kalem, D		503	6
Miss Taqu of Tokio	Thanhouser, D		1000	15	Price of Deception	Barker, D		1070	2
Manufacture of Embroidered					Proposal under Difficulties	Edison, Co		990	8
Tapestry	Gaumont, I		395	6	Postman, The	Imp, Co		302	9
Making a Mess of it	Pathe, C		498	5	Peter's Pledge	Lubin, D		1018	16
Mrs. Jefferson's Robber	Pathe, D		1016	8	Paralytic, The	Solax, D		1000	8
Millionaire Vagabonds	Selig, Co		1020	9	Professor and the Lady	Vitagraph, Co		738	1
Mary's Goat	Thanhouser, D		495	22	Pirate Gold	A.B., D		1008	23
Mystery of the Elk City Bank	Urbanora, D		1770	5	Pixen Pete	Lubin, C		726	20
Misappropriated Turkey, A	A.B., D		1008	30	Pat Wishes to Economise	Lux, C		396	8
Mystery of a Secret Passage					Prisoner's Story	Melies, D		1031	8
American Film Releases, D			1035	6	Polidor's High Hat	Pasquali, C		515	6
Man v. Bear	Elite Sales, Sp.		260	6	Percy's Express Delivery	Urbanora, C		310	5
Misplaced Kindness	Gaumont, C		900	23	Pescara	Cines, T		349	15
Mother's Awakening, A	Rex, D		945	22	Pedrables to Valuedrena	Gelebert, T		503	30
Mirth and Mystery	Urbanora, Tk.		445	19	'Possum Hunt, The	Kalem, I		383	30
Mystic Moonstone, The ..	Cricks and Martin, C		365	22	Price of Jealousy, The	Lubin, D		1030	30
Miner's Request, The	Essanay, D		992	20	Pat as a Bird Fancier	Lux, C		525	15
Miss Simpton's Jewels	Lux, D		595	15	Paisy's Mistake	Nestor, Co		910	15
Motor Boat Party, A	Lubin, Co		233	27	Polidor's Gift	Pasquali, C		515	13
Miser, The	Lubin, D		1010	27	Pair of Boots, A	Selig, C		572	2
Mended Happiness	Pathe, D		994	12	Prisoner of War	Ambrosio, D		1050	
Maternity	Pathe, D		2397	22					
Miss Robinson Crusoe	Thanhouser, D		1210	29					

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Pat's Busy Day	Lux, Tk		495	22	Safe Retreat	Gerrard, C		460	23
President Taft's Home	Powers (1912), T		290	22	Sultan for an Hour	Italia, C		570	16
Polidor Suffers from Hydrophobia	Pasquali, C		495	20	Studies in Popular Astronomy	Urbanora, E		410	26
Private Enquiry Office	Eclair, D		2150	13	Soldier's Promise	Cosmopolitan, C		585	30
Professor's Discovery	Gaumont, D		980	27	Silver Wedding	Messter, Co		980	19
Playing His Master's Cards	Gaumont, Co		680	27	Two Runaways	Kalem, D		1000	2
Paper Trail	Hubsch & Co		2324	2	Twilight of Her Life	Lubin, D		1015	2
Princess's Revenge, A	Vitascope, D		2130	29	Three Musketeers, The	Aquila, D		1549	5
Quality of Nobility, The	Pathe, D		2639	15	Three Friends	A.B., D		1010	9
Queen of Spades	Cines, D		2066	5	Telephone Girl and the Lady	A.B., D		1010	6
Question of Hair	A & C., Co		994	19	Traffic in London	B. and C., E		666	9
Question of Corpulence, A	Gaumont, Co		970	16	Totville Eye, The	Edison Co		1000	1
Rochester	H. & B. T		255	2	Treacherous Shot	Kalem, D		1005	6
Ramble through the Zoo	Welt, A		567	9	Timely Rescue	Lubin, D		1003	9
Reward for Broncho Billy	Essanay, D		986	13	Treasure Trove	Thanhouser, D		1000	1
Ranger and his Horse	Selig, D		1010	6	Tender-Hearted Boy	A.B., D		1008	13
Ring and a Spanish Grandee	Thanhouser, Co		1000	12	Tweddledum and Friscot Fight a Wager	Ambrosio, C		687	2
Romance of the Western Hills	A.B., D		1008	20	Tailor's Revenge	Hepworth, C		450	2
Red Man's Love	Invicta, D		1010	12	Trapper Bill	Invicta, D		1950	1
Rose Among Thorns	Pathe, D		1948	5	Tempress, The	Pathé, D		765	1
Raising Barley in Japan	Selig, I		315	9	Timid May	Vitagraph, Co		800	8
Rival Adventurers	Cines, D		1793	15	Truth Will Out	Ambrosio, D		2260	5
Rid me of Fancy	Cines, Co		939	19	Tweddledum Wants to Marry	Ambrosio, C		590	9
River Scenes in Lower Normandy	Gaumont, Sc		210	13	Tear not Shed in Vain	Cines, D		664	8
Ragtime Mad	Hepworth, C		500	20	Trail of Cards	Flying A, D		992	5
Red Sweeney's Mistake	Kalem, D		973	27	Their Masterpiece	Flying A, D		992	8
Red Stain, The	Pathe, D		871	12	Tongueless Man	Invicta, D		1000	5
Rodinc's Ride	Selig, D		1003	16	Tribal Law	Invicta, D		1950	8
Re-Incarnation of Karmar	Vitagraph, D		1886	22	Two Women	Powers, 1912, D		950	8
Rodolfi Goes Back to the Land	Ambrosio, Co		1500	16	Tombs of the Former Emperors of Annam	Pathe, T		429	5
Rose of Mexico	Flying A, D		990	22	Trip up the River Seine	Pathe, T		499	8
Rearing Greyhounds	Gaumont, I		355	20	Two Little Scapegraces	Pathe, C		537	8
Ride for Life, A	Invicta, D		998	26	Two Shipowners, The	Brockliss, D		1834	5
Rough Ride with Nitro-Glycerine	Selig, D		1014	27	Turkish Spy, The	Skandinavia, D		2495	8
Red Devils, The	Urbanora, D		995	19	Through the Suez Canal	Svea, T		1336	6
Rivers of Indo-China	Eclair, T		410	13	Taking Care of Baby	Thanhouser, D		525	19
Rivals, The	Nordisk, D		990	24	Three Girls and a Man	Vitagraph, Co		501	15
Regatta Day at Singapore	Pathe, T		287	26	Toll of the Sea, The	Invicta, D		1000	12
Shaughraun	Kalem, D		3075	16	Trapped by Fire	Invicta, D		1000	19
Six Cylinder Elopement	Thanhouser, Co		1000	1	Travels in Hungary	Prieur and Co, T		345	15
Secret Marriage	Pathé, D		2518	1	Trio Hamelins	Pathé, I		366	12
Southampton and Nettley Abbey	B. and C., T		492	16	Talisman, The	Pathé, D		1541	12
Surprise Packet	Cricks and Martin, C		535	1	Turned Adrift	Royal Film Agency, D		2756	2
Sheriff's Inheritance	Essanay, D		992	9	Tweddledum's Mother-in-Law	Ambrosio, C		345	16
Strange Case	Imp, D		954	13	Turin	Cosmopolitan, T		340	16
Spanish Pyranees	Pathé, T		363	1	Two Little Pals	Hepworth, D		1050	27
Study in Diplomacy	Pathé, D		2469	8	Tigris	Italia, D		3600	16
Servant Problem	Vitagraph, Co		889	6	Tempest on the West Coast of Jutland	Skandinavia, T		285	26
St. Gothard, Road of the Alps	Welt, T		355	16	Tommy and the Glue Pot	Pathe, C		474	26
Story of an Overcoat	Ambrosio, C		660	9	Two Strings	Pathe, D		823	26
She Never Knew	Cines, D		1066	12	Triple Trapeze	Pathe, P		443	29
Some Rare Specimens	Edison, Z		1000	12	Two Fathers	Urbanora, D		975	26
Sunday Afternoon in Rural England	Edison, T		300	01	Temperance Lecture	Cosmopolitan, C		630	23
Seige of Mafeking	Empire, T		338	23	Talisman, The	Italia, C		375	20
Sawmill Hazard	Kalem, D		1018	23	Taft Day at Brockton Fair	Imp., T		450	23
Sealed Envelope	Powers, 1912, D		940	12	Too Polite	Lux, C		490	29
Sammy Orpheus	Selig, Co		1034	13	Unworthy Son	Melies, D		1026	1
Six o'clock	Vitagraph, D		1017	13	Usurer, The	Kalem, D		1000	13
Susie to Susanne	Vitagraph, Co		1017	13	Unusual Honeymoon	Vitagraph, Co		745	1
Strange Life in Earth and Water	Flying A, N		400	19	Uncle and the Cook	Pathe, C		508	5
Silver Plated Gun	Flying A, D		976	22	Valley of the Maggia	Welt, T		367	2
Stronger Man, The	Pathe, D		661	19	Village Blacksmith	Lubin, D		1014	6
Scrap of Paper	Pathe, D		1027	22	Virgin of the Fire	Reliance, D		990	5
Steak and Onions	Selig, C		517	27	Vintage of Fate	Selig, D		1000	6
Song of the Sea Shell	Vitagraph, D		954	27	Virtue of Rags	Essanay, D		994	6
Signal of Distress	Vitagraph, D		1020	27	Voice of Conscience	Thanhouser, D		1000	10
Strong Man's Love, A	Clarendon, D		2095	30	Valley of Ardagrie	Gaumont, T		265	23
Set of Magic Teeth, The	Gerrard, C		310	16	Very Select Dinner Party	Pathe, C		558	29
Salisbury and Stonehenge	H & B., T		354	27	Wedding March	Rex, D		1000	1
She Must Elope	Lubin, C		697	30	When Joey was on Time	Edison, D		500	5
Shocking her future Mother-in-Law	Majestic, Co		1010	26	Why Lightwad Tips	Kalem, C		495	9
Sacrifice, The	Nordisk, D		2772	16	Was Mabel Cured?	Invicta, Co		1000	1
Sauce for the Goose	Pathe, Co		798	12	Wives of Jamestown	Kalem, D		1823	23
Scoop, The	Vitagraph, Co		1017	20	Winning of Helen	Majestic, D		995	12
Sacred Colours	Ambrosio, D		592	27	When Helen was Elected	Selig, Co		1007	2
Spider and the Fly	Brockliss, Tk		243	23	When a Count Counted	Thanhouser, Co		1000	12
Smart Subterfuge	Gaumont, Co		710	30					

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Wood-Violet, The.....	Vitagraph, D		925	6	We are but Little Children				
Whitstable-on-Sea	B. and C., T		314	20	Weak	Hepworth, D		925	20
Winter Sports in St. Moritz	B. and C., I		316	23	Where Destiny Guides	Flying A, D		976	19
What's in a Name.....	Lubin, C		346	23	When Cupid Runs Wild	Imp, Co		949	16
Woman's Right, A.....	Nordisk, D		1920	2	When the Stormy Winds do Blow	Lux, C		530	26
When Old Friends Meet	Nestor, D		965	12	Weaker Vessel, The	Pathe, D		2584	29
Woman Hater, The	Pathé, Co		778	5	Woman Left Alone	Flying "A," D		980	29
Water Spider, The	Pathé, Sc		492	8	Widow's Wiles.....	Gaumont, C		1040	30
Wild Pat	Vitagraph, D		892	15	Yvonne, the Foreign Spy	Imp, D		975	2
Won by a Child.....	Cricks and Martin, D		735	20	Yosemite National Park.....	Edison, T		375	21
When Soul Meets Soul.....	Essanay, D		994	20	Young America	Pathe, D		91	29
With the Best Intentions	Gerrard, Co		230	16	"Zigomar, The Eel's Skin"	Eclair, D		3265	23
Woman's Honour, A	Gerrard, D		2400	15	Zara	Ambrosio, T		356	16
What Katie Did	Edison, D		1000	26					

Films to be Released during April, 1913.

Aurora Floyd	Thanhouser, D	2000	9	Dorothy's Birthday.....	Invicta D	1000	2
At the Dog Show	Vitagraph, Tp	403	3	Dr. Maxwell's Experiment	Lubin, D	1053	20
As it is in Life.....	A. B., D	988	17	Doctor's Patient	Pathe, D	1871	2
Auntie's Affinity.....	Lubin, Co	1031	17	Dotty the Dancer	Thanhouser, Co	1000	5
Anatomy of Plants	Pathe, Sc	518	5	Down on the Rio Grande	Lubin, D	1015	3
Brothers.....	A.B., D	1008	3	Devil in the House, The	Eclair, Co	920	3
Brooms and Shovels	Eclair, Co	815	3	Dreamland Tragedy	Powers, D	930	2
Bligss on the Briny	B & C, C	420	10	Eldorado Lode.....	Edison, D	1000	12
Belinda's Elopement	Cricks and Martin, C	510	5	Engraver, The	Lubin, D	1021	17
Blood and Bosh	Hepworth, C	650	3	Exploits of Dandy Joe	Elite, D	2346	13
Beetle's Deception, A	A. & C. D	925	5	For Sale, A Life	Thanhouser, D	1000	2
Bargeman's Daughter	Alter Ego, D	1848	5	Flash of Lightning	B & C, D	785	13
Beautiful Spots in Switzerland	Brockliss, T	403	5	Farm Bully	Kalem, D	1028	10
Billikin Revolts.....	Cricks & Martin, C	365	12	Father's Triumph	A. B., D	1005	13
Black-eyed Susan.....	Cosmopolitan, D	1600	6	Flat, The	Vitagraph, D	830	3
Bloomer, Governess.....	Cines, C	515	5	Father's Authority	Cines, Co	664	1
Broncho Billy's Gun Play	Essanay, D	996	6	Farmer's Daughter	Essanay, D	996	10
Bury St. Edmunds.....	H. & B., T	330	20	Frankfurters and Quail	Thanhouser, Co	1000	16
Before the White Man Came.....	Invicta, D	1960	5	Freckles	Vitagraph, Co	1003	10
Beloved Vagabond.....	Pathe, C	359	2	Forest Tragedy, A.....	Elite, D	1064	17
Billyboy takes a Hand of Bridge	Pathe, C	638	5	Folly of Phyllis, The	Elite, Co	500	24
Barcelona and Surroundings	Urbanora, T	410	2	Girl of the Sunset Pass	Lubin, D	1016	6
Better Man.....	Vitagraph, D	908	10	Guildford	B & C, T	523	10
Busman's Birthday, The	BB., C	775	6	Girl at the Brook.....	Essanay, D	999	3
Cross your Heart.....	Thanhouser, D	1000	2	Gulf of Salerno	Cosmopolitan, T	360	6
Cub Reporter's Temptation	Kalem, D	973	3	Grateful Cupid	Elite, Co	845	6
Called Back.....	Thanhouser, D	2000	2	Ghost of a Bargain	Rex, C	864	3
Clue in the Dust	Melies, D	995	9	Game Warden.....	Kalem, D	618	17
Cowboy Editor	Selig, Co	537	3	Gwendoline	Pathe, D	824	2
City of San Francisco	Edison, T	1000	12	Horse that would not stay hitched	Kalem, Co	513	3
Calamity Anne's Vanity.....	Flying A, C	995	2	Holy Cities of Japan, The	Eclair, T	400	3
Chateau de Blois	Pathe, T	460	5	His Sacrifice.....	Flying "A," D	985	5
Clue, The	Selig, D	1012	10	His Day	Majestic, D	995	19
County's Prize Baby	Thanhouser, D	1000	19	Interrupted Wedding Bells	Edison, C	1000	2
Congo Life	Messter, E	460	6	In the Grip of Death	B. and C., D	1100	20
Cork and Vicinity	Vitagraph, T	341	5	Is Marriage a Failure?.....	Gaumont, C	485	3
Drink Cure	A.B., D	1013	20	Indian Dances and Pastimes	Invicta, E	950	9
Dangerous Weapon	Brockliss, C	495	2	In the Power of Blacklegs	Kalem, D	993	17
Drake's Love Story	Hepworth, D	2325	6	In the Land of the Turk.....	Pathe, T	565	5

FILMS TO BE RELEASED DURING APRIL, 1913.

Title.	Maker.	Des. ptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
It all came out in the Wash	Vitagraph, Co		466	12	St. Augustine, Florida.....	Kalem, T		478	3
Jealousy	Gaumont, Co		510	3	Sandwich.....	B & C, T		370	3
Just a Woman.....	Powers, 1912, D		990	9	Sagacity v. Crime.....	B & C, D		1254	6
Jim goes Fencing Mad	Pathe, C		377	5	Silence of Richard Wilton.....	Hepworth, D		725	3
Letters of a Lifetime	Thanhouser, D		1000	5	Secret Service	Cricks and Martin, D		1355	3
Lost Note	Lubin, D		1024	3	Sofia, Capital of Bulgaria	Ambrosio, T		320	3
Lady Barber of Roaring Gulch.....	Nestor, C		975	2	Sport of Fate.....	Cricks and Martin, D		1125	10
Lady Peggy's Escape	Kalem, D		1218	13	Shleai	Cines, T		315	5
Leap Year Proposal	Vitagraph, Co		1023	5	Stout and Lea's Honeymoon.....	Cines, Co		408	9
Landscapes and Customs of Bulgaria	Ambrosio, T		400	10	Sheriff's Story	Essanay, D		976	10
Last Blockhouse	Kalem, D		1782	20	Serenade by Proxy	Edison, Co		1000	12
Missing Jewels	Lubin, C		781	6	Spanish Romance.....	Gaumont, Co		1100	3
Masher Cop	A.B., C		479	3	Simple Simon on the Warpath....	Gaumont, C		895	6
Matrimonial Adventure of Bar X					Senator's Dishonour	Kalem, D		1023	20
Hands	Kalem, C		443	13	Son's Example	Melies, D		1016	3
Mayor's Waterloo	Lubin, D		1012	10	Skeleton, The	Powers, 1912, Co		700	5
More than she Bargained For	Lux, C		520	2	Story of Rebecca	Pathe, D		1006	5
Man who Might Have Been	Selig, D		1000	3	Scenes of the Olympic Regatta	Svea, T		320	6
Marriage of Convenience.....	Vitagraph, D		1010	3	Sammy Goes Yachting	Urbanora, C		295	2
Making an American Citizen	A & C, D		994	5	Sue Simpkin's Ambition.....	Vitagraph, Co		941	10
Maudie's Adventure.....	Clarendon, C		400	6	Showman's Magnet, The.....	Elite, C		590	6
Man in the Bottle	Cosmopolitan, C		585	6	Stolen Melody, The	Elite, D		1800	24
Men Were Deceivers Ever.....	Gaumont, Co		1000	6	Schwarzatal Valley, The	Messter T		290	6
Monty's Mistake	Hepworth, Co		425	10	Thou Shalt Not	A.B., D		995	6
Man Eater.....	Lux, D		1530	5	Thanksgiving	Reliance, D		995	12
Making a Man of Her	Nestor, Co		970	9	Thunderbolt, The	Thanhouser, D		1000	9
Man and His Wife, A	Mess'er, D		1872	9	Truant's Dream, The	Thanhouser, D		1000	12
Nurse at Mulberry Bend	Kalem, D		988	0	Too Many Caseys.....	Vitagraph, Co		673	5
New Day's Dawn	Edison, D		1000	5	Two Jolly Acrobats.....	Welt, C		340	10
Night Clerk's Nightmare.....	Thanhouser, C		500	19	Tenderfoot's Triumph.....	A.B., D		997	10
Night Before, The.....	Messter, Co		677	9	There were Hobos Three	A.B., C		537	20
Oil and Water.....	A. B., D		1546	6	Tweedledum as Cabman	Ambrosio, C		395	3
One on Willie	Kalem, Co		628	13	Treasures on the Wing	A. & C. C		974	2
Orange Growing.....	Lubin, I		369	13	Title Cure	Edison, C		1000	9
Oh, What a Bobo!	A. B., C		461	3	Three Suits and a Dog	Kalem, Co		553	17
Ostrich Feather Industry	Cines, I		460	9	Training a Lightwad	Lubin, Co		505	17
Old Fashioned Mother.....	Rex, D		1000	5	Thief of Love	Pathe, D		1225	2
Our Lady of the Pearls	Selig, D		1174	10	Training Fighting Cocks	Pathe, I		355	2
One Life for Another	Urbanora, D		1600	2	Two Women and Two Men	Vitagraph, D		1026	10
Private Smith.....	Lubin, D		1019	6	Two-Fold Inheritance.....	BB., D		2700	9
Pride of Angry Bear.....	Kalem, D		1043	6	Up-to-Date Lochinvar	A.B., C		478	17
Power of Sleep	Edison, C		1000	5	Unslipped Shield	Edison, D		1000	9
Prosecuting Attorney	Kalem, D		995	10	Unknown, The	Lubin, D		1031	20
Press Gang	A.B., D		553	10	United we Stand	Nestor, D		880	6
Pimple Goes a-Busking.....	Cosmopolitan, C		210	6	Venice	Welt, T		371	5
Professor's Dilemma	Invicta, Co		1010	5	Vanished Dream	Cines, D		722	2
Pat the Boxer	Lux, C		450	5	Vengeance of Durand.....	Vitagraph, D		2027	5
Parting of the Ways	Pathe, D		2600	5	Vengeance.....	Imp., D		1913	3
Prompted by Jealousy	Selig, D		1007	6	Victim to Duty, A	Messter, D		828	9
Plain Girl's Love.....	Selig, D		1014	6	What's the Use of Repining?	A.B., C		535	6
Please Help the Poor	Thanhouser, D		1000	16	Winning a Wife	Celio, Co		968	21
Poacher's Daughter, The	Elite, D		2300	20	Whose Wife is This?.....	Selig, Co		516	3
Quarantined.....	Lubin, C		500	3	While She Powdered Her Nose ..	Vitagraph, Co		921	3
Quiet Flat	Lux, Co		455	9	Who Stole Bunny's Umbrella? ..	Vitagraph, Co		610	3
Running Waters of New Zealand....	Empire, T		283	13	What George Did	Essanay, C		993	6
Requited Love	Essanay, D		994	3	Woodland Streams	Gaumont, T		190	6
Running Away of Doris.....	Edison, D		1000	2	Wild Man for a Day.....	Lubin, C		520	20
Red Man's Burden	Edison, D		1000	5	When a Gipsy Loves.....	Skandinavia, D		1800	9
Rights of a Savage.....	Invicta, D		1000	2	Wonderful Doll	Pathe, D		335	2
Rest Cure	Lubin, C		673	10	Woodland Wooing	Pathe, D		1964	2
Regeneration of Nancy	Lubin, D		1014	13	Wedding Present	Pathe, D		766	5
Romance, The	Flying "A," Co		987	5	Worishofen.....	Welt, T		320	17
Rays of Death.....	Gaumont, D		1325	6	Warning from Beyond	Elite D		2460	10
Rivals, The	Pathe, C		792	5					

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

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Releasing:—FLYING A Films.

SIGN OF THE FLYING "A."



"WHEN THE LIGHT FADES." (American Co.)

Cast:

A fisherman Ed. Coxen
 His brother Gene Palette
 The cause Lillian Christy

John Robertson and his brother Fred were fishermen, and inseparable. Both loved the pretty Jennie Blair, but John, more bolder, spoke his love, and won her. They went to live in the home of the brothers, but hard luck came upon



them, for the sea had refused to yield a living for the three. Fred, who loved in silence, tried to cheer them with hopes of the future, but John, growing morose and sad, departed suddenly one night to seek fortune elsewhere, and return. In the moments of her extremity Fred, loving her, spoke no word of himself. Faithfully he brought her the catch of the day, and did his best, as a faithful friend, to keep her in food and shelter. But as the years rolled by and no word came from John, he grew bolder, spoke his love, and the pair were wed. A child came to bless them, and then one night a bearded figure that was John came to the little cabin and looked through a window. What he saw shot a sudden pain into his heart, for Fred and Jennie, serenely happy, were amusing themselves with the baby. Clutching a bag of money, John entered the house. They did not recognise the bearded fisherman of years ago, and he gave them a bag of money, saying, "I was John's friend, and before he died he bade me bring you this." Then, turning to the door, he went out into the night, and was seen no more.

Released April 19th.

Length 992 feet.

"LOVE IS BLIND." (American Co.)

Cast:

Lady Mayne Louise Lester
 Her daughter Jessalyn Van Trump
 Her niece Pauline Bush
 Jack Berryman Warren Kerrigan
 Valet William Tedmarsh

Lady Mayne and her daughter, with her orphan niece, wired Jack Berryman that they would be glad to entertain her almost blind son in the quiet and seclusion of their hills. Jack Berryman and Lady Berryman came, and Lady Mayne tried at once to arrange a love match between the wealthy Jack and her daughter. Her plans bade fair to mature, for Jack was much in company of the pretty daughter, much to the daughter's dismay, for he it known the daughter was much in love with Jimmy Harrison. Then suddenly Jack Berryman went stone blind, and Lady Mayne's daughter eloped with Jimmy Harrison, exacting a promise from the niece that she, the niece, would impersonate her. This was done with such excellent effect that the niece found herself deeply in love with Jack, and Jack continued daily to love the gentle presence near him more fervently. And then the day came when Jack's sight was restored, and he saw the pretty impostor whom he had learned to love. And thus he went to the shrewd mother and surprised her.

Released April 19th.

Length 980 feet.

"THE COWBOY HEIR." (American Co.)

Cast:

Bill Ford Edward Coxen
 Foreman's manager Thomas Roland
 Foreman's daughter Luella Durand
 Foreman's son John Lang
 The minister George Fields

Bill Ford, inheriting at his father's death an extensive Western ranch, decided to visit his property disguised as a common cowboy. Arriving, he met pretty Betty, daughter of the foreman-manager, and they promptly fell in love with each other. Of course, father refused to have his daughter marry a common cow-puncher, but Betty's brother, Gene, less practical, thought it would be an excellent idea to "slip one over his father." They arranged an elopement, Gene and another cowpuncher dressing themselves as Betty and Bill respectively, the latter attiring themselves as two cowpunchers. Hence father gave chase to the wrong couple. Arrived at the minister's, the deed was done, and the happy pair returned to secure father's blessing. This was obtained without much trouble, and when father demanded to know how Bill expected to support his wife, Bill's answer brought happiness all round.

Released April 16th.

Length 1,000 feet.

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"PETER TRIES SUICIDE." (*Barker.*)

Featuring :

Peter Mr. Peter Gale

Peter, a timid lad, but ardent lover, is walking out with his lady fair, when a rough attacks them. Peter bolts, but a gallant man suddenly appears on the scene, rescues the lady, and thrashes the rascal. Peter returns when the coast is clear, but his girl will have none of him, and walks off with the other fellow. Peter is inconsolable. He has no further use for life. Many times he endeavours to shuffle off this mortal coil, but fate is against him. At last, passing by a boxing booth, the opportunity presents itself. He will die by the hand of the Marvel Puncher. Accepting the challenge, Peter steps into the ring and awaits the knock-out blow. But his desperate scheme fails. Peter accidentally hits the bruiser a blow on the point of the chin, and, to the surprise of all, the famous boxer is counted out amidst tremendous excitement. Peter's girl has been a spectator of the surprising scene, and as the showman hands over the purse to Peter, the little lady rushes into the ring, and clasps the victorious "Nut" in her arms, the sun shining once more on Peter, the accidental hero.

"IN THE TOILS OF THE BLACKMAILER." (*Barker.*)

Cast :

Mr. Morton Mr. Rolfe Leslie
His wife Miss Rachel de Solla
Their daughter Miss May Morton
Lydia (blackmailer).....Miss Blanche Forsythe
Dick (blackmailer) Mr. Peter Gale
Harry Mr. E. Burnham

Mr. Morton should be a happy man. He has a good business, a comfortable home, and a devoted wife and daughter. The past, however, in the form of Lydia, a beautiful but unprincipled woman, is for ever present. He fears her, and being a weak man, would rather pay for her silence than risk exposure. But matters suddenly come to a head. Lydia visits Morton at his office to demand money, and fate places in her hand some incriminating papers belonging to the wretched man. Shortly after she becomes possessed of this powerful weapon, Dick and Harry, two thieves, are released from prison. Lydia meets the young men, but Harry, determined to lead a better life, refuses Dick's invitation to come and join Lydia in her schemes. Harry's endeavour to go straight is rewarded. He is given a position in Mr. Morton's office, having proved his honesty and pluck by saving Miss Morton from an unpleasant encounter with a thief. Lydia and Dick, unaware that Harry is now in the offices of the man they are setting out to ruin, begin to blackmail Morton in real earnest. The incriminating papers in the hands of such an unscrupulous pair are sufficient to extract very large sums of money from a man like Morton. Harry has noticed the couple frequently visit his new master, and naturally wonders what the game is. At last the blackmailers have squeezed their victim dry. Morton is on the verge of bankruptcy. One night the weary man leaves his home and repairs to the office; his intention is to put his affairs as straight as possible, and then end his life of

torture. Harry, that day, noticing the troubled look on the face of Mr. Morton after a visit from Dick, follows the man to a gambling club. His suspicions are confirmed. Dick, in a moment of drunken confidence, tells Harry about his successful blackmailing venture. Together the two men return to Dick's flat. Soon Dick is completely under the influence of alcohol. Harry quickly ransacks the apartment, and finds the cause of Morton's troubles. Securing the papers, he quickly repairs to the office. He is just in time to prevent his distracted master from committing suicide. The papers are restored, and Morton is at last rescued from the toils of the blackmailers.

Released April 6th.

Length 1,170 feet.

"ALLAN FIELD'S WARNING." (*Barker.*)

Cast :

Allan Field Mr. Fred Paul
His wife.....Miss Blanche Forsythe
Their little son.....Pippin

Allan Field is an inveterate gambler. Mrs. Field implores her husband to desist, but he orders her and his boy out of the room. Weary with play, the gambler falls asleep and dreams. He sees himself selecting horses from a racecard at his club. Then on the race course, the race is run, and lost, as far as he is concerned. At the office, where he holds an honourable position, pressed for money to pay his "debts of honour," he forges a cheque. He sees himself arrested, and torn from the side of his terrified wife and child. Dreaming still, a picture appears of himself, leaving the prison gates, a dishonoured man. His little boy, now in rags, leads his father to an attic. Field sees death snatch his beloved wife from him. Lower still the gambler falls. Tempted at last to commit a desperate deed, the fallen man feels his little son pulling the ragged sleeve of his coat; the boy has overheard a man invite his father to commit a dreadful crime. Field turns savagely on the boy, and is about to strike him—when the dreamer awakes. Standing by the chair Field sees his little son, the boy is pulling his sleeve, saying, "Come to bed, Daddy." Springing to his feet the gambler cries, "Thank God, it was only a dream!" Gathering his wife and child into his arms, he promises that henceforth he will renounce the past, and those evil ways that are slowly and surely leading him toward the gaol so vividly pictured in that warning dream.

Released March 23rd.

Length 685 feet.



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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"A BAD TANGLE." (Imp.)**

George and Ben are feeling a bit warm after a well contested game of tennis, and decide to go for a bathe, in spite of the fact that the girls who have been their partners are desirous of commencing another set. The men clear off, secure their bathing costumes, and make for the river. Naturally, the girls feel a bit sick at this ungallant behaviour, and resolve to get their own back. They track the would-be swimmers to their lair, so to speak, and as soon as the men have divested themselves of their clothes and are well out of sight, Jessie steals George's togs. She slips behind a hedge, and when next we see her she is Vesta Tilley up to date. She hangs up her own fairy garments



where George will be able to find them, and makes tracks. It happens that just at this time the police are searching high and low for a woman who has escaped from a neighbouring lunatic asylum in a man's attire, and also for a burglar who is reported to be seeking safety by disguising himself as a woman. Quite right, sagacious reader, your massive brain has grasped the situation, and unravelled the tangled skein. Jessie gets run in as the luni, and George is "nabbed" as the "cracksman." They meet in the police-station. Jessie is subdued and woebegone, whilst George is "ratty" to such an extent that it takes three coppers and the station inspector to prevent immediate murder. However, he comes round presently, for he has a very tender spot just below the second rib, left-hand side, for Jessie, and when she looks into his eyes he can't resist her.

Released March 30th.

Length 636 feet.

"A SON'S EXAMPLE." (Melies.)

John Miller and his son Ray are both employed in a bank, the father being in the responsible position of cashier. The bank manager has a beautiful daughter, Edith, who is loved by Ray. Mr. Miller, not content with his handsome salary, endeavours to increase it by backing horses. In this he is unsuccessful, and, unwilling to mortgage his home, embezzles money from the bank, in the hope that by backing a few winners he will be able to clear off his losses and pay back the sum abstracted. Like so many others who have entered on a similar path, his efforts are doomed to failure, and he is now faced with disgrace and ruin. By chance Ray discovers that his father has failed to enter up the abstracted amount, and, to spare his mother, decides to confess that he is the thief. He writes a note to the bank manager to this effect, and goes West. With the solitary exception of Edith, who has unbounded faith in the man she loves, and Mr. Miller, who knows the truth, Ray is universally looked upon as a thief. Edith is aware that Mr. Miller is in the habit of betting heavily, and, suspecting him, forces him to confess that he is the guilty person. He mortgages his home, and, accompanied by the banker's daughter, starts for the West to seek for Ray. The former bank clerk has turned cowboy, and, noticing that a reward is out for the arrest of a notorious bandit, determines to effect his capture, and with the money redeem his honour. Ray gets on the "road agent's trail," and succeeds in holding him up just as the brigand is about to attack the coach in which Mr. Miller and Edith are travelling. Ray gets his reward; then the happy lovers return home, pay off the mortgage, and receive the blessing of all.

Released April 3rd.

Length 1,016 feet.

"THE GHOST OF A BARGAIN." (Rex.)

They wanted a house, so they called upon a house agent. They discussed the price, which was a fatal mistake, for then their trouble began. The house agent soon got round the man's wife, and he was asked three thousand dollars, which was heaps more than his figure, in fact, just one thousand dollars more. The house agent, like the rest of his tribe, was all smiles, but, in spite of the lady's assistance, hubby would not budge. There was a good deal of correspondence, but the upshot of the matter was that someone else gave three thousand dollars, and got the chance of a lifetime (that is what the house agent said). Then hubby got an idea. He made inquiries, and found that the house had been bought by an aged couple. So he invested in a long chain and a horn, stole into the house that night and commenced the ghost act. He blew his horn, rattled his chain, and the occupants did the rest. Next day they rushed to the house agent, and, as they had not yet parted, they flatly refused to complete the transaction, leaving the agent to sue them if he wished. The agent was just commencing business in the locality and did not want to start off with a lawsuit. So the house was again declared "For Sale." Our artful friend repeated his offer, but the agent was suspicious. He planted a trap in the house, announcing it was to be occupied, and, with a friend, he awaited the coming of the "spook." The ghost came, was seen, and was conquered, for it went down the road with a double handful of buckshot where its pants hung loose, with its pursuers in hot chase. A policeman, who was out for a gentle stroll after his quiet doze "on point," joined in the procession, and when the joker, attired in a sheet, burst in upon his wife with three ounces of lead in him—well, he laughed on the wrong side of his mouth. There was only one way out, and he was lucky to get that. He had to buy the house, and for three thousand dollars, too.

Released April 3rd.

Length 864 feet

CINES CO.,

18, CHARING CROSS ROAD.

Phone: Central 12912.

Releasing:—CINES and CELIO Films.



"BLOOMER, GOVERNESS." (Cines.)

Bloomer and Thynne are friendly rivals for the hand of Lea, the daughter of Mr. Stout, but the father objects to both, and does all in his power to keep all of them apart. The two lovers serenade their loved one, with unhappy results, and then discover in the daily paper an advertisement for a music teacher and governess for Lea. They determine to apply for the posts, Bloomer dressing in woman's clothes, and making up as a prim, elderly governess. The scheme works well. Mr. Stout, thoroughly taken in by the disguises, engages both of them, and then the fun becomes uproarious, both men in turn making love to Lea, under pa's very nose. At last he becomes suspicious, and Bloomer, having taken off the governess's disguise, Mr. Stout discovers it, and begins a vigorous hunt for the man he is certain is somewhere in the house. He runs the two lovers to earth in the kitchen, but Bloomer manages to hide himself in the wardrobe, where he is joined by Thynne, who has donned the discarded governess's dress. The two have a scrimmage in the cupboard, finally bringing it to the ground. Bloomer makes his peace with Mr. Stout, and all ends happily.

Released April 5th.

Length 515 feet.

"THE BARGEMAN'S DAUGHTER." (Alter Ego.)

Jeanette lives happily with her parents on the barge "La Flaneuse," moored a little way out from the seashore. She goes backwards and forwards to land in her little skiff, and is the admiration of all the visitors to the little pleasure resort. Robert Deraigne, a rich young fellow, son of the director of the barge company, is attracted by Jeanette, and makes love to her. She falls a ready victim to his fascinations, and, believing in his sincerity, she madly adores him. Robert soon tires of the flirtation, and neglects her. His father is involved through speculation, and commands Robert to marry the Countess Remantin, a rich widow. He is afraid Jeanette may prove an obstacle to his schemes, and, with the help of his father, they concoct a fictitious claim for damages against Jeanette's father, which he is unable to pay, and he is ordered to leave the barge. Meanwhile, Robert pays ardent court to the widow, and takes her out in his boat. They pass the "La Flaneuse," where Jeanette is watching them with jealous eyes. The Countess notices Robert's confusion, and becomes suspicious. At the first opportunity she calls upon Jeanette, and soon learns of Robert's falseness. A strike has taken place amongst the bargees, and Robert and his father have been trying to quell the disturbance by extra harshness, and the men turn upon them with fury, and threaten their lives. They fly for safety, and board the "La Flaneuse," where they discover Jeanette and the Countess together, and Robert

then learns that his hopes are in vain. In lighting his cigarette, he throws a lighted match on the cabin floor amongst a quantity of rubbish, and soon flames arise. Jeanette, her parents, and the Countess escape from the barge at the first alarm, but the two men remain on deck, not daring to face the infuriated bargees. The fire gets a strong hold, escape is impossible, and the two men jump into the sea, and are drowned, whilst the barge is burnt to the water's edge. Jeanette and her parents are befriended by the Countess, who presents them with a charming little cottage, and we leave them in perfect happiness with their surroundings.

Released April 5th.

Length 1,848 feet.

"FATHER'S AUTHORITY." (Cines.)

Louis and Marie are devoted to each other, but Peter, the young lady's father, objects to Louis, and tells him plainly his daughter is not for him. Very dejected, Louis pours out his troubles to Andrew, an old friend, who at once counsels him to pretend that he is indifferent to Marie, and treat her with aloofness, and quarrel with her at every opportunity when Peter is in the neighbourhood. Both lovers act up to their instructions, to the bewilderment of Peter, who is accustomed to have his own way in everything, and doesn't relish the new order of things, and changes his views entirely. He consults with Andrew, who counsels him to compel the two lovers to marry, whether they like it or not. The old man is delighted with the idea, acts upon it at once, and although Marie and Louis profess to be very reluctant, they agree to be married, this time with the father's authority.

Released April 9th.

Length 664 feet.

"STOUT AND LEA'S HONEYMOON." (Cines.)

Stout and Lea decide to get married, and although their funds are in a low state, they determine to have a honeymoon, and depart to a pleasure resort, where their struggles to keep up appearances land them into innumerable scrapes. Their food is of the plainest description, and when they leave their lodgings they pack up all their oddments of refuse in a parcel, which they determine to get rid of at the first opportunity. They find this apparently simple task full of difficulties, for every time they drop it into an apparently quiet corner someone is sure to find it, and restore it to them, Stout having to tip them for their goodness. After many adventures of an amusing character, they are arrested by the police as suspicious characters, and carried before the inspector, who, when he examines the parcel, immediately orders their release. They reward him by leaving the parcel in the office, and at last get safely away, minus the cause of all their trouble.

Released April 9th.

Length 408 feet

THE CLARENDON FILM CO.,

12, CHARING CROSS ROAD, W.C.

'Phone : Central 7320.

"WHEN WE CALLED THE PLUMBER IN." (Clarendon.)

We are open to admit that the plumber of our story is a slight exaggeration of the average man one meets in this



line of business. He is searching for a leakage in the gas pipes, and leisurely moves from one room to the other. If a gas globe is in his way he knocks it off, and instead of troubling to use steps to raise himself he takes anything handy. Having in this way smashed most of the occasional tables and other light furniture in the house, he finds himself in the garret, and here he discovers the leakage. In remarkably short time he has set fire to the chest of drawers, and shortly afterwards he quite by accident makes a nasty gash in the water main under the floor. His mate, who until now has been busy with the maid, comes rushing to the rescue, and to keep the water down places the bed on the forceful spout. The result of this intelligent move is that the bed is merely carried up on the top of the jet like a ball on a fountain, and it remains for the plumber to discover a new method, which he immediately does. Thrusting his



hand below the floor he twists the pipe round and the upward flow ceases. Not so the downward flow, however. As we

have stated, the room is at the top of the house, and the unfortunate family rush from room to room carrying baths, towels, and basins, and vainly endeavouring to catch the downward waterfall. After some remarkable scenes in the various sitting rooms, we see them scrambling downstairs followed by a veritable cataract, and still carrying their useless baths and bowls till, in the last scene, we arrive in the basement. "Still Waters run deep." In the basement we have an excellent example of this fact. On the happy surface of the untroubled waters in the kitchen we find baby seated in her bath, drifting gaily around in circles, followed by the affectionate dog. The entrance of the worried family of course disturbs this merry group, and we are tickled by the efforts of the undisciplined suburbanites, as they vainly struggle with their valuable furniture and cooking utensils, in their endeavours to save them, up to their waists in water. The picture finishes in the usual way with the bill for repairs to water service.

Released April 24th

Length 455 feet.

"WHAT COULD A POOR MAN DO." (Clarendon.)

On his wedding morn Brown is delayed through his tailor having failed to despatch his "wedding trousers," so he



'phones for and ascertains they are on the way, and sends his best man on to the church to explain that he is coming on by the next train. The trousers duly arrive. Brown takes a short cut to the station, followed by his faithful dog, but crossing a stream he misses his footing and gets wet to the knees. Safely in the train, he decides to air the wet garment, so hangs them up by the window. Alas! There is a strong wind blowing, and the trousers are blown out, to Brown's dismay and the delight of the dog, who leaps out of the window in pursuit. The following scenes are indescribably funny. People come in and out at the various stations, and Brown resorts to covering his legs with papers in a vain attempt to hide them. At last, when left alone, he makes himself trousers out of paper. Arrived at his destination, he makes a wild dash for the church in his strange garb. Here he meets with no sympathy—he is ignominiously turned out by his prospective father-in-law and the verger—but, happily, at the last moment, the dog arrives upon the scene with the luckless relic. Peace is restored, and the happy event is consummated.

Released April 27th.

Length 575 feet.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"PIMPLE GOES A-BUSKING." (*Folly.*)

For those who do not know it, we may explain that busking consists of singing outside public-houses in the hope of obtaining support either by way of liquid refreshment or otherwise. A musician comes along with a guitar, and sings, "Let me like a solier fall." His desire is gratified by the descent of a huge sack, which knocks him flying. Immediately the sack is pulled up again, and the astonished musician is left to gather himself together. A nigger minstrel is approaching, and the guitar man determines to play a trick on him. He persuades the nigger to take up the same position, which he does. His song has no sooner commenced than down comes the sack again. He likewise is knocked flat. A third musician comes along with a mandoline. He also begins a sentimental ditty, and he also is bowled over. The three of them spot Pimple, who approaches with a flute, and they determine to catch him in the same way. After a little bit of by-play Pimple takes up his position, and begins vigorously to play, "Beer, beer, glorious beer." The astonishment and annoyance of the three sufferers may be imagined when a tray descends from aloft carrying a bottle and a glass. Pimple draws the cork, quaffs the beer, and permits the three sufferers by way of consolation to smell at the neck of the bottle.

Released April 6th.

Length 210 feet.

"BLACK-EYED SUSAN." (*London.*)

William is off to join his ship, and on the shore he takes leave of Susan. Women in their picturesque dresses stand there waving as the boat pulls off to join the ship. Susan sits outside her cottage with a friend, when Captain Crosstree approaches, and, smitten by her charms, endeavours to scrape acquaintance with her. She, however, stares the worthy Captain out of countenance, and he retires somewhat discomfited. Hatchett, a smuggler, is also in love with Susan, and in clumsy, uncouth fashion, presses attentions upon her. She repulses him, and enters her little cottage. It is full time that William had returned, and from the beach Susan watches longingly for his ship. There Hatchett finds her, and again endeavours to make love, being again scorned. He retires to the inn near by, and seeks a black vengeance by persuading Dograss, the landlord, to sell up Susan's belongings. The landlord sends the bailiffs to Susan's cottage, and they carry away her treasured possessions. Whilst she is weeping over her misfortunes friends come in, and, learning how matters stand, they kick the bailiff out. Hatchett approaches with a friend, whom he persuades to tell Susan that William has been lost at sea. As a matter of fact, William's boat is even at that moment pulling towards the shore, but in ignorance of this the conspirators enter the cottage, and have succeeded in reducing poor Susan to the depths of despair, when William approaches from the outside. He surveys the scene through the window for a moment, then dashes inside, and, drawing his cutlass, quickly makes an

end of the two scoundrels within. There follows a scene of merry-making at the tavern when the betrothal takes place. Alternately, we see the gay crowd outside, amongst whom are William and Susan, and the tap room where Captain Crosstree endeavours to drown his disappointed hopes in wine. In the midst of the merry-making an officer appears to recall William to his ship. The merry-makers disperse. William and Susan once more bid each other good-bye. Crosstree, who has taken more than is good for him, lurches out of the inn just after William has left, and makes offensive overtures to Susan. Her outcry fetches William back, and in the heat of the moment he whips out his cutlass, and inflicts a serious wound upon the Captain. He is immediately arrested, and later a court-martial is held aboard ship. There, in spite of his pleadings, he is condemned to be hanged at the yard arm. The morning of the execution arrives. William takes an affectionate farewell of his shipmates. Susan rushes forward; there is an agonised embrace, and William is then marched on deck to meet his end. Captain Crosstree is recovering from his wound when a dispatch arrives announcing that in view of his having saved his captain's life at sea William had been discharged from the King's service. The discharge dates before the assault upon Crosstree had taken place. This means that the court-martial had no right to condemn him. Crosstree, weak though he is, hurries down to the beach, calls a boat, and is rowed to the ship, arriving there just as the noose has been placed round William's neck. The solemnity of the occasion is quickly turned to one of joy when the news is made known, and, amid the excitement and interest on deck, William is liberated, and we leave the lovers clasped in each other's arms.

Released April 6th.

Length 1,600 feet.

"THE MAN IN THE BOTTLE." (*Neue.*)

Amongst the numerous workpeople leaving the factory we see a man with his wife and children. As they walk along the street they are greeted by some of the man's friends, and he goes with them into a public-house for a drink. He returns home drunk, abuses his wife, then throws himself, all dressed, upon the bed. He has a frightful dream. He is apparently in a bottle, which gradually fills with alcohol. It is a novel and clever trick effect. The bottle is shown on the screen with the man standing up in it. As the liquid rises he displays the greatest agitation and distress. Now and again the scene changes to the room where he lies asleep, making convulsive moans on the bed. His terror reaches an extremity when the alcohol reaches his mouth and is about to choke him. His struggles result in his falling from the bed, and he awakens to find, of course, that it was a dream. The dream has had such an effect upon him, however, that he swears never to touch drink again, and we see him later in the happy family circle, and refusing the invitations of his drinking comrades.

Released April 6th.

Length 585 feet.

CRICKS AND MARTIN, LTD.,

101, WARDOUR STREET, W.

'Phone: City 621.



"THE MURDER OF SQUIRE JEFFERY." (*Sleuth Series.*)

Sydney Jeffery, the adopted son of his uncle the Squire, is secretly in love with his cousin, the old man's only child. The young fellow's gaming losses lead to a violent quarrel with the Squire, which is witnessed by the butler. He is ordered to take his departure, and secretly visits his cousin

Squire. Horror-struck, he betrays his guilt, and Sydney is released.

Released April 17th.

Length 975 feet.

"ALL'S WELL THAT ENDS WELL." (*Cricks and Martin.*)

Mr. Hartley packs his daughter off to the country on a visit to an old chum. The young lady learns from an un-



to bid her farewell. During his absence, the Squire encounters a burglar and receives his death blow. Sydney, returning to the house, is discovered handling the weapon, a jemmy, and on the butler relating the quarrel, everything

finished letter in her father's study that her marriage to the chum's son, whom she has never seen, is the objective. Her maid falls in with the suggestion that they change places. On arrival at the country house, complications



points to the nephew's guilt. Paul Sleuth pays a visit to Inspector Lawrence when young Jeffery is brought in and charged with the crime. Sleuth undertakes the case, and cleverly tracks the criminal to his home. Whilst the murderer is gloating over his plunder, the detective suddenly appears before him, a perfect "double" of the dead

ensue. Harry, the son, favours the "maid," and ignores his intended bride. A runaway match is made. The deception is maintained until the arrival of Mr. Hartley, when the runaways appear before their distracted parents and "All Ends Well."

Released April 19th.

Length 850 feet.

ECLAIR FILM CO., LTD.,

14, MOOR STREET, CAMBRIDGE CIRCUS, W.

Phone: Regent 630.

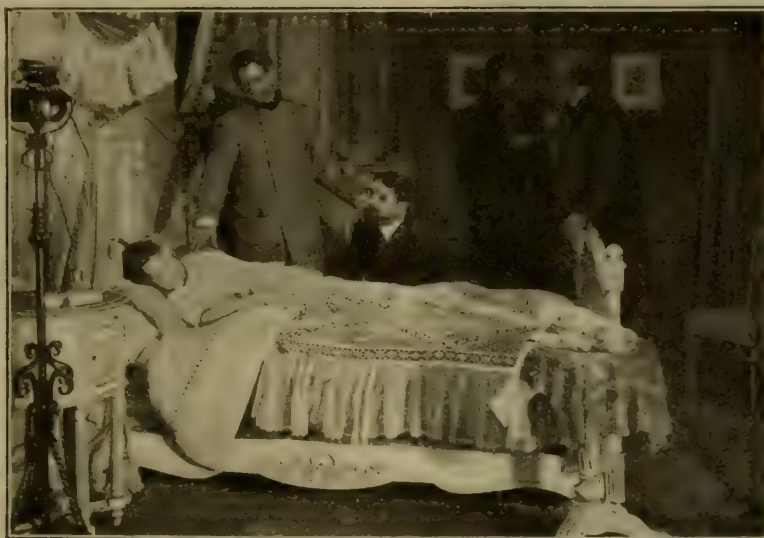
"THE MYSTERY OF THE YELLOW ROOM."
(Eclair.)

Cast:

Mathilde Stangerson...Mme. Laurence Dulac,
of the Comédie Française
Rouletabille...M. Marcel Simon, of the Théâtre
Réjane
Larsen...M. Paul Escoffier, of the Théâtre
Antoine

Mathilde Stangerson, the only daughter of a well-known scientist, comes under the influence of a dissolute scoundrel named Roussel. He asks her hand in marriage, but her father, having made inquiries, refuses to entertain his proposal. The professor hopes by travel and change of scene to banish the memory of her unhappy love affair from his

boots that are not his own, he doffs them before entering the yellow room. The woman he has wronged does not receive him kindly, and with all his latent evil tendencies aroused he falls upon her with a cry of rage. His cruel fingers fasten around her slender throat; he almost crushes the life out of her frail body; then hurls her to the floor, while he quickly makes his escape. After a few minutes Mathilde regains consciousness, and, upheld by the thought of keeping her miserable secret, she covers up the traces of the would-be assassin's cruel fingers around her throat, and returns to the laboratory. She makes her escape to her room as soon as she can, and that night, when the professor and his servant are working late in the laboratory adjoining the yellow room, they are startled by frightened screams from Mathilde's room. In her weakened, nervous state, the sleeping girl lives over again those dreadful moments she



daughter's mind, and sends Mathilde to America on a visit to some friends. His purpose is frustrated by Roussel, who follows her to America, and induces her to agree to a secret marriage. Almost as soon as she becomes his wife Mathilde learns her husband's true character. He is arrested for coining and theft, and, heartbroken, the unhappy girl decides to keep her marriage a secret and return to France. Mathilde has spent the intervening ten years in peaceful seclusion, helping her father in his laboratory. She has heard nothing of Roussel, and, at last, she yields to the importunate pleadings of her faithful admirer, Robert Darzac, and consents to be his wife. The engagement is announced, and a day or so later Mathilde receives a letter from Roussel threatening to wreck all her new-found happiness. He speaks of her as *his* wife, and intimates that he wishes her to accompany him to America. Mathilde is filled with apprehension, and, that night, when she is alone in the bungalow in which is situated the yellow room and the laboratory, Roussel visits her. He has made elaborate precautions against discovery, and making footprints with

was in the assassin's grip, and, seizing the revolver that lies near her bed, she fires it wildly in an attempt to defend herself. The professor beats frantically against the locked door, while his servant rushes out for help. In a few minutes he returns with some of the villagers, and they force open the door. The contents of the room are scattered around in wild disorder, but, to their amazement, the assassin has flown! The daily Press report the mysterious crime, and an inquiry is held. At the inquiry are present a young journalist named Rouletabille, and the detective, Larsen. The journalist, Rouletabille, does a little amateur detective work, and makes one or two important discoveries. Both the journalist and the detective remain at the castle in order to continue the inquiry, and occupy adjoining rooms. That evening Mathilde receives another note from Roussel, intimating his intention of visiting her at midnight in her room. She is terrified at the thought of again meeting Roussel, and leaves her room before the appointed hour, and thus, when Roussel enters he finds it empty. Rouletabille is aroused by hearing footsteps, and a little later, seeing a

man in Mathilde's room, he makes elaborate preparations to capture him. He arouses the detective with some difficulty, and, stationing the professor, the old servant, and Larsen at different points of the corridor, he returns to Mathilde's room. Nevertheless, with all these precautions, the assassin escapes, and the journalist is for a moment puzzled and outwitted. Then the truth bursts upon him—the ex-convict Roussel and the detective are one! Little remains to be told. Larsen, suspecting the journalist's knowledge, and wishing to have an interview with Mathilde uninterrupted by the lynx-eyed Rouletabille, drugs the journalist's wine the next evening. But he has not foreseen everything—the journalist's friend was on the alert, and



fires upon him as he is entering Mathilde's room. The whole household is now aroused, and with difficulty Larsen evades his pursuers and returns to his bedroom. Here he removes his disguise, but is almost immediately confronted by Rouletabille, who, seizing his disguise, taxes him with the truth. Covered by a revolver, Larsen yields up Mathilde's letters, and hurriedly takes his departure. The journalist, a little later, hands Mathilde the letters, happy in the thought that he has helped to rid her of the bandit without disclosing her unhappy secret.

Released April 6th.

Length 3,000 feet.

"A SPORTING DOG." (*Eclair*.)

Brown has a wonderful dog named Dick, of whose doings he has much to tell, and one day, when going to market with some friends, he wagers £20 that if he throws his purse away on the high road Dick will find it and return it to him. The wager is accepted, and Brown duly throws away his purse, and bids Dick fetch it. As luck would have it,

the purse descends by the side of a Weary Willie, who, at first, can hardly credit his good fortune. Scarcely, however, has he made sure that he is not dreaming, when he sees the dog making for him. He is determined to retain his sudden wealth, and instantly takes to flight, with Dick after him. They go tearing along the country road until the tramp is brought to a standstill by two gendarmes, who, seeing the purse, naturally imagine the tramp has stolen it, and promptly take him into custody. One of them takes charge of the purse, and, intimating to his companion that he will return it to the police station in the morning, he returns home, followed by the faithful Dick, who is keenly interested in the fate of the purse the gendarme has in his possession. Dick mounts guard over the gendarme's house all night, and next morning, when that good man gets up and bids his wife brush his clothes, Dick, outside the window, becomes very attentive. No sooner has the wife taken up the pair of unmentionables when Dick rushes in, and, to her astonishment, seizes them, and is gone before she can recover from her surprise! She and her good man, however, are soon in hot pursuit, he clad only in his night attire! Dick reaches home just as his master is beginning to look glum over his wager, and he hails Dick and the purse with unconcealed delight. Later, when matters are explained to the gendarme, he joins in the chorus of approval which is accorded Dick's sporting exploit.

Released April 12th.

Length 495 feet.

"COUSIN KATE'S REVOLUTION." (*Eclair*.)

Mr. and Mrs. Strong are a typical modern couple. Mrs. Strong is a strenuous supporter of the woman's cause, and devotes most of her time to that object, deeming household matters as trivial and unworthy the attention of a woman of intellect. Mr. Strong is an author, and seldom happy out of his study. Into this unconventional household comes their cousin Kate on a visit. Now, cousin Kate is a prim maiden lady, with old-fashioned and pronounced views on what constitutes good housekeeping. Therefore, the somewhat slipshod methods of household management evinced in the Strong's home, their slatternly servant, and their unruly children, meet with strong disapproval from their visitor. Mr. and Mrs. Strong, blissfully unconscious of cousin Kate's mental strictures, go out for a walk, leaving her at home. Thereupon, their relative decides to put their house in order, and she does. In an hour she has worked wonders! In spite of the astonished servant's injunction that "no one is allowed to touch her mistress's desk," cousin Kate confiscates all the piles of dusty papers here and in Mr. Strong's study, and thoroughly overhauls everything. The children, too, come under the revolutionising process, and are bathed and attired in clean garments. When the master and mistress return, they hardly recognise their home or their children! Cousin Kate explains what has been done in their absence, and naturally expects commendation for her labours, but none is forthcoming. On the contrary, her cousins are both dismayed and angered by the change she has wrought, and both search frantically for the treasured manuscripts which cousin Kate has ruthlessly banished. Without any mincing of words, they intimate to the good lady that she is too tidy for them, and her visit had better terminate at once. So cousin Kate departs, obviously surprised and shocked by the ingratitude of her relatives.

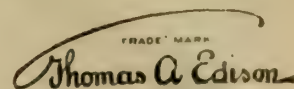
Released April 17th.

Length 768 feet.

EDISON, THOMAS A., LTD.

25, CLERKENWELL ROAD.

Phone: Holborn 5050.



"THE TITLE CURE." (Edison.)

Cast :

Bessie Gertrude McCoy
 Her Father Frank A. Lyon
 Her Mother Mrs. C. Jay Williams
 Billy Augustus Phillips
 The German William Wadsworth
 The Irishman Edward O'Connor
 The Italian Richard Ridgely
 Ike Muttonburg Harry Eytinge
 The Office Boy Yale Boss

Mr. Clayworth, a wealthy and self-made man, has a daughter, Bessie, who is determined to marry a foreign title, much against her father's wishes. She has a suitor,



William Brook, who is deeply in love with her, but he is given little encouragement. Mr. Clayworth plans to discourage his daughter with nobility, and accordingly goes to an employment agency, where he engages three foreign menials to impersonate noblemen, supplying them with evening clothes, and arranging to have them call at his house that evening. Bessie is overjoyed when she learns from father that three noblemen are to honour them with their presence. Father incidentally suggests that if the noblemen do not come up to her expectations, to patch up her little quarrel with Billy, and say no more about marrying a title. The fun begins when the three bogus noblemen present themselves at Clayworth's house as Duke Macaroni, Lord Brian Berus, and Baron Hassenpfeffex. They are ushered into the drawing-room, and introduced one after another to the ambitious Bessie, who vainly attempts to entertain them. At first she is puzzled, then she becomes discouraged, and finally thoroughly disgusted. Father fairly revels in his daughter's discomfiture as she dismisses one after another. The antics of the foreign trio can hardly be described. Suffice it to say they arouse irresistible laughter. After her experience with supposed nobility she meets her old suitor, Billy Brooks, and welcomes him with open arms. Bessie turns father's joke into a thunderbolt when she jokingly sends him a message stating that she has eloped with Duke Macaroni. Father takes this message seriously, and nearly goes insane at the thought of losing his daughter through his foolishness. When Bessie returns home on the arm of Mr. Macaroni to ask forgiveness, her father's rage knows no bounds, and just as he is about to throw the bogus Macaroni out, off comes his

wig and moustache, revealing the welcome features of Billy Brooks. This gives father the surprise of his life, and his joy is unbounded, for his daughter is title cured.

Released April 9th.

Length 1,000 feet.

"AN UNSULLIED SHIELD." (Edison.)

Cast :

The Duke Wadsworth Harris
 His son Marc MacDermott
 The Duchess Mrs. Wallace Erskine
 The Moneylender Harry Eytinge
 The Warrior Walter Edwin
 The Admiral Herbert Prior
 The Statesman Augustus Phillips

His Grace the Duke of Rutland is dying, and his family, consisting of his wife and only son, are at his bedside. He admonishes his son to live up to the best traditions of his ancestors, and the boy swears to be a worthy son of a worthy sire, and takes his mother in his arms, indicating that he will be henceforth her refuge, whereupon the old duke passes away contented. We later see the duke in a Monte Carlo casino, where he loses to such an extent that he can only continue playing on I.O.U.'s. Upon returning to London he borrows money from a notorious moneylender, whom he promises to pay back in thirty days. He forgets about the obligation, but a month later he is forcibly reminded of it by the moneylender, who threatens to expose him. He promises to settle the following day. Afraid of exposure, he forges his mother's name to a cheque. Later, sitting in front of several paintings of his ancestors, conspicuous among which is a shield, he falls asleep, and in his dream recklessly crashes a glass of liquor against the escutcheon. One by one we see the gentlemen of the pictures leave their frames, advance toward the sleeping duke, and in an intensely dramatic scene each describes how he fought for the name which he bears. The duke is still asleep, and slowly along the gallery is seen to approach his mother. She moves to his side, and tenderly awakes him. He starts suddenly, looks around the room, sees the paintings, the shield,



his mother, and is utterly bewildered. Suddenly he recoils, and, quickly crossing to the wall, takes the shield down, and closely examines it. He finds it unsullied. Reverently raising it to his lips, he kisses it. He looks towards his mother, and, taking the cheque-book from his pocket, shows her the forged name. She is greatly affected, but, coming to a decision, destroys it. He falls on his knees in deep con-

trition, but she gently raises him up, and, going to the table, signs a blank cheque, and presents it to him. After reading it, he turns to the paintings of his ancestors, and indicates that he will be true to the trust, and leave no blot upon his escutcheon.

Released April 10th.

Length 1,000 feet.

"THE ELDORADO LODE." (Edison.)

Cast:

Jim Harris, the owner of a small mine on the Eldorado lode... James Gordon
His wife..... Laura Sawyer
Their child..... Edna May Weick
Clark, a representative of the mining company..... Benjamin Wilson
A rival purchaser..... Richard Neill
The doctor..... Charles Sutton

Jim Harris has pinned all his hopes for years on the Eldorado lode. Somehow it has never seemed to quite pan out, and when his little baby girl is hurt and he needs money for an expensive operation upon her, he throws everything in the balance and offers to sell the mine to a New York mining corporation at almost any price. They send a man out West to investigate, and purchase it at the lowest possible price. But the mining expert meets with an accident on the mountain trail near the Eldorado lode, and Jim Harris finds him unconscious with his horse dead beside him. Harris takes him to his humble home, and his wife nurses him back to life and health. Thus it is that the expert comes to understand the suffering and great need of money that is forcing Harris to sell, and upon investigating the mine he discovers it is worth a fortune. During all this a rival company has been watching, and one day the New York man finds another man in the mine making the same discovery that he made, and the former realises it is a case of wits, nerve, and muscle in order to win a vast fortune. In a very short space of time all these are brought into play, as he finds himself bound hand and foot by a Mexican greaser while his rival rides away to complete the purchase of the mine. By quick wit and forcible action the captor finds himself the captured, and mounting the Mexican's horse, the man from New York starts on a race for the possession of the mine. His rival's horse becomes lame, and the New York expert finds there is nothing, beyond closing the deal with its owner, to prevent him taking possession of the mine. Harris has gone



for the doctor for his little child, and when the expert arrives at the doctor's house he hears the father pleading for help and medical aid. Realising that he is about to win a fortune for a rich New York corporation at the price of his own ideals, and is cheating a man out of something that

means so much to him, it so ends that when the purchase is finally completed, Jim Harris is still half owner of the Eldorado lode, and the possessor of a cheque for £12,000. The last scene closes with joyousness on the saving of the child's life, and the mother's fond eyes expressing mute thanks to a man who did what he thought right.

Released April 12th.

Length 1,000 feet.

"A SERENADE BY PROXY." (Edison.)

Cast:

Colonel Jackson..... Frank A. Lyon
Mrs. Jackson..... Mrs. Wallace Erskine
Muriel, their daughter..... Gertrude McCoy
Tom..... Augustus Phillips
Romantic Molly..... Alice Washburn
Zeb..... William Wadsworth
Mike, the hostler..... Edward O'Connor

Colonel Jackson, a well-to-do farmer, forbids young Thomas, a neighbour's son, to have any further communi-



cation with his daughter Muriel. Considering her own romance shattered, Muriel lends herself to helping Zeb Hawkins, the yard boy, in winning the affections of Molly, the housemaid, whose head has been completely turned by constantly reading sensational novels. She refuses to consider Zeb as a suitor because he is not romantic enough. Muriel advises Zeb to emulate Molly's idea of a lover by serenading her. Zeb is anything but musical, so he gets a phonograph, points the horn towards Molly's window that night, and grinds out "Love Me and the World is Mine" to such purpose that her heart is melted. Unfortunately, Molly does not possess a singing voice, but she induces Muriel to do the singing for her, while she, Molly, stands at the open window and makes appropriate gestures. Soon after Molly accepts Zeb as her future husband, but not until he agrees to elope with her. The night of the elopement Zeb comes cautiously down the ladder with Molly's bag, and young Thomas, who happens to pass, mistakes him for a burglar. Anxious to cover himself with glory in the eyes of Muriel's father, he attacks the supposed burglar in the dark, and a rough and tumble fight ensues, in which Molly joins. Muriel, hearing the rumpus, hastens down the ladder just as Zeb and Molly escape across the lawn. Thomas and Muriel recognise each other at the foot of the ladder, and by this time Colonel Jackson arrives on the scene. He accuses the young people of eloping, and in vain do they try to convince the irate father to the contrary. Under the stress of circumstances the spirit of Thomas awakens, and he boldly tells the Colonel that he may as well have the game as the name, and runs off with Muriel, pursued by her father. Joining Zeb and Molly, they drive to the nearest clergyman, who has an unexpected double wedding on his hands.

Released April 12th

Length 1,000 feet.



ELITE SALES AGENCY, LTD.,

99, CHARING CROSS ROAD, W.

'Phone: City 8463.

Releasing:—**ELITE, DUSKES, CONTINENTAL, EIKO, BB,**
and **SKANDINAVISK** Films.



"LITTLE CHARLIE AND CARLO." (*Elite.*)

Little Charlie is barely two and a half years old, and Carlo, the French poodle, is his best friend. While Charlie's parents are out for a walk, the little rascal climbs out of his cot, and, dressed in his nightie only, makes an excursion into the fields. Carlo, missing his charge, searches and quickly finds the fugitive playing amidst the wild flowers in the meadows. He escorts him home, and as a result of his escapade Charlie has caught cold. Carlo fetches the doctor, and also brings a bouquet of flowers for his little friend, in return for which kind services Charlie shares his cough medicine with him. Carlo is rewarded for his faithfulness and intelligence by gaining the first prize at the Dog Show.

Released March 23rd.

Length 900 feet.

"NEIGHBOUR'S CHILDREN." (*Elite.*)

Elsie, the grand-daughter of the old shepherd; Hans, son of the blacksmith, and Paul, the son of the baker, are children of neighbours in the same village. Elsie and Hans are great chums, but Paul shows traces of a mean and spiteful disposition and becomes their enemy. He breaks little Elsie's doll, and he gets a good drubbing from Hans for his behaviour, but repeats his rude conduct next day by breaking her slate and bullying her in the absence of Hans, who at last comes upon the scene and ducks their youthful tormentor in the horse-pond. Fifteen years pass away, and the early affections of the young playmates have developed into love. Hans and Elsie are sweethearts. The breaking of love's dream comes when Hans has to leave the village to serve his two years in the army. Meanwhile the early spite of Paul has turned into hate and jealousy, and he determines to take advantage of Hans' absence to persecute Elsie. A year goes by and the old shepherd dies, leaving Elsie alone in the world and her lover far away. Paul the baker tells the young girl that her grandfather owed him money, and that unless she pays him at once or enters his service to work off the debt, he will sell up her cottage. Elsie determines to enter the baker's house as a servant to work off the debt. There her persecutions begin. Repulsed in his unwelcome advances by the girl, the cowardly baker hides marked money in her box and accuses her of theft. The evidence is too strong against the girl, and she is sent to prison. From this time onward Paul takes to drink, and is ever tormented by the vision of the injured girl. In a few months Hans returns home again and learns the terrible news of his sweetheart's plight. He believes in her innocence, and one day in the minister's garden he overhears the wretched baker confess his crime. Hans is prevented from attacking the drunken wretch, but it is through this confession that Elsie is pardoned and released. Fifteen years again pass, finding Hans and Elsie happily

married, with children of their own. One day a wretched beggar calls at their door, and Elsie out of pity offers him bread. Suddenly the beggar raises his face and they recognise their old enemy, Paul the baker. Filled with righteous anger, Hans raises his fist to strike the miserable man, but is prevented by his forgiving wife. So their old enemy passes from their door and out of their lives forever.

Released March 27th.

Length 2,000 feet.

"THE GRATEFUL CUPID." (*Elite.*)

It is in the fairyland of Arcadia that Cupid, to give a fair water-nymph protection from the unwelcome attentions of Pan, shoots an arrow at a handsome fisherboy, causing him to fall in love with the charming water-spirit. Pan in revenge hides Cupid's bow, thereby depriving him of his power. Elsie, a beautiful maiden wandering in the woods, comes upon the sorrowful God of Love, and by helping him to discover the missing bow earns Cupid's undying gratitude. A little later Elsie, who is heiress to a large fortune, receives an offer of marriage from her guardian, who desires her money. Elsie, who is in love with her good-looking music master, refuses her elderly suitor, thereupon the irate old gentleman confines her to her room until she thinks better of his proposal. Suddenly Cupid appears to the distressed maiden, and a mischievous plot is hatched. Elsie pretends to reconsider the matter and writes a letter to her guardian accepting him. Meanwhile Cupid appears again to Elsie accompanied by the nymph, and the playful water-spirit dons the bridal dress and veil. The delighted old gentleman, accompanied by his friends, calls upon the bride, and they proceed to the lawyer's. At the moment of signing the wedding contract the bride suddenly disappears in a puff of smoke before the astounded bridegroom's eyes, and mocking Cupid stands for an instant in her place. Next moment Cupid also disappears, and the bewildered wedding party run distractedly back to the house. They arrive just in time to see the charming heiress eloping with the music master, and Cupid sitting on the back of the chaise mocking the discomfited guardian as the happy couple drive away.

Released April 6th.

Length 845 feet.

*When you have read this copy
of "The Cinema" hand it to
your friend.*

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

Phone: City 2129.



"BRONCHO BILLY'S BROTHER." (Essanay.)

Featuring G. M. Anderson.

Broncho Billy's brother, Dick, is madly in love with Nellie Parsons. Jack Dupont, a mining engineer from the East, sees pretty Miss Parsons, and becomes infatuated with her. Not waiting for an introduction, Dupont follows and introduces himself. A few days later Dupont proposes, and is accepted. Nellie returns the engagement ring to Dick. Dick informs his brother, Broncho Billy, about the engagement being broken. Broncho Billy determines to bring the two together. That night at the town saloon, where the men are engaged in a game of poker, he asks permission to take a hand, and is permitted to do so. After taking away all of Dupont's money by the modern method of card playing, Broncho Billy agrees to play him for his diamond ring, his scarf pin and a solitaire engagement ring, which Dupont had purchased that day for Miss Parsons. Broncho Billy wins everything. Being a game gambler, Dupont agrees to play for anything that Broncho Billy may suggest. Broncho Billy tells him that he will play for his signature on a note that he will write. Dupont agrees. Broncho Billy writes the following: "Dear Nell, I am not on the square with you. Am leaving to-day. Forget me." Broncho Billy then puts up all of his winnings, and they draw cards. Broncho Billy again wins. Dupont leaves town. Dick, Broncho Billy's brother, returns to his sweetheart, and Broncho Billy "fills a two-heart flush by breaking a pair."

Released March 30th.

Length 998 feet.

"HERE'S YOUR HAT." (Essanay.)

Cast:

Billy McGrath John Stepping
Rosie Sweet, his lady friend ... Beverley Bayne
Charlie Pearson, a detective E. H. Calvert
Billy's valet Chas. Hitchcock
The waiter "Billy" Mason

Billy McGrath and his lady friend, Rosie Sweet, are seated in a restaurant partaking of a delicate lunch. The waiter mistakes McGrath's coat and hat for another's, and gives them to the waiting guests. Finished with the meal, McGrath is dumbfounded when he discovers that his belongings have disappeared. Miss Sweet becomes angered, and tells McGrath that she will not speak to him again until he recovers her necklace, which happened to be in the pocket of McGrath's missing coat. Billy McGrath informs the police, and inserts an advertisement in the paper for the return of his hat. The following morning the apartment of McGrath is virtually littered with hats of every size and colour, but not McGrath's. A policeman discovers the waiter, who is intoxicated, rolling automobile tires from in front of a garage. Thinking he is demented, the policeman takes the waiter to headquarters. About the same time McGrath accidentally bumps into the detective who has been detailed on the case, and knocks his hat off. McGrath identifies it immediately as being his own. The detective argues that it is not. A fight ensues. A policeman takes them both to the station, where the waiter is being searched. They discover that the waiter kept the coat and gave the hat by mistake to the detective in the restaurant. The necklace is returned to Miss Sweet. The detective, now being short a hat, decides to buy one. McGrath pays for it. The three then go to a restaurant, where McGrath is presented with a fake telegram, telling him to call on the sergeant of police immediately. During his absence the detective makes hasty love to Miss Sweet, and is accepted. Returning to the restaurant, McGrath finds a note on the table, which reads: "I did steal something; I stole your

girl," signed by the detective. McGrath, bewildered, sinks weakly into a chair.

Released March 30th.

Length 976 feet.

"REQUITED LOVE." (Essanay.)

Cast:

Ruth Preston Ruth Stonehouse
Her father Harry Cashman
Her mother Helen Dunbar
The doctor Francis X. Bushman
Lord Darlington, Ruth's fiancé

Howard Missimer

Lord Darlington is engaged to Ruth, who is a splendid dancer. She is requested to dance at a social function, and complies willingly. During the dance, which is one of the most beautiful ever enacted before a camera, Lord Darlington rushes up to her and stops her from continuing. Ruth leaves the ball with her parents and returns home. Lord Darlington, reaching Ruth's home at the same time as the family arrive, tells Ruth that he will break his engagement with her if she continues to dance for the amusement of everybody. Ruth, a true American woman, tells him that "were she to lose all the titles in the world, still she would dance." She forsakes society for a professional career, and is given an engagement almost immediately. During one of the performances she sprains her ankle; a doctor rushes to the stage, and has her taken to her home, where he treats her. His continual calling and treating her leads to their falling in love. She finally marries him.

Released April 3rd.

Length 994 feet.

"THE GIRL AT THE BROOK." (Essanay.)

Cast:

Bedford Austin E. H. Calvert
Evelyn Creyton Dolores Cassinelli
James, valet to Austin Chas. Hitchcock
Mr. Creyton, Evelyn's father Joseph Allen

Bedford Austin, bored with social life, decides to go camping. Evelyn Creyton, a society girl, persuades her father to go camping with her. One day while fishing at the brook young Austin accidentally falls and sprains his ankle. Miss Creyton finds him unconscious, and, dipping her handkerchief in the water, places it on Austin's forehead. Love at first sight makes Austin forget his aching ankle. A few days later Austin shows Miss Creyton a ring that he prizes highly. The ring is dropped, unnoticed by either of them. Miss Creyton finally discovers the ring two or three days later, and writes a note, pins it on a twig of a tree, and sticks it into the ground on the spot where Austin is accustomed to sit while fishing. Austin discovers the note the following morning. In it Miss Creyton tells Austin that she has returned to the city, and, if he ever comes there, to look for his ring that he lost one day at the brook, that he will find her where he finds the ring. Austin gives instructions to his valet to pack up and return to the city immediately. A few months later Austin attends a reception, where he meets the fair Evelyn. The ring is returned to its owner, and a new one placed on the engagement finger of the charming young society debutante.

Released April 3rd.

Length 999 feet.

GAUMONT CO., LTD.,

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Phone: Gerrard 5966 (Four Lines).



"THE RAYS OF DEATH." (Gaumont.)

At a party given in her honour, Mrs. Smithson, a beautiful and cultured widow, is attracted by an uncommon looking man. She afterwards discovers that he is the eminent professor of medicine, Louis Jordan, whose researches on the application of the electric rays discovered by him have been so successful. Though Jordan has achieved many cures by his wonderful "A" rays, he himself has been attacked by their powerful penetration, and his left hand has already begun to wither away. The scientist continues his labours with heroic sacrifice, however, for no one else can yet apply the treatment with the same safety that his own expert knowledge commands. He

her that his pupil can effect the cure, the master undertakes the operation himself, knowing full well that the rays which save in the one case are fatal to himself. At the same time he realises that to abandon his work for the sake of his own personal happiness is to be false to science, and an indication of weakness, and when the operation is over he writes to Mrs. Smithson, asking her to forgive him for not seeing her again:—

"I could not love thee, dear, so much
Loved I not honour more,"

is the sentiment of his letter. The professor will deem it an ample reward, if, when she returns next summer, she will drop some flowers in the places he used to love.



is duly introduced to Mrs. Smithson, and his distinguished personality finds welcome enjoyment in her artistic accomplishments. The professor's appearances at Mrs. Smithson's musical "at homes" become more frequent, and a strong friendship soon develops between them. What the friendship amounts to in Mr. Jordan's case may be surmised from the fact that visions of Mrs. Smithson playing on her harp disturb the smooth course of his work. One moonlight night he goes out for a walk, striving to forget the woman he has learned to love, but it seems circumstances conspire together, for when he returns he finds a note from Mrs. Smithson, in which she acknowledges her love for him, and suggests others should continue his labours, in order that he may spend the rest of his life in health and happiness. Feeling that life holds something sweeter for him, and that he would like to live longer, Louis Jordan makes over the plan of his work to his pupils, preparatory to his departure for a warmer climate. The next day, just as he is on the point of going to see Mrs. Smithson, a poor woman begs to see him with her stricken boy. The little fellow has been given up as a hopeless case by the hospital doctors, and his mother has been told that Professor Jordan alone can cure him. Failing to persuade

Within the year Louis Jordan has gone the way of the heroes who sacrifice their lives in saving their fellow-creatures, and when the woman he loved returns to the scene of his labours, she perceives that his noble spirit has been inherited by his favourite pupil, who takes the flowers she brings, and places them under his portrait.

Released April 6th.

Length 1,325 feet.

"SIMPLE SIMON ON THE WARPAT." (Gaumont.)

As a specialist in fireworks, Simple Simon has settled down to a large and increasing business, and his name is known wherever crackers are cracked, where tuppenny cannons roar, and rockets go rocketing amongst the stars. Such is his fame that a wealthy Mexican, who lives somewhere 'twixt Vera Cruz and San Francisco, has written to him, asking if he will undertake a firework display on the occasion of the betrothal of his niece, Lolita, to Señor Perno Gomez. Simon subsequently arrives at a villa out in the wilds. Shortly before the fête the uncle is called away, and entrusts the guardianship of his niece to Perno and Simon. Now, Perno, it may be remarked, is a man in whom the feeling of jealousy is strongly primitive. One would have noticed that when Simon was introduced to

Lolita, but in the face of Perno's elemental passion, our hero, with his reckless disregard for consequences, coolly proposes a moonlight ride with the fascinating Spanish maid. Perno, from his window, observes the couple ride off into the night, and one foresees a coming storm in the fierce internal convulsions which distort his eyebrows. Saddling another horse, he gallops off to the camp of the Oilyfoots, an Indian tribe of savage instincts, and seeks an interview with their redoubtable chief, Desert Snail. For one and fourpence he concludes a bargain with the warrior, whereby Simon is to be scalped, and Lolita abducted. Barely have Lolita and Simon returned to the house and bidden each other good-night than a blood-curdling yell, or, rather, a series of them, pierces the stillness of the night. Clouds of arrows whistle through Simon's window, and strike the ill-fated cavalier in every conceivable part of his anatomy. He races upstairs, pursued by a mob of Indians, and reaches the Senora's room. He barricades the door, and a heroic defence ensues against overwhelming numbers. In the end an entry is forced, Simon is scalped, and the beautiful Senora is taken away. But although Simon has lost his hair, he

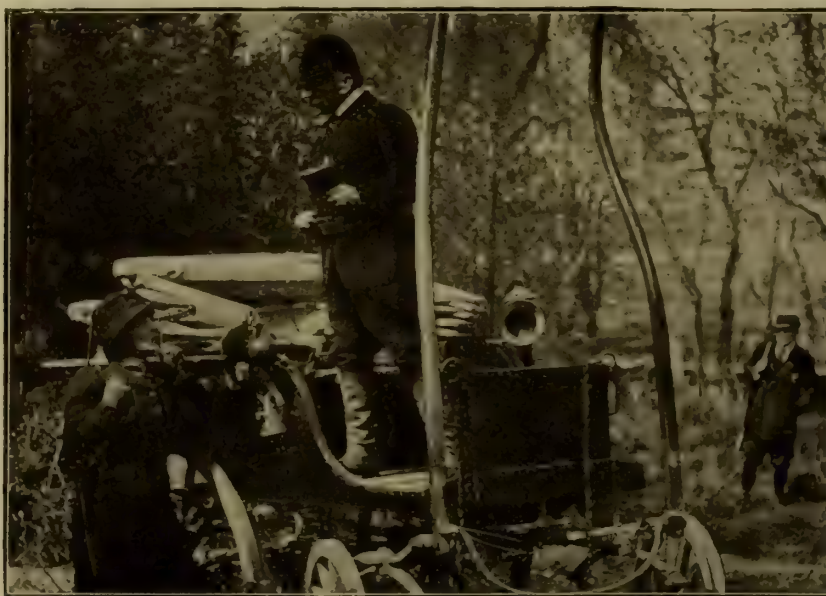
events it is, perhaps, only to be expected that they should raise a tribe of their own.

Released April 6th.

Length 900 feet.

"JEALOUSY." (Gaumont.)

Previous to the departure of the Ellertons into the country, a change made necessary by Mr. Ellerton's ill-health, Doctor Legrand calls at their house to pay his respects. He is cordially received by them, but it appears that he has something to say to Mrs. Ellerton which he does not wish her husband to know. The incident does not escape Mr. Ellerton's attention. Later, when they are in the country, Mrs. Ellerton writes a letter to the doctor to say how her husband is progressing, and gives it to the maid-servant to be posted. Mr. Ellerton, who is waiting for his wife to join him in going out to shoot, intercepts the letter, telling the maid that he will post it himself. He puts it in his pocket-book with the intention of surprising his wife later. In returning from the shoot he suddenly misses his case, and unwittingly tells his wife that her letter is in it. He goes back to the stables, but Mrs. Eller-



does not lose his head, and he quickly determines to rescue the Senora at all costs. He finds an old 'bus-horse, and makes a bridle and reins out of his braces and garters, galloping off in the direction taken by the decamping party. His knowledge of the Woolly West is limited, unfortunately, and, losing his way, he stumbles on a peaceful-looking settlement of Indians. Knocking gently on the flap of the tent, he is mildly astonished at the reception given to him. It afterwards dawns upon him that he had struck the party who had scalped him a few hours previously. Overjoyed in that the "dog of a white" has walked into their hands, the natives quickly bind him to a horizontal pole which rotates over a roasting fire. A "brave" meanwhile bastes him with superfine palm oil, but what the ultimate fate of Simon would have been if it were not for the leathery texture of his epidermis it would be painful to say. Fortunately, his visiting card is espied, and his liberty is promised if he will give his captors a firework display. The crafty Simon agrees, secretly ties all the tents together, uses double charges of powder, and blows the whole tribe of Oilyfoots into the upper regions. Lolita is then liberated, and afterwards marries Simon. In the natural course of

ton arrives there before him by taking a short cut. The coachman finds the case in the bottom of the trap, where it had fallen, and hands it to his mistress. She abstracts the letter and tears it into tiny pieces before her husband comes up. All that Mr. Ellerton receives is the case and the assurance that the letter must have been lost somewhere. Naturally, this circumstance does little to allay what suspicious the husband may have that Doctor Legrand has a more than usual interest for his wife. The next morning a letter addressed to Mrs. Ellerton arrives from the doctor, which is again intercepted by her husband. He looks at her meaningly and deliberately opens it. Instead of the compromising billet-doux which he expects to find, however, he reads a very formal communication, in which Doctor Legrand hopes that he will continue to receive news of his patient. The doctor also adds that his friend Ellerton is not to suspect his real condition, and it is then that the latter realises that his wife had merely been careful to hide the possibility of a serious illness from him. Jealousy strikes us as being a particularly idiotic weakness at times.

Released April 3rd.

Length 510 feet.

THE GENERAL FILM AGENCY, LTD.

58, DEAN STREET, SHAFTESBURY AVENUE, W.

'Phone: Gerrard 94

"THE CRY OF A STRICKEN HEART." (General.)

The year 1789 saw a perfect orgy of liberty. The people seemed inebriated with their newly-found freedom—a fatal thing to do. For as the drunkard sinks into sleep without a thought of the cruel awakening that may await him, so the French nation allowed itself to be lulled to sleep by the strains of the "Marseillaise." While the nation sleeps, the political reactionaries are not idle. They imagine they possess power, because they have seen the Empire go down before the forces of the Reaction. They could not or would not understand that the power that sent the Empire to its doom was not their power, but that of the nation. The nation would laugh at the man who asserted that the mattress thrown out of the window by a lover of liberty was the foundation of a barricade. One day the nation which invited the Reaction will rise against it. Count Clermont-Latour is convinced that the cry of the people against the reactionary folly of the Bourbon was indeed a

our unborn child know one day for what reason it has lost its father!" Twenty years have rolled by. Count Clermont-Latour is leading a retired life, hiding from all his illustrious rank. He who had shed his blood for the people and renounced his rights now passes his time in instructing them, knowing well that knowledge is the true foundation of progress and liberty. The Count has a fatherly affection for the gentle Pierrette, daughter of the steward of a princely estate. The steward one day announces that the castle and the estate have passed into the hands of the Latour family. At the sound of that name the poor outcast cannot suppress his agitation. That name has conjured up the long dead past, heroically sacrificed on the altar of French freedom. The wife and the son, now aged 20, of Count Latour, have now taken possession of the Castle. The Count, however, still remains the humble village teacher. It is quite possible that the modest cemetery would in time have received and safely kept the mystery of this heroic abnegation, had not the veil been violently lifted by



cry for justice. Upright and just, he threw aside the prejudices of his class, and when the moment of action had arrived, he was not slow in helping to man the barricades erected in the name of liberty. Count Clermont-Latour had married a De Rionne. A letter addressed to him by the executive committee one day fell into the hands of his father-in-law, the Marquis de Rionne. Furious at the thought that his son-in-law should deny those very principles which had for centuries been the mainstay of the name and fortune of the family De Rionne, the Marquis prevailed upon his daughter to seek a divorce from her husband. Count Clermont-Latour adored his wife, and her departure from his house was a staggering blow to him. We find him at the barricades facing the Royalist rifles, hoping for a bullet to end his mental torture, but in vain. Though seriously wounded, he recovered. Struck off the roll of nobility, he was also compelled to witness the complete collapse of the popular movement for liberty and France. His last words to his wife, who renounced him on account of his love for freedom, were these: "In the name of our past love, let

an unlooked-for event. The son of the Countess (who was also the son of the village schoolmaster) had fallen in love with the Pretty Pierrette, the adopted daughter of the schoolmaster. The pretty village girl listened to the passionate words of the young squire, but this idyllic meeting was the beginning of a love match. The Count's son must keep his promise to the humble daughter of the people. It was the Count himself who, in the name of rural innocence, once more braved the prejudices of his caste. In the name of justice, before whom we are all equal, he entered the castle to call his son to a sense of duty. Face to face with his accuser, the young Count raises his hand to strike the noblest of fathers. Then the cry of a stricken heart burst from the lips of the older man. "Stay your hand, unhappy boy! Would you strike your father?" Pierrette and the young Count embrace each other, vowing unending love. Count Latour whispers to the Countess, now happy again in his company, "Look! Just as we were in the days gone by!"

Released April 17th.

Length 2,030 feet.

GERRARD FILM CO.,

12, GERRARD STREET, W.

Phone:

"THE GAMEKEEPER'S DOG." (Gallia.)

A poacher goes his rounds inspecting his traps in the woods. Some are empty, but soon he makes a capture. The gamekeeper comes upon the poacher's track, and pursues him through the woods. The poacher drops a rabbit, and whilst the gamekeeper is bending over examining it, the poacher springs out and stabs him in the back. Then he hurries away, buries the knife, and takes flight. The gamekeeper's wife, anxious at the long absence of her husband, sends his dog to look for him. The dog gallops through the woods, comes upon the body of its master, and, seizing his hat, gallops back home with it. The wife rushes to the police station, and she and the police follow the dog to where the gamekeeper lies swooning. He explains the circumstances, and the dog scents out the buried knife. Then he sets off in pursuit of the poacher. He has taken refuge in a barn, and when the dog and police arrive he endeavours to escape, but is promptly seized by the dog, and captured by the police. The canine hero makes his bow at the conclusion of this interesting film.

Released April 13th.

Length 550 feet.

"CHARLEY, THE IRREPRESSIBLE." (Radia.)

Aunt and uncle in the country are delighted when they learn that their little nephew is coming to visit them. There is some trick comedy as they drive at an extraordinary rate to the station and meet the small gentleman as he steps from the train. While his nurse and the old folk are talking, Charley drives off with the wagonette, then, taking the

horse out, leaves it in the road, so that poor uncle has to make himself the horse and pull auntie back. Charley has got home before them, and after nearly strangling the serving man, and creating havoc on the dinner table, he sits calmly smoking a cigar when his uncle arrives. Soundly whipped and locked up in an out-house, he seeks to escape by a window. His uncle spots him, seizes the young man, pops him in a box, nails on the lid, and has him put into the goods van at the railway station. Delighted to think that he has got rid of the little terror, uncle returns home, but the box returns home also in the most mysterious manner, and finally breaking the lid, reveals the irrepressible Charley. Apparently, the young gentleman is now repentant, and peace is patched up when uncle forgives him.

"ALPHONSO AS TOREADOR." (Radia.)

The genuine toreador is bathing when Alphonso steals his clothes. The mayor of a certain town is advised that the celebrated toreador proposes to visit his place. Alphonso, unconscious of the honours which await him, arrives dressed in the stolen clothes, but determines to enjoy himself, seeing that so much fuss is made about him. He endeavours to assume the character of the toreador, and playfully despatches one of the civic dignitaries who is persuaded to crawl about on his hands and knees to simulate the bull. The festivities are at their height, when the butcher arrives intent on purchasing a cow. The sight of the animal fills Alphonso with the utmost terror, with the result that the fraud is perceived and the deceiver meets with his just reward.

Released April 20th.

Length 465 feet.

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Phone: Gerrard 2451



Releasing:—HEPWORTH AND FITZ.

"LIEUT. LILLY AND THE SPODGE OF OPIUM." (Hepworth.)

Featuring:
Mr. Harry Buss.

This picture, which is the second of the series of this extremely popular skit, shows the gallant Lieut. Lilly in



another of his thrilling and exciting adventures. We see him quelling almost single-handed the rising of the Boxers, and after many hairbreadth adventures in an opium den he manages to escape back to his ship, bringing with him a beautiful maiden whom he has rescued.

Released April 17th.

Length 725 feet.

"THE MILL GIRL." (Hepworth.)

Featuring:
Mr. Harry Royston, Mr. Jack Hulcup, and Miss Alma Taylor.



Lizzie, a Lancashire factory girl, is just setting off to the factory for her day's work, when she and her mother receive

a letter to say that her only brother, a sailor, is just back from a voyage, and will be with them that afternoon. On account of stopping to read this letter, Lizzie is late at the factory, and is spoken to very severely by the foreman, who threatens to dismiss her. Later on he calls her into his office, and attempts to make love to her, saying that he will overlook the matter if she will kiss him, but Lizzie indignantly repulses his overtures, and strikes him across the face. The foreman determines on revenge, and taking a piece of work, hides it in Lizzie's dinner bag, and then, accusing her of theft, gives her in charge. His action, however, has been observed by "Softy," the deformed errand boy, who quickly tells the other girls what he has seen. The result is that the foreman is rushed off to the police station by an irate crowd of women, who explain to the inspector on duty what has taken place, with the result that Lizzie is immediately released, whilst the foreman is arrested on the charge of conspiracy.

Released April 17th.

Length 950 feet.

"DECEIVERS BOTH." (Hepworth.)

Featuring:
Mr. Alec Worcester, Mr. Harry Gilbey, and Miss Chrissie White.



Mr. George Debenham, finding that it is impossible for him to evade the National Insurance Act in any other way, dismisses all his servants. His daughter, Alice, decides that she will have to act as parlourmaid, and accordingly dresses up in servant's attire. Mr. Debenham finds that it is impossible for him to do without a chauffeur, and consequently advertises for one. The advertisement is answered by Lord Lyndford, who has just been told by his doctor that the only way to recover his health is to set to and do a little honest work. The supposed chauffeur and the supposed parlourmaid soon fall in love with one another, and are caught embracing in the kitchen by the girl's father, who is highly indignant; but Lyndford succeeds in convincing him of his true identity, and all ends happily.

Released April 13th.

Length 900 feet.

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"THE LION TAMER." (Hubsch.)

A leading member of the Cirque Collossi, the great lion tamer, Odolfi, was noted for his modesty and freedom from mistrust of humanity. A most courageous man, he had a host of friends and admirers. One day he met Angelo, an old friend, who begged of him to secure him employment. He was soon installed as a secretary for the company. Odolfi's wife was instructress in the equestrian department. She was a handsome woman, and soon began to use her wiles upon Angelo. The clerk endeavoured to shun her and remembered Odolfi as a life-long friend. But, all in vain, the woman prevailed, and one night Odolfi entered the dressing-room to find the two together. A scene took place, and the secretary was shown to the door. The woman, to revenge herself, hid from her husband the drug which he took to help him through his performance. That night he entered the huge cage with anguish in his heart. The

of the quaint buildings and views of the lovely old Cathedral lend additional enchantment to this fine "Travel."

Express film. Released March 26th. Length 396 feet.

"HUSSEIN THE PIRATE." (Hubsch.)

The notorious Algerian pirate was, during the fifteenth century, the terror of the Serrentine peninsula. Scenes of bloodshed and terror co-existed with his periodical raids. Hussein was invariably associated with ruin and terror. At last the powerful Duke of Amalfi, in a proclamation, invoked the aid of the Nobles against Hussein, the prize to him who personally killed or captured the pirate being the duke's lovely daughter, Elsa. Among the nobles was Baron Adalbert, who sought Elsa, who, however, favoured Erasmus, a poor but well-liked knight. Both lovers went with the others and performed prodigies of valour. The pirates were, those left alive, forced to swim back to their



animals saw the change and henceforth they had no fear for their master. A dreadful scene took place and Odolfi was soon pinned to the floor by one of the animals. Amid the uproar Angelo entered the cage and bravely rescued his friend, but his courage cost him his life. Some of the lions had to be shot ere his body could be recovered. He lived long enough, however, to grasp Odolfi's hand and receive his forgiveness. Odolfi turned to his wife and, dragging her to the body, exclaimed: "You have killed a good friend. You have destroyed my love. This is your deed!" Released March 23rd. Length 1,963 feet.

"CONSTRUCTING AEROPLANES." (Hubsch.)

A series of interesting bits from the wonderful science of "aero" construction. The building of the machine from frame to wings is concisely depicted. The testing of steering follows, and a fine view of the 100 horse-power engine. Final flights conclude an engrossing picture.

Express film. Released March 23rd. Length 375 feet.

"URFURT, THE TOWN OF FLOWERS." (Hubsch.)

An unusually charming film of this famous mediæval German town. The glorious flower beds and gardens, with their wealth of bulbous blooms, are witnessed. The market gardens here are world renowned for their beauty. Scenes

galleys. Elsa was overjoyed, and at once, to the disgust of her father and Adalbert, chose Erasmus for her husband. Hussein, now in hiding near the coast, had seen Elsa, and was inflamed by her beauty. The fact of Hussein being alive became known and parties went in search of his life. This formed an excuse for the capture, by bandits in the pay of Adalbert, of Elsa while walking to the castle. Her attendants had fled when a hero appeared and put her two guards to the sword. Her rescuer was none other than Hussein the Terrible. Scimitar in hand, he knelt and kissed her garments when Erasmus suddenly appeared. A conflict seemed imminent. The two, with drawn weapons, stood face to face when Elsa interposed. "He is my friend, Erasmus, and has just saved my life!" In the distance fierce shouts arose. The populace were coming to seek the life of Hussein. In a few minutes Hussein was safe in hiding. Erasmus had seen his goodly deed aright, and now the two were truly friendly. Adalbert next persuaded the Count to agree to single combat for his daughter's hand. Erasmus received the letter at his home. Elsa was distraught and, knowing her lover to be wounded from the recent battle, was lamenting when Hussein proffered his aid. He would don the armour and meet Adalbert. Erasmus at last consented, and the brave Hussein posed as Erasmus in the heavy armour of the period. Adalbert was

defeated, and the crowd at once proclaimed Erasmus as the victor and the husband of Elsa. The nuptials followed, and one evening a small party was seen at the Grotto of St. Vincent. There a small boat awaited. Hussein sprang into it and took the oars with another. Soon his huge and fantastic figure was seen in the distance. He waved a fond adieu of gratitude and friendship. Elsa and Erasmus watched the pirate until he was lost from their sight in the shadows of the waiting galley. (In the above picture we have a very telling portrayal of one of the thrilling tales of the Middle Ages which are now frequently the source of good film productions. The settings are of a beautiful character and the various incidents are accurately enacted, the whole forming a very fine and a telling romantic drama.)

Released March 16th. Vesuvio drama. Length 1,985 feet.

"HIS BLIND WIFE." (*Hubsch.*)

(Featuring the famous Continental actress, Miss Henny Porten.)

This wonderful drama of stage and domestic life, by the Messier Projection Co., is in two acts, and will assuredly occupy a rightful position as one of the features of the



season. Here we have the beautiful Miss Henny Porten in a part into which she has entered heart and soul. The tale is wonderfully portrayed by all concerned. The romance of Love and Triumph is exemplified in no uncertain fashion, and a picture is here presented that will appeal to audiences whether they be of the Black Country or of Fashionable Belgravia. The wife of Hermann Hiller, a struggling musician, toiling at her task as a seamstress, was patiently awaiting the day when her beloved husband would become a famous composer. As in the case of Hood's famous heroine, "Stitch, stitch, stitch," was her fate from one day

to another. Her sight was fast becoming weaker. The doctor could give her but little hope. One day, surely, the light of the sun would forever be blotted from her sight. Hiller toiled on at his great opus, the opera which was to bring wealth and fame to them both. Just ere it was completed his dear wife went blind. The Opera, now before the directors of the Grand Opera House, was at once accepted. The price paid was a surprise even to Hiller and his friends. The composer was overjoyed. His one thought now was to have his wife's eyesight regenerated. Specialists were consulted, operations proved unavailing. Her sight had been sacrificed for the good of the husband she loved. The first performance of the opera presented a magnificent sight. Members of the aristocracy, great artists, authors, composers, everyone of note, was present. The final rehearsals had foreshadowed a great triumph for the now famous Hiller. He and his wife occupied a seat in the boxes. The overture began, a wealth of melodic phrasing, a glory of chorale, and a marvel of orchestration followed. At the close a furore of cheering greeted the composer appearing upon the stage in acknowledgment of his success. Popularity, the follower of Fortune, soon bade fair to overwhelm Hermann Hiller. He began to neglect, for others, the wife who had really helped him to fame. He also became fascinated by Renee, the prima donna of the Opera House, and his nights were spent in a round of gaiety and pleasure. A motor ride is suggested and he and Renee go for a day in the mountains. A stoppage occurred, and the chauffeur and Hiller alighted. Hiller still smoked the cigarette he had lighted. Suddenly he dropped the lighted cigarette. The petrol had ignited!!! Hiller was a mass of flames!!! The great composer was removed to his house, and for weeks lay between life and death. Nursed by his faithful wife, he at last was near recovery. His eyes were still bandaged. Would he ever see the light? Was the fate of his dear wife to overtake him also? At last the day came. The bandages were removed. Joy and rapture, he could see!!! His wife saw not the glorious look in his eyes, but she knew. Her instinct told her that Renee was now forgotten, and once more his voice said, "Margot," and she was in the arms of her loved one.

Released March 26th.

Length 2,095 feet.



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Releasing:—BISON 101, GEM and VICTOR Films.

"THE HEROINE OF THE PLAINS." (*Bison.*)

Joe, a young trapper, is nearly caught in the oncoming swirl of flames from a prairie fire. He further imperils his chances by rescuing an Indian squaw, Blue Bird. He carries her to safety. In her gratitude, she gives him her most treasured possession, a long bead necklace, fastened by a barbaric ornament. Joe hurries to the settlement. He gives the necklace of beads to his sweetheart, Elizabeth. The trappers leave to inspect the traps, and Elizabeth takes two children with her and goes berry picking. They are captured by Indians and taken to their camp. On the way, Elizabeth starts to break twigs, but the Indians threaten to club her if she does not stop. She works her brain as to how to blaze the trail, and finally thinks of the bead necklace. She breaks it and drops a bead now and again. It so happens that Elizabeth and the children are turned over to Blue Bird, who sees the barbaric clasp she gave to her pale-face rescuer. She learns that Elizabeth loves Joe, and promises to help her when the opportunity arrives. Joe and the trappers return to the settlement, and Joe rides off to the fort to get assistance. In the meantime, the Indians have ridden near the fort to steal some steers. The sentry on guard sees a hog rooting for nuts, and as he passes it, the hog, which is an Indian in a skin, springs up and kills him. The Indians run on and drive off the steers. Colonel Graham rides up with his troopers to find Elizabeth, to recapture the steers, and punish the Indians. Joe accompanies them. He finds a bead, and recognises it. They follow the trail. An Indian scout sees them coming, and the Indians take the war trail. A battle ensues, during which several braves enter the tepee where Elizabeth is guarded, drag her out, tie her on the horns of a steer, and start it down the mountain side. Blue Bird follows, secures a horse, and rides out to rescue Elizabeth. She shoots the steer and releases Elizabeth, and they ride back to the fort just after the cavalry has returned, and find Joe distracted. Blue Bird is happy to have paid her debt of gratitude, and they swear eternal friendship.

Released April 12th.

Length 1,800 feet.

"ABSINTHE." (*Gem.*)

A story with a fine moral, in which a young artist is urged by his fiancée to give up his craving for absinthe, and she refuses to see him until he proves his strength of will. In a dream he sees the effects his craving might have, and brings gladness to his sweetheart by resisting the craving and giving up absinthe once and for all.

Released April 9th.

Length 990 feet.

"THE GROUCH." (*Victor.*)

John Morgan is a grouch. His stenographer, Kate, let him rave, until one day when it was cold and he insisted upon having the window open right over her head, her patience gave out, and she simply told him in a very emphatic manner that "she would not freeze to death for any man." She was dismissed from his employ. A few days before this a girl named Nan Keyes applied for a position in the office. Kate told her there was no opening, but John Morgan, upon entering the room, heard Kate's remark, and immediately found a position for Nan in the stock room to take the place of shipping clerk which had been held by Dan, whom Morgan put back in the shipping room with

the other boys. Immediately upon Kate's dismissal from the office Nan was asked if she could do stenography, and as she could she was taken into the office to work. One day Nan caught a dreadful cold from the window she had left open to make Morgan angry. That day he left the office before she did, and on going out dropped his wallet on the floor. Nan found it, and, having no place to keep it until the morning, she put it in her bag for safety. Now, Nan had an enemy in an admirer of hers. Dan had been an ardent admirer of hers; he overstepped courtesy one day, and Nan had given him a good slap on the face before the eyes of his fellow workmen, and he was ready for revenge. His time came, for just as Nan picked up the purse he stepped into the room and then quickly out again, having seen her put the wallet into her own bag. The next day Nan was too sick to come to work, and when John Morgan inquired if anyone had heard from her, Dan told what he had seen. Morgan did not believe, and forbade him to say anything more on the subject, but went straight to Nan's house. He was surprised to find her in such poor lodgings, and found that she supported her good-for-nothing father, who inhabited the saloons. To this father she had given the wallet to be returned to Mr. Morgan when she found she was too ill to go to business. He stopped in to treat his friends, and when Nan and Mr. Morgan found him some of the money had disappeared. It was then that John Morgan found that Nan should not live with this dreadful father of hers, but when he told her so she would not give in to him, so they both decided to go half-way, which they did for the rest of their lives together.

Released April 12th.

Length 1,000 feet.

"THE LAND GRABBER." (*Bison.*)

The proud Señora is approached by Lieutenant Farnsworth, and is given a blank record to sign and record in order to make good her landed property. The Señora tells him that the land was granted to her by her King, and that she will recognise no other authority. She throws the blank document into a drawer. Farnsworth meets the Señora's daughter, Tonia, and tells her that land grabbers are abroad, and impressing upon her the importance of immediate action. The land grabbers arrive, and their leader, one Tierney, stakes the property, and, sending the document to be recorded by an accomplice, Kane, he installs his band of ruffians in the hacienda. Tonia gets away and tells one of her servants, Felipe, to delay Kane, and this he does by means of offering him a drink, then another one. Tonia fills out the blank entry and rides to the fort, where Farnsworth tells her they must beat Kane to the recorder's. Kane, half drunk, suddenly realises the trick being played upon him, and, after a struggle with Felipe, he gets away, mounts, and rides to the recorder's. He gets there just a little ahead of Farnsworth and Tonia, but his drunken condition impedes him, and Farnsworth beats him in a fight whilst Tonia gets her document of possession filed. They proceed home, and find that Tierney and his associates have terrorised the men and women, and have put them to indignities. Farnsworth has ordered troopers to meet him at the hacienda, and the ruffians, unable to produce any authority, are soon disposed of. The Señora, humbled by the experiences she has gone through, is glad to install Farnsworth as their protector, by granting him the hand of Tonia.

Released April 16th.

Length 988 feet

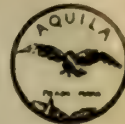
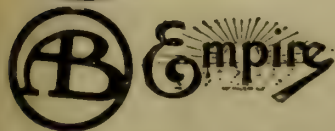


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"LADY PEGGY'S ESCAPE." (Kalem.)

A party of marauding soldiers take possession of Fitzgerald Castle, turning out the owners, with the exception of Lady Peggy, who escapes from their clutches and rides for



help. Peggy arrives with assistance in the nick of time, but does not succeed in rescuing her people from the soldiers until she has wounded the heartless leader of the marauders in a duel.

Released April 13th.

Length 1,213 feet.

"THE PROSECUTING ATTORNEY." (Kalem.)

The prosecuting attorney secures the conviction of the criminal, who vows vengeance. Escaping, the criminal enters the attorney's house and holds him up with a revolver. Sud-



denly the chair on which the criminal sits gives way, the leg having been playfully sawn through by the attorney's child. This gives the attorney the upper hand, and the criminal is captured.

Released April 10th.

Length 995 feet.

"THE FARM BULLY." (Kalem.)

Joyce Carlton, a young author, obtains work as a farm labourer in order to secure local colour for his writings. He rescues Anna, his employer's daughter, in a trap accident,



and incurs the hatred of Jake, the farm bully. Jake pushes his rival into a threshing machine, but Anna stops the engine and saves Carlton's life. Jake meets his deserts, and Anna and Joyce are married.

Released April 10th.

Length 1,028 feet.

"ANNIE ROWLEY'S FORTUNE." (Lubin.)

Harry Waters, a detective employed to locate Annie, who has inherited £20,000, decides to persuade the girl to marry him before informing her of the fortune. Annie, a poor



mill girl, is fascinated by the apparently rich man, although she really loves Jim. Waters is injured in a fight, and at the station papers are found on him that disclose his plot.

Released April 10th

Length 1,028 feet.

"SAGACITY VERSUS CRIME." (B. and C.)

Robert Hartley, a bank clerk, rejected by his employer's daughter, plans with a gang of crooks to rob the bank.



Arthur Wellesley, Hartley's rival in love, surprises them, and, with the office bull dog, follows them to the gang's headquarters, where he is overpowered. Wellesley sends a message for help by the dog, and police raid the house, capturing the gang.

Released April 6th.

Length 1,254 feet.

"BLIGGS ON THE BRINY." (B. and C.)

Mr. Bliggs leaves with his family for the West Indies, and on the boat becomes violently sea-sick. In that state he dreams that he lives in the days of pirates, and is made chief of the band. The passengers on the boat take unkindly to Bliggs' escapades and fling him into the sea, whereupon he awakes to find 'twas only a dream.

Released April 10th.

Length 420 feet.

"A FATHER'S LESSON." (A.B.)

The drunken father, left in charge of his two little children, cannot be made to understand his daughter's danger



when she is shut in a chest with a spring lock. The house catches fire, and the father, roused at last, is unable to open the chest. After many exciting trials, help is obtained, and the girl's life is saved.

Released April 13th.

Length 1,005 feet.

"OH, WHAT A BOOB! (A.B.)

Hezekiah is so bashful that all helpful hints fail, and, although he loves Lavinia, he determines to commit suicide. His farewell message to Lavinia, enclosing a gold pin, is stolen by a thief, and the thief, injured in an accident, is identified by the letter as being Hezekiah. Lavinia hastens



to the scene, meets Hezekiah, and carries through the love affair herself.

Released April 13th.

Length 461 feet.

"THE PRESS GANG." (A.B.)

The farmer doesn't approve of Herbert's courtship of his daughter, because the young man is a city chap. To test his endurance, however, the father gives him a pile of wood



to cut and stack. Herbert captures three tramps in the act of stealing a chicken, and forces them to do the work for him, thus winning father's approval and the girl's hand.

Released April 10th.

Length 533 feet.

"THE LOST SON." (Lubin.)

John Nolan quarrels with a man in a billiard saloon, stunning him with one of the billiard balls. Believing his antagonist dead, John runs away from home. The shock kills his father, leaving the mother dependent on her younger son, George. Years roll by. In spite of advertisements, John has not been discovered. George is sent by his firm to a neighbouring town with a large sum of money, which is stolen from him at the local races. In desperation he tries to win back the stolen money by backing horses, and offers the bookmaker his watch as stake. The latter



sees in the case a portrait of George's mother, and at once confesses that he is the missing son, John.

Released April 13th. Length 1,868 feet.

"THE REGENERATION OF NANCY." (Lubin.)

Clancy, a detective, tracks a thief named Hogan to the hiding-place of his gang, and rescues Nancy, the daughter of the leader of the thieves. Nancy is sent to rob a house,



but is again saved by Clancy, who, later, is captured by the gang. Nancy goes for help, and Clancy, on being rescued, takes her under his protection for life.

Released April 13th. Length 1,014 feet.

"A FLASH OF LIGHTNING." (B. and C.)

Cyril Lindsay, a passenger on the "Pacure," loses his money at cards to Childs and Ranleigh. Ranleigh robs Childs of his winnings by knocking him down and gagging



him with Cyril's handkerchief. Lindsay's initials on the handkerchief lead to his being suspected, but Isabel, his sweetheart, finds that her camera has recorded Ranleigh's crime, and Lindsay is exonerated.

Released April 13th.

Length 785 feet.

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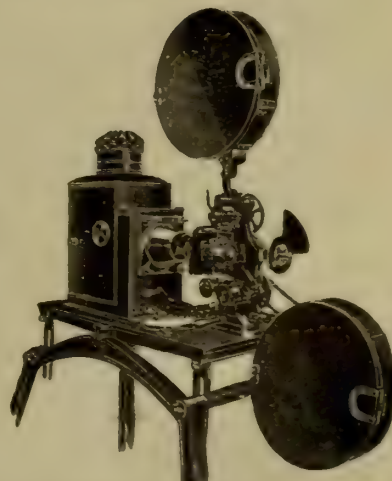
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Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"THE BEGGAR PRINCE." (Pasquali.)

The Princes of Norville pride themselves on the association of the early members of the family with the great Charlemagne. The present-day representative of the line, Prince



The girl charitably gives a dinner to a number of beggars at her father's house—and they reward her kindness by seizing a favourable opportunity to overpower her and carry her to the secret treasure chamber of the Association of Beggars. Meanwhile, the beggar-girl, Mirella, whom Albert has helped, learns his secret, and swears to help him to recover the heirlooms. She knows the secret of the treasure chamber, and is concealed there with the Prince when the insensible body of the kidnapped girl is brought in. De Chavry finds the girl's spirit stronger than he expects. She still refuses to marry him, though he threatens death if she persists in her opposition. Finally, in a fury of passion at her coldness, he drags her to a cellar adjoining the strong room, and tries to hurl her into a pit dug there. Prince Albert has at last free access to the seal and parchment, but, dear as the possessions are to him, the call of humanity comes first. He batters down the door of the cell, and rushes to the assistance of the helpless girl. De Chavry is hurled into the pit he has dug for his victim, and the Prince and the girl succeed in making their way to safety. The valour of the apparent beggar causes the girl to be inspired with a love for him which she does not fear to confess, and when she learns his real station her delight is unbounded. Prince Albert, happy in the affections of the beautiful girl whose life he has saved, reconciles himself to the loss of the seal. But the faithful Mirella has not failed him—a package is delivered from her—it contains the seal and parchment, which she has secured at the risk of her own life. . . . On the day appointed for his guests to inspect the heirlooms Prince Albert is able not only to fulfil his promise, but also to present to his friends the wife he has won while seeking for the means of removing their scepticism.

Released April 27th.

Length 2,660 feet.

"TWEEDLEDUM AS A BOXER." (Ambrosio.)

Tweedledum is witness of a boxing bout between a white man and a negro, in which the latter is successful, and, full of anger at the indignity to his own race, the comedian challenges the black to a fight to a finish, and straightway



goes into training. His work with the ball is so heavy that he shatters the walls of his gymnasium, punches off the head of inoffensive pedestrians, causes others to explode by a terrific body blow, sends a tram hustling back the way it has come by a sturdy thump, and when he gets into the ring causes the negro to shrink with fear, and easily puts him out.

Released, April 13th.

Length 475 feet.

Albert of Rochefort, one day speaks of the proud history of his house to a party of friends who are his guests at dinner. Among other things, he tells them that the actual golden seal of Charlemagne, together with a parchment proving its authenticity, has been handed down to him from his ancestors, one of whom received them from the great Emperor himself on the battlefield. He is offended to observe some incredulity indicated on the faces of his companions, and to convince them goes to his private safe to obtain the precious heirlooms for their inspection. A bitter surprise awaits him—the safe has been forced, and seal and parchment are missing. The unbelief of the guests is still more openly expressed, and Albert, piqued at their lack of faith, tells them that he will exhaust all possible means to recover the jewel, and invites them to come again to his house in a month's time to see it. When the police are called in, they discover from a sign marked on the pavement that the crime has been committed by the Association of Beggars—a union of all the mendicants and bad characters of the city, whose power, under the control of a mysterious chief—believed to be a member of high society—is such that the police are powerless against them. The Prince is strongly advised to give up his valuables as hopelessly lost, but he is made of sterner stuff, and determines to fight the Association and its powerful head single-handed. Giving out that he is going abroad for a long pleasure trip, the Prince secretly establishes himself in a broken-down house at the back of his own mansion, to which he constructs a secret passage. All day, disguised as a ragged beggar, he parades the streets in the hope of securing admittance to the Association, and at last is successful through the instrumentality of a beggar-girl whom he has protected. He is duly made a member of the Association, which meets secretly in a deserted church, and sees all the mendicants of the city hand in their takings to the president—a good-looking man clad in evening dress, whom the Prince recognises as one of the most prominent and wealthy members of the highest circles. Among other articles, begged or stolen, handed in by the members, the Prince is delighted to observe his own seal and parchment. The mysterious president of the beggars, known in society as Ralph de Chavry, is in love with the only daughter of the Duke of Derade, and, finding his suit ill-received, determines to abduct the girl, with the aid of the hundreds of ruffians always at his beck and call.

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IMPERIUM, and PATHE Films.



"THE PARTING OF THE WAYS." (Pathé.)

This is a gripping story in two parts. William Anderson, a shipowner, when financially embarrassed, induces Karl Muller to put a large sum of money into his business. Muller is in love with the former's daughter, Edith, who, however, prefers Oscar Haller, an aviator. The father, with mercenary motives, persuades the girl to sacrifice herself to Muller. She visits the aviation ground to explain things to Oscar when she is seen by Muller, who jealously acquaints the father of the fact, and they surprise the girl and Oscar kissing farewell. Muller declares himself outraged, but is gradually brought round to view the proceedings as a girlish freak, by the diplomacy of the father. On the morning of the wedding, Edith is in revolt and helped by her old nurse, she gets away to a lighthouse, where the husband of the nurse is engaged. The nurse refuses to disclose the girl's sanctuary until her father declares that if she will only return she may choose whom she will marry. Then Anderson and Oscar set out to bring her home, but before they arrive at the lighthouse, a fire breaks out there owing to

imprudence with a candle. There are no means by which the girl can be rescued from the top of the structure other than by aeroplane. Oscar returns to the shore, mounts his machine and flies out to sea. He circles the lighthouse with a trailing rope and this is caught by the girl, who, after desperately climbing it inch by inch, is lifted into the seat by the side of the intrepid airman. They return home, and Muller, impressed by his rival's pluck, accepts his defeat in the lists of love, leaving the field to Oscar and Edith and happiness.

Released April 5th.

Length 2,600 feet.

"THE WEDDING PRESENT." (Pathé.)

Gervais is a poor servant and to gain money to enable him to marry Fanchette, he enlists. Meanwhile, Madame Favart has come to the locality attended by the Vicomte de Beauvallon, and to cross a river she orders her cavalier to carry her over a bridge. Halfway he stops, meaning to propose to her. But her shoe drops off and falls into the water. Just then the two peasant lovers pass and Madame



Favart bids the weeping girl tell her story. She does so and the society woman makes the Vicomte give up his purse of money. Gervais is bought out of the army.

Released April 5th.

Length 766 feet.

"THE STORY OF REBECCA." (Pathé.)

Abraham counsels his son Isaac to refrain from idolatrous practices and, moreover, determines to find him a wife. He sends his servant Eliezer into Chaldea to choose a damsel. Eliezer vows to take back the first maiden who gives him a drink at his request. Rebecca is the only one to go to his succour, and after taking her by the hand he leads her back to Canaan.

Released April 5th.

Length 1,006 feet.

"THE DREAM OF GLORY." (Pathé.)

Rita, a young actress, refuses to marry Mursday, an artist, till she has become famous on the stage. Her efforts to secure engagements are fruitless, and, tired out, she falls asleep at the Royal Academy in front of a portrait of a famous actress, painted by her lover. She dreams the figure descends from the canvas, and leads her to the green-room of Drury Lane. She is introduced to fellow actresses, and then takes part in a play with unqualified success. A peer in a box afterwards seeks an introduction, and offers Rita his heart. She touches his hand, and wakes—to find Mursday offering her the muff he has let fall during her slumbers. With the passing of illusion and

the return of reality, she realises the unsubstantiality of her dreams, and accepts the offer which the artist makes her to share in the triumph which he has won with his picture.

Released March 29th.

Length 605 feet.

"A WOODLAND WOOING." (Pathé.)

A young German falls in love with a forester's daughter. They become secretly engaged, but a rival appears, and to remove the other from his path does not hesitate to commit crime. At a shoot the successful wooer is seriously injured by a gunshot, apparently the result of an accident, but in reality due to the evil designs of his rival. A prolonged illness follows, the girl acting as a devoted nurse, this little idyll ending with the nuptials of the pair, and the discomfited departure of the rival.

Released April 2nd.

Length 1,964 feet.

"BILLYBOY TAKES A HAND AT BRIDGE." (Pathé.)

Billyboy is watching his father and friends playing bridge and suddenly he exclaims to one, "Why don't you play out the king, you ass?" The party breaks up and the next day Billyboy's father is challenged to fight a duel. But papa is afraid. His son, therefore, buys the portrait of a famous fencer and writing on "To Billyboy's father, as a tribute to his prowess," places it in the drawing room. When the challenger calls he sees the portrait, takes to his heels and later sends an abject apology.

Released April 5th.

Length 638 feet.



"THE THIEF OF LOVE." (*Pathé.*)

Micheline, a dressmaker's girl, is deeply in love with Jacques Dufour. She delivers a dress at a fashionable house one day and sees what she imagines to be his photograph. The customer explains to her that it is the portrait of her (the customer's) fiancé and Micheline, assuming her lover to be faithless, seeks to end her life by asphyxiation. She is rescued by Jacques in the nick of time, and on investigation she finds that the original of the portrait, which has been the source of all her trouble, is a different entity to Jacques, although in lineaments and feature they are extraordinarily alike.

Released April 2nd.

Length 1,225 feet.

"GWENDOLINE." (*Pathé.*)

Gwendoline is saved from a trap accident by the presence of mind of Jefferson, an artist, with whom she falls in love. But Jefferson has fallen madly in love with her sister Pearl. At last Gwendoline plainly shows her affection, and in honour bound Jefferson becomes engaged to her. Soon after, Gwendoline become ill and then learns how the man she loves has given her heart to her sister. Heroically she brings about her own death so that the two shall be happy.

Released April 2nd.

Length 824 feet.

"THE DOCTOR'S PATIENT." (*Pathé.*)

Doctor Martini, physically deformed, is a recluse. He meets a girl, Irene, who makes a great impression on him.

Later, he learns that she is mentally afflicted, her brain having remained undeveloped. Gaining her parents' consent, he takes her under his care, and while striving to cure her he falls in love with her. But one day a young student comes to the girl's aid in a little exercise and love springs up between the two. The doctor learns of this and, his dream over, he disappears.

Released April 2nd.

Length 1,871 feet.

"LOVE THE CONQUEROR." (*Pathé.*)

The Countess di Sorano is wedded to a brutal husband, and the end of their married life finds her in a convent, and her husband alone, except for two daughters. Ten years later and Maria, the younger, is engaged to Enrico, but her sister, Eugenia, has really won his love. This comes to the ears of the count, and he, for the younger girl is his favourite, decrees that Eugenia shall enter a convent. The girl starts upon her novitiate, and she is helped in every way by the abbess, who is really her mother. The day dawns upon which Eugenia is to take the vows, but her heart fails her at the last moment. The abbess comes to her aid, and Eugenia finds herself free once more, and united to the man she loves. Husband and wife meet again, and the man sues for pardon. But even as it is granted the abbess dies.

Released March 26th.

Length 1,220 feet.

R. PRIEUR AND CO., LTD.,

40, GERRARD STREET, W.

'Phone: Gerrard 9115.

Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"THE BORDER PARSON." (Nestor.)**

John Meldon keeps a Western hotel, and, despite his wife Mary's pleadings, he drinks too freely with the boys who frequent the hotel. At last she falls sick, and the new parson, acting upon the doctor's advice, writes May, their daughter, who is away at school. The parson next takes John to task, and, backed up by May, who hurries home, succeeds in convincing John that it was his conduct which led to Mary's illness. The night of the crisis, the minister and doctor are watching beside Mary, while father and daughter wait in May's room. Mary successfully passes the crisis, and the minister hastens to May's room to tell father and daughter. As he enters, Jim, the leader of the boys and an unsuccessful suitor, comes up the stairs to his room. He looks at his watch, and finds it is past midnight. The next morning he tells the boys of the parson entering May's room early that morning, and excites them to drive the parson out of town; but before this can be accomplished John appears and makes the necessary explanation, sends Jim to his business, and hands May over to the parson, thanking him for making him see the error of his ways.

Released March 29th.

Length 965 feet.

"UNITED WE STAND." (Nestor.)

Captain Brand, an old officer, who fought for the Northern Union in the American Rebellion, and a ranch owner, visits Los Angeles with his son George, to see a big procession. Major Cameron, a retired Confederate officer, is visiting the city with his daughter Eva. They meet in the hotel lobby, and Eva introduces George to her father. The Major draws his daughter away, and tells her firmly that he will not allow her to consort with the son of an old Union man. The following day the Captain and George take their seats in the grand stand, and prepare to enjoy the procession. The Major and Eva attend, believing there will be a pageant. Fate ordains that their seats are next to the Captain and his son. The Captain applauds wildly, to the Major's great annoyance, and when the Major sees that there are no Confederates in line, he takes it as a personal insult, and leaves the grand stand in a huff. Arriving at the hotel, Eva sees her father sleeping in an easy chair, and steals out, in the hope of meeting George. The Captain returns, and, sinking into a chair, goes to sleep. George goes after Eva. Each of the veterans dreams, and sees a battlefield. The Captain goes to look for George, and comes across the young couple, but he has not the heart to interrupt his son's happiness. Not so the Major, who also sees them. He commands his daughter to come with him at once. This so enrages the Captain that he faces the irate Major, and proceeds to tell him that his son is good enough for any girl on earth. Explanations follow, and the happiness of the young couple follows as a matter of due course.

Released April 5th.

Length 880 feet.

"THE MAN EATER." (Lux.)

A party of surveyors are sent to the wilds of Africa to survey the country for a proposed railway. They experi-

ence much difficulty, as the natives are unfriendly, and the country is infested with savage beasts. They establish a night watch in the ruins of an old house, in order that they may guard their work from the malicious attempts upon the part of the natives to destroy it, but each night the watchman disappears mysteriously. Only traces of his blood are to be found. This goes on for two nights, and two watchmen disappear in a mysterious manner. At last the chief sends his last man to fetch help, and goes himself to keep the night watch. The lions have done the work which the natives feared to do, and two of the white men have already been devoured by these savage brutes. The natives dig a deep pit right across the road, along which all help must come to the chief, left all alone now with the wife of one of his men. They cover the pit with twigs and leaves so cleverly that the lion, whilst making the usual evening visit to the deserted house, falls into it. Thus the natives kill their ally, and save the white men, for whom they really prepared the pit. Help arrives in due course, and the natives are subjugated, whilst the man eater meets his death within the pit.

Released April 5th.

Length 1,530 feet.

"WHEN A GIPSY LOVES." (Scandinavian.)

Bartuch, the chief of a band of gipsies, trifles with the affections of Carolla, of his own tribe, but is really in love with Mirella. They quarrel, and Bartuch pushes her over the cliff. Imagining that he has killed her, he dare not face the anger of his tribe, so he steals a horse, and escapes from that part of the country. Carolla is found by a forester, who assists her back to her tribe, who vow vengeance upon their chief. Years roll by, and Bartuch becomes steward to a titled lady, and she places such confidence in him that she appoints him guardian of her only daughter, Nelly, when the grim reaper claims her. Nelly hates Bartuch, and whilst Bartuch is away upon a long journey, she meets his former band. She and Carolla become great friends, and finally Nelly learns the story of Bartuch's past life. The women plan to frighten him away from the castle upon his return. Carolla hides in various parts of the castle, and appears to Bartuch as a ghost. Thinking that it is her spirit come to haunt him, Bartuch flies in terror to the fields, where he falls into the hands of his band, who proceed to wreak their vengeance in an awful manner. Tying a long rope around him, they hang him over a railway bridge, just as an express train is approaching. The train stops in time, but the fright proves too much for the gipsy, who dies of fear.

Released April 9th.

Length 1,800 feet.

"A QUIET FLAT." (Lux.)

An old bachelor lives in a nice quiet little flat, until a young spinster moves into the flat next door, and then it is quiet no longer. One day she invites some friends to dine with her, and, being of very Bohemian habits, does not provide anything for them to eat, so they all sally forth, and return heavily laden with viands. The spinster then finds that she has forgotten her key, and so the merry party resolve to dine upon the staircase. The tranquillity of that quiet flat is greatly disturbed by the amusing events that follow.

Released April 9th.

Length 455 feet.

SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

Phone: Gerrard 5156.



"BUD'S HEIRESS." (Selig.)

Cast:

Bud Wilson.....	William Duncan
Ruth Wayne.....	Myrtle Stedman
Flo Wayne.....	Florence Dye
Percy Belclaire.....	Lester Cuneo
Joe Davis.....	Rex de Rosselli

The sisters Wayne, Ruth and Flo, decide to spend their summer vacation on the famous Diamond S Ranch. They engage accommodation in advance, and consequently their arrival is somewhat looked forward to by the ranch cow-punchers. The girls arrive at the little station near the ranch, and engage an automobile to transport them to their new quarters. One of the tyres blows out, and the cowboys drag the auto to the ranch at the end of their ropes. Upon their arrival at the Diamond S the girls are



shown some real wild western stunts. This proves to be an unqualified treat, for few, if any, "punchers" can surpass the famous Diamond S ranchers in those feats of dare-devilry common to the cowboy life of the West. The girls find their vacation to be a unique one, and the little god Cupid takes advantage of their outing by playing strange tricks with their hearts, the adventure having a happy and wholesome termination.

Released April 13th.

Length 1,010 feet.

"THE GUARDIAN OF THEIR HEARTS." (Selig.)

Cast:

David Brant.....	Harold Lockwood
Helen Brant.....	Kathlyn Williams
Frank Peyton.....	Henry W. Oto
Baby Brant.....	"Baby" Lillian Wade
Maid	Daisy Prideaux

David Brant, a serious-minded man, observes with growing concern the drift of his wife into the frivolous ways of the worldly. From the bridge party it progresses to the theatre and banquet stage with the designing clubman—too poor to marry but too dangerously anxious to consort with other men's wives. The husband's suspicions are aroused by overhearing a telephone conversation with the rascal in the sanctuary of his club; but he still hopes to win his

wife back. When she comes from a party that he refused to attend after he has rocked his child to sleep, he awakens at an early morning hour as she enters the room. He smells liquor on her breath, and is about to violently eject her from his home, while she cringes in terror, convinced that he is going to kill her. At this psychological moment the child awakens and comes to the waning and erring



parents. They highly resolve to live the better life in the light of a new revelation on earth.

Released April 13th.

Length 1,010 feet.

"POISON IVY." (Selig.)

This breezy comedy is founded on the ease with which poison ivy infection can be passed from one to another. Lazy Sam, a typical member of the tie-walking gentry, accidentally stumbles into a poison ivy patch. His hands become infected with the dreaded itch, and he goes to sleep on a park bench while vainly attempting to scratch away the cause of the annoyance. In his troubled dreams



he sees himself walking down the street. He meets and shakes hands with another hobo. The second hobo immediately starts to scratch vigorously. He applies at a good housewife's door for food, and is given a saw with which to earn his "hand-out." He abandons the saw at the woodpile, and the next user contracts the annoying itch. This happens to be the housewife herself, and she in turn

passes the itch to her daughter, who immediately inoculates her sweetheart. In the meantime, the two tramps have been spreading the itch to other quarters, and in short order the entire village, including the mayor and the sewing circle, are scratching with all the power at their command. The tramp's realistic dream, however, is rudely interrupted when the village marshal's club beats a tattoo upon his thin-clad feet.

Released April 17th.

Length 512 feet.

"THE LIPTON CUP." (Selig.)

Cast:

The world's greatest yachtsman

Sir Thomas Lipton

May Boardman.....Kathlyn Williams

"Unless you meet your long overdue obligation within the next thirty days, we shall be compelled to foreclose the mortgage on your home." So this was the end! Together they had striven. All their energies, all their little capital, had gone to complete the yacht upon which so much depended. For a moment the old man, sitting there in the firelight, allowed his thoughts to stray. More than twenty years ago he remembered his grandson, Jack, a wee lad in knickers, had prevailed upon him to buy a toy yacht. The result had, of course, been disastrous, and little Jack had left a trail of devastation in his wake. Then Sir Thomas Lipton, grandpa's old friend, had called, and Jack and his chum Tommy had learned the theory of yachting. Later the seeds sown by Sir Thomas bore fruit, and Jack created an actual sailing craft. A sorry-looking thing it is true, but nevertheless a source of endless pleasure. And now Jack was a man and a member of the Royal Yachting Club. Ah! If only he could win the "Lipton Cup"!



Meanwhile, Jack had been putting the finishing touches to the little yacht upon which so much depended. Much indeed, for had not May's father promised to give his consent to his daughter's marriage with Jack if, as he expressed himself, the impossible happened, and Jack won the "Lipton Cup." It is the day of the race. Jack is confident of success. All is ready, they are off! At the start Jack's little craft gains a few precious feet, and maintains this advantage until the rounding of the stake point. Then, one by one, the vessels in his wake creep up, and for a moment it seems to be beaten. All that Sir Thomas had taught him, indeed all that Jack has ever learnt, he needs

now. Thirty yards from the winning post he makes his last effort, and wins. So America retains the "Lipton Cup," and the mortgage is paid off. But the glory of the race, and the genuine delight of his grandfather are as nothing to Jack compared with the joy of holding May in his arms with the realisation that she is his very own.

Released April 17th.

Length 1,006 feet.

"A REVOLUTIONARY ROMANCE." (Selig.)

Jorden Alden, a young American officer, is in love with Molly Brown, the daughter of a well-to-do New England farmer. Jorden is on a visit to the home of his loved one, when he receives a message from his General, instructing him to don the uniform of a British soldier, make his way through the British lines, and report on the strength of their troops. He makes the change in uniforms and starts on his dangerous mission, leaving Molly broken-hearted.



Before going, Molly warns him to be most careful in returning, as British soldiers are constantly camping on their grounds. Molly agrees to warn Jorden, by a light signal, in case it is dangerous for him to return to the house. While Jorden is away the British quarter themselves in the Brown home. Molly is confined upstairs by force, and is unable to warn her returning lover of his danger, as arranged. He is captured, and is about to be shot, when Molly, who has, by a clever ruse, managed to escape, turns the tables on the British soldiers, and Jorden is saved for the arms of his sweetheart.

Released April 17th.

Length 1,010 feet.

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TYLER FILM CO.,

12, GERRARD STREET, W.

'Phone : Gerrard 9997.

Releasing :—ITALA, TYLER, and AMERICAN STANDARD Films.

"THE MISSING MAN." (*Itala.*)

Clara is engaged to Albert, Count Santerra. Her brother Guido, an army surgeon, is coming home for the celebrations. When he arrives, brother and sister visit the Santerras. Zacconi takes the part of Guido. He is introduced to the family, and Dora, Albert's sister, takes him to see her little private menagerie. Amongst the many pets she keeps is a little monkey. It had a companion, which died; the survivor is in a dying condition. Dora asks the doctor if he can do anything for it. He approaches the animal, which bites his finger. However, he thinks nothing of the incident, and takes the little creature away with him to see if it can be treated. When he arrives in his laboratory he discovers that the monkey is dead. He decides to carry out a post-mortem to discover the cause of death. Examining the lungs with a microscope, he discovers that the monkey had died of tuberculosis. A magnified image of a portion of the diseased lung is projected on the screen. The title guarantees that they are genuine photo-micrographs. Having satisfied his curiosity as to the cause, he is clearing his apparatus away, when, suddenly, he remembers his bitten finger. He pauses and reflects for a few moments, but, recalling that he has disinfected the wound, and that infection through the arteries is extremely rare, he dismisses the subject from his mind. All goes well, for the doctor becomes engaged to Dora, and a double wedding is approaching. At a social gathering, the doctor, drinking wine, chokes, has to beg to be excused, and rushes from the room coughing violently. The coughing fit over, he notices on his handkerchief a dreaded symptom. Astonished and horrified, he can hardly believe it; but friends are approaching, and he hastily crams his handkerchief into his pocket and returns to the house. Arrived at his own home he again inspects the handkerchief, then with an angry, unbelieving gesture flings it on the table. But his mind is not easy, and picking the handkerchief up again, he inspects it in his laboratory through a microscope. His worst suspicions are confirmed; he has to recognise that he has been infected with the dreaded disease. After a sleepless night, through which a battle has been waged between the lover's heart and the conscience of the doctor, he enters the morning room and begins to write to Count Albert explaining what has happened. Voices fall upon his ear, and rising from the table he walks to a window which looks upon the conservatory, where he sees Albert and Clara together. It dawns upon him that if he sends his letter, the Santerras will probably not believe his story of accidental infection, that they will suspect Clara of being affected, and that the marriage will not take place. For the sake of his sister, he decides to disappear and explain things after the marriage. Destroying the first note, he writes another to Albert, explaining that Government orders compel him to depart at once, and that the marriage between himself and Dora cannot take place. This surprising news bursts like a bomb-shell upon the family; Albert seeks out Guido to demand an explanation. The explanation is apparently not satisfactory, for the doctor prefers to suffer the implication of dishonourable action rather than wreck his sister's happiness. The discussion grows heated, and the men are only prevented from doing violence to each other by the entrance of Clara and Dora. Guido does not wait to explain, but dashes from the room, and his preparations having been previously completed, he disappears. As a result of this the impending marriage between Clara and Albert is also deferred, but, thanks to Dora's good offices, the estrangement is removed, and the marriage takes place. Guido's old servant watches the procession as it leaves the church, and carries news of the

incident to Guido in his secret retreat. Having accomplished his purpose, and feeling himself doomed, Guido writes a farewell note explaining everything, which he despatches by his servant to Count Albert. Then the climax of the film is reached when he decides to destroy himself by taking strychnine. He takes the bottle from his bureau, shakes a few grains on the palm of his hand, looks at it reflectively, then, after one or two hesitating movements, he gulps down the poison and takes a drink of water. It is piece of extraordinarily affecting acting. Not that there is much in the way of gesture or emotion; the power lies in the mastery of facial expression. His last letter reaches the guests at the wedding ceremony. Swiftly the news passes from lip to lip. Clara, with the family, hurry away to Guido's lodging. They are, however, too late, and the curtain rings down on a poignant scene as they enter to find Guido's body on the floor. Depending as this subject does for its success upon the way in which emotions are mirrored upon the countenance, this film shows us another side of a great actor's powers.

Released April 20th.

Length 2,760 feet.

"FOR THE HONOUR OF THE 7th." (*Broncho.*)

A stirring military story, with strong human interest, this film is of splendid quality, full of rapid movement, well staged, and has a fine conclusion. Captains Allan and Stanton are rivals for the hand of the colonel's daughter. A scout riding over the uplands sees with alarm a mounted troop of hostile Indians. He gallops swiftly back to the fort. The troopers are summoned, and Allan and Stanton go with them. They ride to a high point, and after observing the enemy through their glasses the colonel and the officers study the map. Allan is told off to make a detour with a view to attacking the Indians. Stanton accompanies him. The Indians are crafty, and cunningly conceal themselves in an ambush. Allan with his men ride right into the trap. The troopers are surprised and a little bewildered at the suddenness of the attack. Stanton counsels, and Allan orders his men to retreat. Playing a traitor's part, Stanton accuses Allan of cowardice and the court-martial tries the case. The commanding officer tells him that the 7th has never numbered a coward amongst its officers, and Allan is dismissed with disgrace. He accuses Stanton, but without effect. Time passes, and Allan, now a bearded, ill-kept figure, lounging in town saloons, observes Stanton enter. Surprised, he follows his enemy when he leaves, and tracks him to a house in the town. Stanton, as a matter of fact, is playing a double game. While paying court to the colonel's daughter, he is, at the same time, making love to a town girl. Under an assumed name, Allan returns to the fort and is engaged as a scout. He seeks Stanton in his room, reveals his identity, and threatens exposure unless Stanton breaks off his engagement with the colonel's daughter. A month later there is a secret outbreak of Indians. They succeed in getting close to the stockade of the fort, stab the sentry, and gain access. The troops, half dressed, rush out to the defence, and a tremendous engagement follows. The hurry and excitement of the incident are extremely well portrayed. During the fight, Stanton is mortally wounded. The Indians are finally repulsed, and, leaping over the stockade, take flight. Stanton on his death-bed exonerates Allan from the charge of cowardice, and he is reinstated in the regiment and in the good graces of the colonel's daughter.

Released May 4th.

Length 1,030 feet.

URBAN TRADING CO., LTD.,

89-91, WARDOUR STREET, W.

Phone: Central 3118

Releasing:—ECLIPSE-RADIOS Films.



"OVER THE GARDEN WALL." (*Urbanora*.)

For many years a lawsuit has been pending between the families Warrener and Rochette. Ralph Warrener is summoned by the solicitor; his great uncle is dying, and the decision is about to be announced. He takes his seat in the night train, and finds his companion for the long journey is a charming girl. During the night she falls asleep, and is jerked against Ralph by the swaying of the train. Her pretty head falls on his shoulder, and so rests comfortably. In the morning she is much surprised, and apologises prettily to Ralph. By the time they arrive at their destination they are excellent friends. At the station are waiting the old servants of the rival families, Michael and Rose. These two faithful retainers are bitter enemies, and do their best



contending parties, and produces a marriage contract. Vivienne and Ralph joyfully agree. At this moment a scuffle is heard in the adjoining room, and, opening the door, they discover Michael and Rose indulging in a furious fight. The lovers take tea together that afternoon, and insist that the two old servants shall join them; then, leaving them at the table, they stroll away with arms about each other. Michael looks at Rose, who smiles and looks down. After all, why should they keep up a quarrel which is now dead? In the background Ralph kisses Vivienne tenderly, and Michael draws Rose into his arms and follows suit.

Released April 9th.

Length 995 feet.

"DUPIN AS A POLICEMAN." (*Urbanora*.)

Dupin, having tried his hand at every other trade and profession, has an idea that the life of a policeman will suit him better than any other. Accordingly, he offers his services as guardian of the peace, and, arrayed in his new uniform, starts out on his beat. But although his intentions are of the best, at the critical moment his nerve fails, and he forgets to assert his authority. Two apaches, waiting at a street corner for their unsuspecting victim, strike terror into his heart, and, with trembling knees, our friend goes to find help, returning later to find the thieves gone, leaving traces of the struggle. Many adventures of a like nature befall the amateur bobby, but he proves that he has at least a kind heart, if not a very brave one. Finding a bather who has had his clothes stolen while in the water, Dupin obligingly lends him his uniform, and, clad in bathing costume, plus his official belt and hat, returns to headquarters, where he is informed that he must seek another situation.

Released April 9th.

Length 485 feet.

"THE RANGER'S WIFE." (*Erin*.)

The Ranger, Dick Weston, receives a letter from his sweetheart, Bessie, telling him she is on her way to join him. The wagon in which she is travelling is seized by Red Olaf and his band of outlaws. Poor Bessie is dragged to their camp, and put up for auction. Gentleman Jack is sorry for the girl, and gets her out of the camp, putting her on the road to the Ranger's dépôt. Bessie arrives at last, and is married to Dick, amid much enthusiasm. She soon settles down in the pretty little home her husband has prepared for her, and six months pass. A notice is posted up in the dépôt, offering £100 reward for the capture of the outlaw, Gentleman Jack. The Ranger and his men join in the man-hunt, and soon get on the outlaw's track. After many hours of hard riding, he is captured by Dick Weston, and brought to the latter's house. Bessie recognises her preserver, and, telling the story of the rescue, she cries, "He saved me from worse than death; let him go." Silently the men lift their hats, and go quietly away, while Dick and Bessie attend to the exhausted Gentleman Jack.

Released April 9th.

Length 775 feet.

to keep alive the feud. When the train arrives, Ralph discovers that his fascinating travelling companion is the only living representative of the family with whom his family are fighting; also that they are next-door neighbours. Next day they meet again at the lawyer's office, but both are totally uninterested in the lawsuit, which is carefully explained to them. That afternoon Ralph, wandering in the garden, fancies he hears Vivienne's voice, and carries a step-ladder to the wall. Mounting this, he persuades her to do the same, and soon they are chatting to each other. Later Michael sees the ladder, and cautiously mounts it. By chance, Rose does the same on the other side, and the two surprise each other at the top of the wall, but now a very different scene occurs; the two old servants have a furious altercation, and nearly come to blows. Ten days later the two young people are again summoned to attend at the lawyer's office, accompanied by Rose and Michael. They leave these two in the ante-room together. The old lawyer has discovered that his two young clients are very much in love with each other. He suggests that the best way to end all the trouble would be a marriage between the

VITAGRAPH CO., LTD.,

15-17, CECIL COURT, W.C.

'Phone; City 8427.

"THE WINGS OF A MOTH." (*Vitagraph.*)

Cast :

Alice Wentworth Miss Florence Turner
 Hector Merrill Mr. Rogers Lytton
 Mrs. Wentworth Mrs. Mary Maurice
 Hector's sister Mrs. Julia S. Gordon

Attractive and pretty, Alice Wentworth, who works in a large department store, very often receives the flattering attentions of the young men who are patrons of the establishment. Possessing that natural vanity of all good-looking girls, she becomes discontented with her lot, and longs for the ease and luxury of the handsomely gowned and wealthy people upon whom she is obliged to wait. Hector Merrill, a prosperous-looking gentleman, who calls with

lated coming, and with a mother's instinct she recognises the troubled look upon her daughter's face. Alice falls upon her mother's shoulder, and in tears thanks her for her timely warning, acknowledging that she has learned a lesson she will never forget.

Released April 19th.

Length 938 feet

"RED AND WHITE ROSES." (*Vitagraph.*)

Cast :

Lida de Jianne, the woman... Miss Julia Swayne
 Beth Andrews Miss Leah Baird
 Morgan Andrews Mr. William Humphries
 Martin Murray Mr. Roger Lytton
 The Secretary Mr. Earle Williams



his sister to make a purchase, is very much taken with Alice, and when opportunity offers he asks her to make an appointment to take a ride with him in his automobile. She shyly declines. Upon leaving the store that evening she finds him waiting, and he takes her home in his limousine. Pleased with the compliment, she joyously tells her mother, who warns her of the danger of casual acquaintances. To further impress her injunctions she tells her the story of the moth attracted by the glittering flame, fell into it, and burned to death before it realised its danger. Alice, thinking her mother somewhat straight-laced and passé, is piqued and resentful. On subsequent evenings Hector takes Alice to dinner at a "swell" restaurant. Finally, he takes her to supper, and engages a private dining-room, where he very subtly tries to ingratiate himself into her favour, and passes her a glass of wine. As she raises it to her lips a moth flutters into the room, hovers about the lamp on the table, and falls into its flame. Immediately she is reminded of her mother's warning. Dashing into the street, she hurries home. Her mother is anxiously awaiting her be-

Morgan Andrews, in the zenith of his popularity, the Reform Party's choice for nomination as Governor, has just made a great tactical stroke in arranging to marry the beautiful and accomplished Beth, whose social standing and marvellous tact is likely to prove very helpful to his career. She is, moreover, very widely known and appreciated on account of the great interest she takes in all matters concerning the welfare of the working classes and is disinterestedly anxious to effect real reform in their conditions. Andrews boasts that this alliance should enable him to reach the end of his ambitions. His opponents view it with dismay and consternation, regarding it as the shattering blow to their hopes at the coming election. As a counter-stroke, Murray, the Opposition leader, determines to try to implicate Andrews in a scandal, and so bring about disunion with his wife. For this purpose Murray enlists the services of the brilliant society woman Lida, an adventuress, but one who has achieved great success in public life. Under promises of large rewards, she consents to try and bring about the ruin of Andrews. The conspirators soon contrive

to effect an apparently chance meeting at a public function, and Lida is introduced to Andrews, when her dazzling charms, which she at once does her best to display, make a visible impression upon him. The newly married couple now start on their honeymoon. Their destination being known, Lida takes care to secure rooms in the same hotel on the opposite side of the courtyard. The bridal suite being decorated with white roses, Lida has her rooms filled with red roses, and watches from her window for an opportunity to attract the attention of Andrews, which she at length succeeds in doing, and in his full view caresses her red roses. Andrews closes the window and retires. Lida is not to be easily shaken off from her designs, and immediately writes to him that she has news which may be of service to him in his coming campaign, and requests him to call and see her. Attracted by this bait, Andrews excuses himself to his bride for a little while, as he has political business to attend to. Beth willingly accedes to this, but grows impatient at his prolonged absence, and is disquieted by the discovery of the envelope, which Andrews has carelessly left, being in a woman's handwriting. Her suspicions are thoroughly aroused when Andrews returns late wearing a red rose which Lida has contrived unknown to him to slip in his under-coat. An altercation follows, after which Beth vigorously expresses her determination to leave him. Andrews points out that if she leaves him the scandal will ruin his career, and that the projects of reform on which she has set her heart will never be carried out. Beth considers this, and writes to him: "Since the success of your career means much to me, we will walk side by side, but never hand in hand." Lida now has the unfortunate Andrews in her power, but finds she has developed a genuine affection for him, and hesitates to expose him, in spite of the threats and bribes of Murray. Murray, impatient of her delays, decides to spread the scandal himself, and gives the information to the reporters. When this appears in the papers Beth and Andrews are covered with shame and confusion, and Andrews has a revulsion of feeling against Lida, whose base designs he now recognises. When he visits her he discovers a letter from Murray referring to the bribes, and urging her to persevere with the good work, which will soon bring about the desired aim. Andrews denounces her, leaving her in despair. Andrews now realises what he has lost in the love of his white-souled wife, and makes efforts to bring about a reconciliation, but in vain, while he views with apprehension the greater confidence and trust she constantly reposes in his handsome secretary. The election day is approaching, and Lida, mad with jealousy and neglect, makes a last effort to regain her power over him. She calls at his house, but, in the presence of his wife, he orders her to leave. Her passion is fully aroused as Beth joins her reproaches with her husband's, and, turning on her, Lida accuses her of being the lover of her husband's secretary. This is promptly denied by the secretary, who admits that while secretly admiring her, she would never have learned this from him. This incident greatly affects Beth, who recognises that she loves the secretary, and in order to escape from her difficult position she decides to take her life. Among her wedding presents was an ancient fan, formerly belonging to the Medicis, and which possessed a secret spring concealing a deadly poison. This she had already explained to the secretary, and he, fearing she might be led under the turn of events, to resort to it as a means of escape, takes the opportunity to substitute a sleeping powder for the poison. After leaving a note for her husband to come to the room and claim his bride, she takes the powder. Andrews returns from the election, which has gone against him, crushed and depressed. His wife's message strikes a new note of hope within him, and he hastens to her room. Here he finds her apparently lifeless body and the fan, with the spring detached. Concluding she was dead, he goes to his room and ends his troubles with a revolver, his body being found the next morning by the servants. Beth awakes from her stupor, and, hearing the commotion, descends to find the tragedy that had occurred. Lida, after the election, is overcome with remorse at the result of her work, and indignantly refuses to take the reward which Murray offers

her. She again meets Beth at the bier of the dead politician, where she goes to pay her last tribute to the victim she had come to regard with affection and respect. Beth at first resents her presence, but finally retires, leaving the "Red Rose" alone with the dead. A new path in life opens up for the "White Rose," suffused in the glorious sunshine of true love.

Released April 12th.

Length 2,221 feet.

"ROMANCE OF A RICKSHAW." (*Vitagraph.*)

Cast :

General Sir John Lewis ... Mr. George Ober
Mabel, his daughter Miss Lillian Walker
Lieutenant Graham Mr. James Morrison
The Rajah Mr. Robert Gaillard
Dennis, Graham's servant ... Mr. Hal Wilson

Life at a military post in India never grows monotonous. This series of animated incidents convinces us of that. Mabel, the beautiful daughter of General Lewis, has considerable variety to her love affairs when she finds herself loved by Lieutenant Graham, of her father's staff, and very much sought after by a rich Indian Rajah, whom she meets at a garden party. Hoping to displace the Lieutenant in Mabel's favour, he proposes and is promptly refused. He vows to



possess her at all cost, waits his opportunity, and abducts her while a military ball to which he has been invited is in progress. Dennis, Graham's servant, who has a leave of absence and is wandering aimlessly about, viewing the moon through the end of a black bottle, meets the abductors and picks up Mabel's locket, which she drops. He hastens to the Lieutenant, and tells him what he saw, and shows him the trinket which he picked up. Graham, with Dennis and another soldier, determines to rescue Mabel from the hands of the Rajah. They go to his palace, find the rickshaw in which she was abducted, and some Hindoo raiment. They all disguise themselves, Dennis making up as a Hindoo medicine doctor. They gain entrance to the Rajah's presence. Dennis, with incantations and salutations, demands the presence of the foreign maiden. When Mabel appears, Lieutenant Graham draws a brace of revolvers from the folds of his robe, and, taking the Rajah and his attendants unawares, they hurry from the room, place Mabel in the rickshaw, and are far away on their way to the military post before the astonished Rajah can follow in pursuit. Safely reaching General Lewis's headquarters, Mabel is placed in her father's arms. The General acknowledges Graham's courage, and gladly consents to his and Mabel's marriage.

Released April 10th.

Length 1,010 feet.

"A BIT OF BLUE RIBBON." (Vitagraph.)

Cast :

Kitty, his daughter Miss Mary Charleson
 Jim Hartwell, a ranch owner

Mr. Charles Bennett

Steve, her sweetheart Mr. Robert Burns

Mrs. Hartwell, Kitty's mother

Miss Anne Schaefer

The Mexican Eagle Eye

Senor is only a horse, a thoroughbred and former winner of many blue ribbons. On account of old age, Jim Hartwell, the ranch owner, orders Steve, an employee, to take the horse into the foothills and shoot him. Kitty, Hartwell's daughter, loves old Senor, and claims him as her personal property. Steve loves Kitty, and refuses to shoot the horse. In anger, Hartwell discharges him. The ranch owner, mounting his horse, leads Senor to the foothills. He takes the bit of blue ribbon which Kitty had tied in Senor's fore-



top, and throws it aside. Just as he raises his revolver to shoot, he sees a Mexican creeping towards his horse in the act of stealing it. He turns his attention towards the thief, who shoots Hartwell. Steve appears, and fires at the Mexican, who, in turn, shoots Steve, and escapes. Steve, not seriously wounded, turns his attention to Mr. Hartwell. The Mexican makes his way afoot across the hills, and comes across a party of range riders. He notifies them that Hartwell is dead and that he saw Steve shoot him. Steve is found bending over Hartwell. Mr. Hartwell is taken back to his ranch, and Steve is delivered to the sheriff. Hartwell regains consciousness, but has lost all recollection of what has happened. Kitty tries in vain to make him recall the incidents of the shooting. He suddenly catches sight of Senor, and immediately regains his memory, and declares the innocence of Steve and the guilt of the Mexican. Kitty has learned that the sheriff and the ranchmen are about to hang Steve for the crime. She rushes from the house, mounts old Senor, and is soon riding wildly to Steve's rescue. On her way she is intercepted by the Mexican, and thrown from her horse. He jumps on Senor's back, and tries to make his escape in the opposite direction. She hastens on foot to stay Steve's execution, and reaches there just in time to save him. Steve is released, and the men hastily go in pursuit of the Mexican, whom they capture. Confronted with the evidence of his guilt, the bit of blue ribbon, which he had picked up when he shot Hartwell, and dropped when he stopped Kitty on her way to Steve's rescue, he confesses his guilt, and is sentenced to death.

Released April 19th.

Length 1,013 feet.

WHEN placing an advertisement it is well to discriminate and to select the Journal which can bring you business.

THE CINEMA

is the premier organ of the cinematograph industry, and is read weekly by over 12,000 persons.

Here are a few reasons why you should select THE CINEMA as your advertising medium :—

1. It is regularly read by everyone at present in the cinematograph business.
 2. It is read weekly by nearly 1,000 persons desirous of entering the business.
 3. It is acknowledged to be the brightest, best, and most newsy Journal of the trade.
 4. It circulates throughout the British Isles, our Colonies and Dependencies, and, in fact, in every corner of the globe; its subscribers' list including readers in France Germany, Italy, Austria, Russia, North and South America, Australia, New Zealand, Africa, India, Canada, etc., etc.
 5. Its pages are perused from beginning to end, hence every advertisement gains attention. All announcements are interleaved with reading matter, and no coloured paper is used.
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A postcard addressed to
 The Advertisement Manager,
 The Cinema,
 21, North Audley Street,
 Oxford Street, London, W.,
 will secure personal attention.

ADVERTISEMENT RATES
 APPEAR ON PAGE ONE

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

Phone: Gerrard 3080

Releasing :—**MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.****"THANKSGIVING." (Reliance.)**

Dolly Wilson's mother and father do not live together, and according to the agreement, the little one spends Thursday in each week with her father. On Thanksgiving Day, her mother busy over the preparation of a Thanksgiving menu, sends the child off with her maid. Father is very happy to see his little daughter, and presents her with a great big doll. On the way home Dolly gets away from her maid in the park, and meets Mary Gret, a very poor little girl, who is minding her baby sister. Dolly thinks the baby is wonderful, and Mary regards the big doll with awe. They decide to trade, and Dolly is perfectly satisfied until the baby starts to cry, and she cannot manage it. So Mary suggests she come home with her and mind the baby. In the meantime, Dolly's maid has returned without the child. Her mother is distracted, and 'phones her husband, who comes to her at once. Mary's parents are also frightened when their children do not return, and they rush to the police station. Both sets of parents meet, but while the poor mother has her husband to comfort her, the rich woman has no one. Mary and Dolly with the baby arrive at Mary's home and find no one in. They start to prepare the dinner, and when Mary's distracted parents return they find their children safe and sound, with a strange little girl who says she has no one to care for her. Mary's mother good naturedly permits her to remain for dinner. A policeman enters to tell them he has no report of their children, and sees Dolly. Recognising her from the description he received of the missing rich girl, he attempts to take her to the station, but she refuses to go, and Mary's father slips out to tell Dolly's parents that their child is at his house. They return with him, and when Dolly sees them she struggles so hard against going home that she pulls the tablecloth and all the dinner off the table, much to Mary's consternation. Then Dolly suggests they all come over to her house, where there is plenty of dinner. After a little hesitation Mary's parents consent. At the dinner table in the rich home, Mary's mother rises to ask her usual Thanksgiving blessing; and Dolly's mother and father, their hearts softened by their recent fright, are influenced by the

spirit of Thanksgiving, and become reconciled. After the big dinner, Dolly, with the baby in her arms, and Mary still holding the big doll, fall asleep on the couch, perfectly satisfied with the results of their "trade."

Released April 12th.

Length 995 feet

"THE TRUANT'S DOOM." (Thanhouser.)

Tommy was vigorously opposed to the idea of going to school. He tolerated going to school for a few days, then determined to "play hookey," and hid himself to where he knew there was good fishing. He was happy for awhile, then weariness asserted itself and he fell asleep. Tommy had a frightful dream. He imagined that cruel constables were placed upon his trail by a stern teacher, that he was captured and led to court, where all reviled him. Even his



own mother disowned him as he was led away to a felon's cell and garbed in the striped uniform of shame. In his dream he and another convict escaped, but the bloodhounds

of the law relentlessly took up the chase, overtook their prey at the banks of a river, and the trembling schoolboy was shot to death. He was extremely happy to wake up a few moments later and find he was still alive. In his gratitude he decided never to play truant again.

Released April 12th.

Length 1,000 feet.

"AURORA FLOYD." (*Thanhouser.*)

Aurora Floyd was the daughter of a rich banker. While a schoolgirl she contracted a romantic attachment for her father's groom, James Conyers, and elopes with him. Her married life was unhappy, as her husband was vulgar, cruel, and a drunkard. Her father, when he found how affairs were going, offered Conyers a large sum of money on condition that he leave England never to return.

was out of the room returned to the room through the window, picked up the note she had dropped in her agitation, and armed himself with the squire's pistol, meaning to use it to subdue Conyers. The helpless Aurora met Conyers at a place agreed upon, and turned over to him all the money and jewels she could get together. She then returned towards the house to decide her future plans. Steve, who had tracked them, now confronted Conyers and demanded a share of the spoils. Conyers refuse, and started to beat Steve. The boy, wild with rage, shot him down, took the satchel of jewels and money, dropped the pistol beside his victim, and escaped. The shot had been heard in the house, and Mellish and Mrs. Powell, his housekeeper, started out to investigate. Their path led them toward Aurora, and she, to elude them, retraced her steps. Thus she came upon the body, and when the others arrived she



Conyers eagerly accepted the proposition, and Aurora returned to her father's home, not even her friends being aware that Aurora had been married. Six months later a newspaper account told of the death of the worthless groom. Aurora was now free, and when John Mellish, the young squire of Feldon Park, paid her attentions, she consented to become his wife, much to her father's satisfaction. Aurora entered Feldon Hall as the squire's bride just about the time that Mellish engaged a new trainer for his racehorses. In this man, Aurora, to her horror, recognised Conyers, her first husband, and she realised that the story of his death was only a cruel trick. Conyers boldly blackmailed her, explaining that unless she yielded to his demands for money he would have her prosecuted as a bigamist. The note containing his threat was brought to the Hall by Steve, a half-witted stable boy. He suspected something was wrong, spied upon Aurora, and while she

was bending over the body, the pistol in her hand. Mrs. Powell, who always hated her young mistress, denounced Aurora as a murderess, and the case against her was black. Her gallant husband, however, stood loyally by her, even when the secret of her marriage was revealed to him. In court he was at her side, fighting desperately to save the life of the woman he loved. Aurora was convicted of murder, and was about to be sentenced, when Steve, the real criminal, was dragged in and confessed. The spirit of the man he had slain haunted him, he declared, and practically drove him into the hands of the law. Aurora, humble and contrite because of her terrible experiences, meekly asked her husband to forgive and forget her, but he clasped her in his arms, telling her she was the one woman he loved, and that in the happiness of their future life they would forget the sorrows that had been.

Released April 9th.

Length 2,000 feet.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 21, NORTH AUDLEY STREET, OXFORD STREET, LONDON, W.

Telephones: GEKARD 7676, 8798.

Telegrams: "FADDIST, LONDON."

The charge for announcements on these pages is **ONE PENNY PER WORD**, four consecutive insertions being charged at the price of three, thus an advertisement costing 2s. for a single insertion will be inserted **FOUR TIMES FOR 6s.** Advertisers desiring to do so may make use of a box number, but every announcement sent for insertion must bear the full name and address of the sender as a guarantee of good faith.

Whilst every care is taken by the Publishers to satisfy themselves as to the *bona fides* of those making use of these pages no responsibility can be accepted.

All advertisements intended for insertion at line rates must be accompanied by a postal order to cover the cost.

The latest time for receiving copy for these pages is first post Monday morning. Any advertisement received after this time will be held over until the following week's issue.

Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES, LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 34, Southwold Mans., Maida Vale. Fo. 105.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 359, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, S.W.	500	64	250	5,000	102
London, W.	140	55	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	200	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	203	Closed.	90	80	100
London, N.W.	400	25-30	260	750	114
London, E.	1,500	—	700	8,000	116

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

N.—A very well-built Cinema Theatre for Sale. Price £3,500. Low Ground Rent, on long Lease. Holding over 500. Takings average £50 to £60 per week.—Box No. 108, THE CINEMA.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a., inclusive.—Box No. 358, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be Sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years' Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,800. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

LONDON, W.—£150 will secure a good paying Concern, in main road, seating 150. Fine chance for a beginner.—Apply, Box 433, THE CINEMA.

SUBURB, S.W.—Going Concern, situate in good position in main road, amidst a dense middle-class population. Making a net profit of £500 p.a., which could be easily increased by a competent man.—Further particulars apply, Box 434, THE CINEMA.

N.—Theatre, good position, seating 1,400. Fully licensed, bars, &c. Doing well. Premium for use of everything £2,000. Possession almost at once.—Box 435, THE CINEMA.

SUBURB, S.W.—Going Concern. Grand position, trams and buses pass. Net profits over £2,500 p.a., with room for improvement. Seating about 850. Lease for Sale at a moderate figure.—Further particulars by letter only to J. E., 887, Fulham Road, S.W. Fo. 436.

WEST-END. Small Theatre, midst of theatreland. Holding 220. Net profits £250 p.a. Price £550.—Box 437, THE CINEMA.

E.C.—Going Concern, holding about 600. Net profits about £500 p.a., under management. Tip-ups, Generator, Radiators, &c. Rent £260 p.a. Price for everything as a going concern, £750.—Full particulars apply, Box 466, THE CINEMA.

W.—Main road. Splendid position, beautifully decorated and luxuriously equipped. Net profits about £2,500. Will be Sold for a moderate sum.—Box 467, THE CINEMA.

S.W.—Cinema Theatre, holding about 250. Well-established. Net profits about £300 p.a. Price for everything as a going concern, £450.—Box 468, THE CINEMA.

N.—Main road. Charming Cinema Theatre for Sale cheap. Plans have been passed to enlarge the Hall. Price to immediate Purchaser £80.—Box 439, THE CINEMA.

E.—Seating 250. Good position. Well-established. Property available for enlarging. Price £300.—Box 470, THE CINEMA.

SUBURB, W.—Main road. Going Concern. Taking £75 per week. Price for quick Sale £4,100.—Box 436, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE. busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 3,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 156, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box No. 182, THE CINEMA.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box No. 175, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA, Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £390 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
Bow Road	46 x 80	£	Free hold.	£	129
Streatham	162 x 232	400 or	Freehold.	3,000	134
W.C.	110 x 35	167	FF	10,200	140
S.W.	70 x 115	402	—	—	142
E.	200 x 110	130 or	Freehold.	2,400	124
S.W.	60 x 56	Free hold.	—	2,000	143
W.	—	4,500	—	—	147
W.C.	100 x 100	850	23	2,500	138
W.	42 x 100	350	—	—	144
E.C.	—	8	53	1,200	125
Suburb, S.W.	98 x 45	65 or	Freehold.	1,250	133
E.	40 x 121	120	—	—	130
Suburb, N.	65 x 100	Free hold	—	6,500	176
W.C.	52 x 175	750	FF	—	131
Suburb, S.E.	52 x 220	Free hold.	—	1,800	137
W.	65 x 65	232	46	8,000	17
W.C.	215 x 61	1,600	50	—	141
W.	—	150	45	15,000	132
Hackney	—	250	—	500	146
N.W.	40 x 100	70	—	—	139
E.C.	35 x 235	300	80	—	183
S.E.	75 x 120	800	46	—	307
W.	46 x 360	70 or	Freehold.	1,500	344
E.	83 x 450	Free hold.	—	800	343
E.	33 x 104	100	48	1,000	342
W.	50 x 45	1,800	40	—	340
S.W.	37	Free hold.	—	1,750	341
N.W.	10,000 area	—	50	8,500	339
S.E.	87 x 79	Free hold.	—	60	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free hold.	—	1,050	336
E.	44 x 106	30	—	—	335

Further particulars of
HARRIS AND GILLOW as above.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a. Apply, Box 162, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £200.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TWO LET, eligible Corner Site for Cinema, at Plaistow. Rent £2 a year. Surrounded by 10s. a week houses. Also eligible Sites at Woolwich and Plumstead.—Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £600. Frontage 100 ft., depth 160 ft. Ground Rent £40 p.a. Lease 99 years.—Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft.; or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 80 ft.; depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £310.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Box No. 181, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 186, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 399, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128, THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 169, THE CINEMA.

TWO LET or Sell, large Premises, with Building Site, measuring 100 ft. by 30 ft. Rent £4. Neighbourhood North London. Immediate possession if required. Lease 26 years. Price £650 (300 can remain).—S., Box No. 406, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft.; depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £50. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 366, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 368, THE CINEMA.

N.E.—Site. Price, Freehold, £1,150. Frontage 47 ft.; depth 150 ft. Close to station, trams and buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 372, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS—Continued.

W—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,500.—Box No. 374, THE CINEMA.

PADDINGTON.—Fine Site, in main road, 'midst theatre-going population. Frontage to main road 43 ft.; depth 70 ft. Price, Freehold, £1,050.—Box 438, THE CINEMA.

HACKNEY. Main road, beautiful position. Frontage 60 ft.; depth 100 ft. Premium for long Lease £250.—Box 439, THE CINEMA.

E.—Grand position for Picture Palace. Area about 4,100 sq. ft. Moderate price. —Further particulars, Box 440, THE CINEMA.

SHEPHERD'S BUSH.—Fine position. Frontage 90 ft., area over 8,000 sq. ft. Price, Freehold, £1,250. Or will Let on a Building Lease for £300 p.a.—Box 471, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Box No. 190, THE CINEMA.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS, St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 311, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
Berks	200	12	£ 22/12/0	£ 450	193
Middlesex	410	20	Freehold	2,525	191
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400

Further particulars of
HARRIS AND GILLOW as above.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 200 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,000.—Box No. 349, THE CINEMA.

SUSSEX.—Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 90 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft.; depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to Let or be Sold. Area 5,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 364, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SURREY.—Large town, population about 20,000. Cinema Theatre, seating 340, with facilities for enlarging, well and fully fitted, will be Let on a weekly inclusive Rent of £7 per week, or Rent £240 p.a. and Premium £400.—Box 447, THE CINEMA.

MIDDLESEX.—Site, fine position, main road. Frontage 68 ft.; depth 70 ft. Ground Rent £60 p.a.—Box 442, THE CINEMA.

BERKS.—Site, large town. Excellent position for Theatre, being in main street and near market-place. Population 12,000. Area about 9,400 sq. ft. Price, Freehold, £1,800.—Apply, Box 445, THE CINEMA.

HERTS. Few miles from London. Going Concern, well-established, seating 300. Net profits over £200 p.a., which could be considerably increased. Price for immediate Sale £250. Fine chance for beginner.—Box 472, THE CINEMA.

HANTS. Population about 7,000. Seating 250. No opposition. Rent £50 p.a. inclusive. Price for everything as a going Concern, £250.—Box 473, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,500 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 300.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Fo. 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Box No. 199, THE CINEMA.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

HANTS.—Large town, population about 30,000. Going Concern, seating 250. Tip-ups, Motor Transformer, Steam Radiators, Kamm's Machine, &c., &c. Price, Freehold, £1,250.—Apply, Box 444, THE CINEMA.

MIDLANDS.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 94 years. Price £3,000.—Box 401, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Fo. 225.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Fo. 231.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Fo. 226.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box No. 230, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £38 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 227, THE CINEMA.

STAFFORDSHIRE.—Price, Freehold, £1,250. Well placed, in busy street. Frontage 36 ft.; depth 166 ft.—Box No. 355, THE CINEMA.

STAFFORDSHIRE.—Good Site for Sale. Frontage 27 ft.; depth 113 ft. Price, Freehold, £7,500.—Apply, Box No. 356, THE CINEMA.

WARWICKSHIRE.—Site, in good position. Price, Freehold, £600.—Apply, Box No. 362 THE CINEMA.

LEICESTER.—Freehold Site, with a frontage of 30 ft. and a depth of 120 ft., for Sale. Price £800.—Box No. 375, THE CINEMA.

WARWICK.—Large town. Population over 25,000. Site in excellent position. Freehold £3,000. Or a Building Lease would be granted.—Box 446, THE CINEMA.

NORTH OF ENGLAND.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

NORTH OF ENGLAND—Continued.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 218, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

	Seatings.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Yorkshire	1,100	60	78	3,100	223
Durham	500	16	130	320	217
Yorkshire	3,000	—	133	750	205
Yorkshire	700	—	—	2,600	208
Lancashire	800	20	78	400	221

Further particulars of
HARRIS & GILLOW, as above.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 219, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Box No. 216, THE CINEMA.

YORKS.—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £2,000; or Sell it as it stands for £2,000. A fine opportunity.—Box No. 213, THE CINEMA.

LIVERPOOL.—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be Let at a low rent. A splendid opportunity.—Box 212, THE CINEMA.

A GREAT BARGAIN.—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 999 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

HULL.—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops Will undoubtedly prove a great success. Price, Freehold, £1,800.—Box No. 209, THE CINEMA.

YORKS.—Site, 6,840 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500, Freehold.—Box No. 210, THE CINEMA.

BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box 220, THE CINEMA.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 205

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

YORKSHIRE.—Fine Freehold Site, with an area of 6,840 ft. Price £1,500.—Apply, Box No. 360, THE CINEMA.

YORKSHIRE.—Site, having a frontage of 25 ft. and a depth of 76 ft. Price, Freehold, £6,200.—Box No. 361, THE CINEMA.

YORKSHIRE.—Price, Freehold, £13,500. Excellent Site, close to station. Frontage 84 ft.; depth 74 ft.—Box No. 365, THE CINEMA.

HULL.—Building Site, made up of 3 Parcels, with over 8,000 sq. ft. area. Price, Freehold, £9,485. Very suitable for Electric Theatre.—Box No. 370, THE CINEMA.

YORK.—Prominent Site, frontage 25 ft.; depth 76 ft., with back entrance. Price, Freehold, £6,200.—Box No. 371, THE CINEMA.

YORKSHIRE.—Fully-licensed Theatre for Sale, Freehold. Price £2,000. It is now closed, but has been taking £70 weekly. Seats 670. Well fitted. Mortgage for £1,500 can be obtained.—Box No. 403, THE CINEMA.

LANCS.—Population about 14,000. Net profits nearly £200 p.a. Seating 400. Price to immediate Purchaser £160.—Box 459, THE CINEMA.

EAST OF ENGLAND.

SUFFOLK. Large town. Seating Rink, easily adaptable. Price, Freehold, £2,500. Might be Let.—Box No. 332, THE CINEMA.

NORFOLK.—Premises, specially adapted for a Cinema Theatre, in market-place of large seaside resort. No opposition. Depth 100 ft. Price, Freehold, £2,800. £2,000 of which can remain.—Box 448, THE CINEMA.

SUFFOLK.—Site, in main road, in a town with a district population of 13,000, for Sale, Freehold, £300.—Box 449, THE CINEMA.

WEST OF ENGLAND AND WALES.

A FINE OPPORTUNITY.

GLOUCESTERSHIRE.—A splendid Theatre for Sale. Price £5,000. Rent £180 p.a. Lease 7 years, with option of renewal. Seating 500, with room for extension. Licensed for Cinema, Music and Singing. Population 30,000. The takings average £190 a month, and are increasing.—Box No. 241, THE CINEMA.

DEVONSHIRE.—Nice Site, well situated in a seaside town, with an area of 9,500 sq. ft. Price, Freehold, £750.—Box No. 354, THE CINEMA.

DEVONSHIRE. Premises easily converted at a small outlay, in large well-known seaside town. Excellent opportunity. Frontage 36 ft., depth 133 ft. Price £3,300.—Box No. 234, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
451A, Oxford Street, W.
HAVE THE FOLLOWING FOR DISPOSAL.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Denbigh	600	—	—	1,600	224
Gloucestershire	600	—	9/10/0	4,000	242
Glamorgan	550	23	104	1,000	252
Devon	400	18	40	600	246
Glamorgan	500	8	50	120	239
Glos.	980	—	550	1,150	243

Further particulars of
HARRIS AND GILLOW as above.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £500 per annum. Splendid opportunity. Centre of the town, trams passing door.—Box No. 235, THE CINEMA.

AN UNUSUAL OPPORTUNITY.—Glamorganshire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £300. Box No. 250, THE CINEMA.

GLOUCESTERSHIRE.—Large manufacturing town. A Property, situate in the best position, comprising two good Shops and Hall at rear, with entrance between the shops. Can be extended to seat 750 to 800. Lease 21 years. Rent £350 Price £2,000.—Box No. 240, THE CINEMA.

TRURO.—A good Site, having frontages to two streets. Price, Freehold, £2,500. A large business could be done.—Box No. 244, THE CINEMA.

EXETER.—Site in grand position in this large town, having an area of nearly 10,000 sq. ft.—Box No. 245, THE CINEMA.

BRISTOL.—Corner Site, 95 ft. by 99 ft. Price, Freehold, £2,500, or on long Lease at £100 per annum.—Box No. 245, THE CINEMA.

CARDIFF.—Site in the centre of city, 67 ft. by 127 ft. Price £2,500, or to Let at a Ground Rent of £50. Premium £1,500.—Box No. 248, THE CINEMA.

MONMOUTHSHIRE.—Theatre, taking £60 a week, for Sale. Rent £410 p.a. Price £300. Seating for 310, at a cost of about £800. Seating could be increased to 500. Admission 3d., 6d. Saturdays 6d. only.—Apply, Box No. 373, THE CINEMA.

NEWPORT.—Splendid Site, largest suburb. Main street. Nearest Picture Show half-mile. 25,000 population. Reasonable terms.—Apply, Box No. 251, THE CINEMA.

DEVONSHIRE.—Excellent Site, in the chief street, for Sale. Freehold. Price £650. Or a Building Lease will be granted at a Ground Rent of £52 p.a. 35 by 69. Additional ground can be had.—Box No. 247, THE CINEMA.

SWINDON.—Site, in splendid position, with two frontages, nearly 10,000 square ft. Price, Freehold, £2,000, or would be Let on Building Lease.—Box No. 236, THE CINEMA.

WILTS.—Site for Sale, having a frontage of 50 ft. and a depth of 100 ft. Price, Freehold, £1,500.—Box No. 363, THE CINEMA.

WILTS.—Large town, in finest position. Going Concern, seating 2500. Luxuriously fitted and equipped. Net profits £500 p.a., under management, which could be considerably increased. Rent £60 p.a. Lease 9 years. Price £2,000.—Apply, Box 450, THE CINEMA.

DEVON.—Premises, in magnificent position in a favourite seaside resort, admirably suited for a Cinema Theatre, having a very imposing front. Long Lease will be granted, subject to a Ground Rent of £400 p.a.—Box 451, THE CINEMA.

PLYMOUTH.—A great bargain. £85 will Purchase a going Concern, seating 450. Good profits. Everything necessary, 2 Machines. Rent £130 p.a.—Box 490, THE CINEMA.

SCOTLAND.

FORFARSHIRE.—Large town, population about 162,000. Seating 500. Can be enlarged at small cost. Well established. Rent £50 p.a. Price for everything as a going Concern, £390.—Further particulars of Harris and Gillow, Cinema Property Experts, 451A, Oxford Street, London. Folio 474.

ABERDEENSHIRE.—Large town. Seating 1,000. Picture and Variety Theatre. To immediate Purchaser £330 will be accepted.—S., Box 475, THE CINEMA.

FILM FACTORIES FOR SALE.

BRIGHTON.—Film Factory, comprising dark rooms, cleaning rooms, theatre, motor-driven printers and drums, camera, &c., &c. Everything is nearly new. Rent £45 p.a. Price £300. A great bargain.—Box No. 253, THE CINEMA.

THEATRES WANTED.

WANTED. a CINEMA THEATRE, London or immediate Suburbs, seating 400 to 800. Must be doing a good business, and be a genuine concern. Particulars will be treated in confidence.—R. W., 138, Lillington Street, London, S.W.

WANTED at once, Picture Theatre, London or 10 miles of same, seating at least 500. Present returns no object. £1,000 cash ready.—Box 254, THE CINEMA.

THEATRE required. East or South Coasts preferred, seating not less 500. Cash available £2,000. Show good profits and bear close investigation.—Apply with the fullest particulars. Box 255, THE CINEMA.

GOING CONCERN Wanted, in the Provinces. Price up to £2,000.—Particulars in first instance to J. V. E., 887, Fulham Road, S.W.

REQUIRED. as soon as possible, Cinema Theatre. Good Rent will be paid, but no premium. If closed no detriment.—Reply, S. J. H., 33, St. Ann's Hill, Wandsworth.

WANTED to Buy or Lease, Picture Theatre. Not exceeding 50 miles from London. Seating 400 to 500 at least. One with possibilities.—Letters, R. W., 35, St. Augustine's Road, Camden Square, London, N.W.

WANTED to Buy or Lease, with option to Purchase, a Cinema Theatre, or suitable Hall convertible into such. London W. or S.W., preferred. Seating about 500.—Particulars treated in confidence.—Box No. 179, THE CINEMA.

FINANCIAL.

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35 H.P. FIAT Open Touring Car. Torpedo body. Brand new 1913. Rudge-Whitworth wheels, detachable ditto, with spare tyre, hood, screen, and full set of lamps. Cost price £975. To immediate Purchaser £700 net.—Capt. G., Box 431, THE CINEMA.

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WANTED, by Operator or Assistant, A.C., D.C., Motor or Hand. Any Machine.—Reply, Box 476, THE CINEMA.

WANTED, as Pianist, Manager or Assist (any Business). Organist, Extemporise, Read, Lecturer, keen Advertiser. Hustler. Young, sober. Present Sst. two years. Refs. Nothing too big or too small. Reasonable terms.—Box 477, THE CINEMA.

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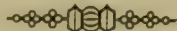
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CINEMATOGRAH THEATRE COS., Builders, &c.—Rare chance. Freehold School Premises, at Leatherhead. Good position. Lefty one-storey Buildings, easily adapted into Theatre, Hall, &c. to be sold by Auction April 8th.—Plans, &c. of Browett and Taylor, 9, Warwick Court, Holborn, W.C.

THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAPH INDUSTRY.



No. 23. Vol. II. [New Series.]

WEDNESDAY, MARCH 19, 1913.

[Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. HEAD OFFICES—30, GERRARD STREET, W.

West End Offices—21, NORTH AUDLEY ST., OXFORD ST., W.

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Company Prospectuses and Parliamentary, £6 per page.

Line Rate: 1d. per word. Four insertions at price of three, prepaid.

THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry (whose names are known exclusively to the owners of this paper). It also circulates largely amongst the public, being the only journal in the Trade appealing to such a varied and influential community. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

SUBSCRIPTION RATES.

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FORGING AHEAD.

"THE CINEMA'S" GREAT PROGRESS.

It has been given to few trade journals within the space of just over a year to achieve a success such as that which *THE CINEMA NEWS AND PROPERTY GAZETTE* has attained. Not only have we been compelled to more than treble the number of its pages in fulfilment of our pledge to add a page of reading matter for every page of advertisements we receive, but our circulation has more than quadrupled, and to-day it is no idle boast to assert that the pages of *THE CINEMA* are read by over 20,000 persons each week; and what is more to the point so far as the advertiser is concerned, they are read with interest not only by those at present in the business, but by over 1,000 persons who are looking for an opportunity to come into the industry.

It has been particularly gratifying to us to find that whilst our circulation in the Metropolis has been increased by leaps and bounds, in the provinces, and especially in the North—where it is generally admitted that the keen-headed men of business come from—so great has been the demand for the paper that we have been scarcely able to keep pace with the requirements of the wholesale trade. From all quarters requests for supplies have poured in upon us, Messrs. W. H. Smith and Sons, Horace Marshall and Son, John Heywood and Co., and many other well-known wholesalers having at times had to be refused additional supplies owing to the fact that, notwithstanding greatly increased printing orders, the paper was out of print on the day of publication.

That our efforts to provide a NEWS-paper in the real sense of the word for the Cinematograph industry have been appreciated is apparent from the few extracts which we append from a selection only of the many letters we are receiving by almost every post.

Messrs. E. LAURILLARD and H. SEDGER, of Electric Palaces, Limited :—

Whilst *THE CINEMA* was a monthly we found it very useful, but now it is published weekly, with its new features, it has become an absolute necessity to the exhibitor in the management of his business. Your method of dealing with the films by giving those of real merit special mention with illustrations cannot be too highly commended.

Mr. ISRAEL DAVIS, of Electric Pavilions, Limited :—

I find *THE CINEMA* of very great use to us in the selection of films, and I certainly wish you every success.

Mr. W. WILLIAMS, of the Palace Theatre, Luton :—

I must congratulate you on your excellent paper, which is of the greatest use to exhibitors, and assists me greatly in my selection of films.

Mr. J. G. BEATTIE, Marble Arch Electric Palace, writes :—

I must write you a line concerning the excellent features in *THE CINEMA*. I find it very interesting throughout, and most

useful in my difficult task of the selection of films for the Marble Arch Electric Palace, where, as you probably are aware, I have to use the utmost discrimination.

Mr. C. JACOBS, of the Globe Electric Theatre, Limited, Old Kent Road :—

I have long felt the want of a real trade newspaper, and the weekly issue of your journal has filled that want. Your film register will be an inestimable blessing to showmen in enabling them to check their programmes, whilst your illustrations will give them a far better idea of the films than mere description.

Many of the managers whom I meet when making the round of the film showrooms have mentioned to me what a very great help your paper is to them, and I certainly consider that it is a paper whose advice and opinion can be relied upon.

Mr. S. DAVIS, of the Mirror Theatre, Putney Bridge Road :—

I feel I must write you a line and compliment you on *THE CINEMA*. I find it of the greatest use in my business and in the selection of the films. It is certainly the most newsy paper in the trade, and I shall look forward to it every week.

Mr. A. R. LEWIS, 91, Wiesbaden Road, Stoke Newington :—

I felt I must write and express my appreciation of last week's *CINEMA*. It is a wonderful pennyworth, and crammed full of good things. I can see some of your contemporaries in the moving picture world getting quite a set-back.

And, if our readers have appreciated our efforts, so also have our advertisers, for they have, through the instrumentality of the journal, reaped the advantages they sought. We hesitate to sound too loudly our own praises, realising, as we do, that the trade has been surfeited in the past with this kind of thing, but we cannot refrain from giving publicity to a characteristic sample of testimonials which constantly reach us as to the value of *THE CINEMA* as an advertising medium :—

16, Cecil Court, St. Martin's Lane, London, W.C.

11th February, 1913

Gentlemen,—

It may interest you to know that we had ten replies on the morning following the first advertisement in your journal. Although we had advertisements in other trade papers, it must have been through your advertisement in *THE CINEMA*, because the replies were received before the others were published.

Yours faithfully,

For and on behalf of "Climax" Ticket Machine, Ltd.,
MARTIN HARPER, Managing Director

Naturally, with the growth of our journal its old home has become too small to accommodate the increased staff necessary for its publication, and it has therefore been found essential to secure larger accommodation and to move the head offices to more commodious premises, situate in the heart of the industry.

"Butchers" are not exhibiting at the Olympia.

From to-day, therefore, the editorial and business offices will be located at

30, GERRARD STREET, W.,

where the Editor will be pleased to welcome all members of the trade and give them, as heretofore, every facility for the publication of all items of interest. The old offices, at 21, North Audley Street, will be retained as the **West End Branch**, and in addition a **district office** has been opened at **Manchester**, the address of which is 36, Union Street, Ardwick, for the convenience of our advertisers and readers in the North.

Next week we are exhibiting at the International Cinematograph Exhibition, at Olympia, at **Stand A2**, next stand but one to the Main Entrance. We need hardly say the Scotch will be of the best, and the cigars will be harmless, and a hearty welcome will be given to all our friends.

In conclusion—and please read to the end of this most interesting paragraph—it is our intention that **THE CINEMA** shall be found in every quarter of the globe, and with this object in view we have secured a **Stand at the Ghent Exhibition** in the Cinema Section, and we shall be the **only British Cinema Trade Journal** at that great Exposition during the whole of its six months' run, April-October, 1913. It gives us great pleasure to be able to announce that so well is **THE CINEMA** esteemed that the Exhibition authorities selected it as the **representative Journal of the British Cinema Industry**. At the previous Brussels Exhibition over 18,000,000 persons paid for admission, and as that at Ghent is to be on a far more colossal scale it is confidently expected that over **25,000,000** visitors will attend. The Cinema Section will undoubtedly be one of the most interesting exhibits, and by its presence **THE CINEMA** will be able to do much to further British trade interests.

THE HEIGHT OF ABSURDITY.

For the height of absurdity we have to go to Liverpool, where the licensing justices have, to our mind, given the finest exhibition of crass stupidity ever displayed by the Great Unpaid. In our last week's issue we reproduced briefly the new regulations which it was proposed to impose upon cinema theatre proprietors, and we publish in extenso the manifesto issued by the Northern Exhibitors' Association in reply thereto. We must confess that at the time of writing last week we had failed to conceive how far it was possible for a bench of magistrates to go in their endeavour to crush an industry. The Liverpool justices have, however, given us an eyeopener. Henceforth exhibitors in that enlightened city, speaking in the vernacular, can barely call their souls their own. Their hands are to be tied not only as to the admission of children, but they are to be debarred from giving free admission to their shows. We hope that showmen in Liverpool will carry out this instruction to the very letter, for by so doing they might make it extremely difficult even for the men in blue to enter in accordance with the provisions of the Cinematograph Act. Then, again, the members of the fourth estate, who are supposed to have free entry to places of public entertainment, might find themselves in a quandary when desirous of preparing their Press notices of the local cinemas. We are tempted to enquire by what right these idiotic and vexatious regulations are sought to be imposed. Under the Cinematograph Act, 1909, as we have often previously pointed out, licensing authorities are empowered to make rules and regulations in accordance with the regulations of the Secretary of State, and no others. These certainly do not provide for the fixing, or even the limitation, of the number of free tickets to be given to a shopkeeper who displays day bills, nor for the shutting out of children from the picture theatre in areas where infectious diseases are prevalent. We are quite in accord with any attempt by a public health authority to stamp out or prevent the spread of disease, but the shallow nature of the prohibition at Liverpool causes us

to consider how it can be beneficial to shut out the child who has attended a school where juveniles may have been attacked with measles, and yet at the same time allow the parents of infected children to visit the theatre. With regard to free admissions, it is our opinion that no bench of justices have any more right to say how a cinema theatre proprietor shall manage his affairs in this respect than they have to lay it down that a baker shall not give rolls or buns as the makeweight with his loaves. We do not envy the Superintendent of Police his task of pronouncing an opinion upon the weekly programmes submitted to him, nor do we see the practical utility of this when it is remembered that every film now has to run the gauntlet of the British Board of Censors. The Northern Exhibitors' Association are to be congratulated upon having got one odious condition removed. It was proposed that a notice should be placed in every theatre, inviting any member of the audience who considered himself aggrieved or shocked by a film to communicate with the Town Clerk upon the subject, and that after three complaints had been made in respect of any one hall the licence should be forfeited. This would have placed any exhibitor at the mercy of three fanatical townsmen who might have very vague ideas as to what was and what was not an objectionable film, and might have been fraught with considerable danger to exhibitors. It is by no means pleasant to have to advise exhibitors to put up their backs against the authorities, but it seems to us that this is a case where the battle should be fought to the end. The introduction of a non-flam programme would enable exhibitors to contract themselves out of the Act and out of the jurisdiction of the justices, whilst music automatically produced would do away with the necessity for a music and dancing licence. If both these means were adopted exhibitors could practically do as they liked, and if only this expedient were tried for a short time the probability is that the Liverpool bench would come to their senses and rescind regulations which can only bring opprobrium upon them.

The "Silent Empire" is not at the Olympia.

THE BEST IS AT THE SHOW SELIG POLY

12, Gerrard Street, London, W.

DON'T WANDER AIMLESSLY ABOUT Look
can't use, and stuffing your Pockets

BUT COME STRAIGHT

And we will show you the First Three

**THE COWBOY
THE FINGER
ALONE IN**



**THESE ARE WORTH A
THEY WILL PUT MONEY**

EXHIBITION

ROOMS OF THE

SCOPE CO.,

12, Gerrard Street, London, W.

**ng at Contrivances you don't want, Films you
with Useless Advertising Pamphlets,**

TO OUR OFFICES

Samples of our Weekly Two-Reel Features.

MILLIONAIRE.

PRINT.

THE JUNGLE.

LONG JOURNEY TO SEE.
IN YOUR POCKET.



OLYMPIA

SISTER BEATRIX

(A Miracle Play)

WILL BE SHOWN AT THEATRE NO. 10 DAILY

(By arrangement with the Kinematograph Trading Co., Ltd.).

Read what Exhibitors say of this great picture :—

"The exhibition of your film 'Sister Beatrix' was attended with very marked success at the two theatres in this circuit where it has already been shown."

—Biocolor Theatres, Ltd.

"We nightly turned hundreds away."

—Olympia, Scarboro'.

"Your magnificent picture, 'Sister Beatrix,' has provided record business at all our halls—our one regret is that we did not book it for double the time."

—Picture Coliseums, Ltd.

SHAFTESBURY FEATURE FILM CO., Ltd.,

55-59, Shaftesbury Avenue, London, W.

Telephone: 1620 Gerrard (three lines).

Telegrams: "Gramofilm, London."

ROUND THE TRADE.

ITEMS GLEANED DURING A STROLL AMONG THE TRADE.

By NESTOR.

Messrs. Pathé Frères are making a fine display at the Exhibition at Olympia, where they have no fewer than five stands. Mr. Fenning, the head of the hire department, will doubtless have a busy time, for exhibitors are certain to wish to get into personal touch with him, and to hear more about the scheme for renting direct from the manufacturer to the showman. Mr. Fenning has the matter at his finger tips, and I am certain that two or three minutes' conversation with him will clear the atmosphere somewhat.

This is the day of smart performances, and it behoves all makers of topicals to exert themselves that films of current events shall be showing promptly after the occurrence is recorded. In this connection a fine record was made by Mr. Mayell, of Messrs. Pathé Frères, the Editor of the Animated Gazette, for a film of last Thursday's Boat Race. It was developed and printed by 6.35 p.m., and was flashed on the screen at Putney at 7 o'clock p.m. Naturally, in the metropolis proper it was exhibited even earlier. I congratulate the Editor on the smartness with which the finished copy of his Gazette is turned out. By the way, this Animated Journal will in future be published three times weekly.

Messrs. Gaumont, too, well sustained their reputation for promptitude in delivery, and their toned film was received with acclamation at every theatre where it was shown.

Quite a number of social events connected with the trade will take place within the next month. The Exhibitors' Association will be holding their first annual dinner at the Waldorf Hotel on Thursday of next week. Then we have the N.A.C.O. luncheon at Lyons' Popular Café on April 27, and the trade dinner takes place at the Hotel Cecil on April 29. This last affair promises to be a gigantic function.

Showmen who have been looking forward to another of the Selig great animal pictures will not have long to wait, for Mr. Montagu is releasing next month a film in which the intrepid Miss Kathlyn Williams plays the chief part, and will be seen in a series of thrilling pictures in company with a leopard, which is used by the proprietor of a circus to enable him to accomplish his nefarious ends. I am giving away no secret when I say that this picture will be found quite up to its predecessors.

The World's Exclusives are moving from Wardour Street to more extensive premises at 112, Shaftesbury Avenue.

I observe that my friend, Mr. Richard Johnson, has been appointed manager of the West-End Cinema (the old Globe, in Coventry Street). The company could not have made a better selection, for Mr. Johnson's

lengthy and successful career at Pyke's houses in Windmill Street and Charing Cross Road proves him to be the right man for a high-class West-End picture theatre.

The Williamson Kinematograph Co., Limited, of Denmark Street, are forging ahead. In order to facilitate their ever-increasing output, the company has just acquired a large photo-film factory at High Barnet. By the way, I note that this company will, at the end of this month, begin to issue a weekly gazette, to be called "Williamson's Film Gazette."

The annual staff dinner and concert of Walmudays will take place at the Villa Villa Restaurant, Gerrard Street, on April 8. Mr. H. A. Browne, of Hubbs and Co., Limited, is in the chair. A numerous company is expected.

While in the City a few days ago I called upon Messrs. Butcher and Sons, and found their Mr. F. W. Baker fully employed, as usual, attending to Cine department business. He tells me that the new silent Empire machine is meeting with great success. The firm has always been noted for its enterprise and up-to-date methods. They are always to the fore with "new things and methods."

The Kinema Music Company, of Walthamstow, whose manager I recently encountered, have a good line in their book of piano music. Orders are continually being received from the colonies and abroad for this popular cinema music-book.

During a stroll on the south side, a call on Mr. Jones, of Jones and Co., the screen firm, of Westminster Bridge Road, elicited some interesting facts re their business. Their screens are now in use in a large number of theatres, giving complete satisfaction.

A busy scene was noted during my visit to the Big "A" premises in Gerrard Street the other day. A number of prominent showmen were in attendance, and, from their expressions of opinion, were highly pleased with the special show of the two long features I saw. One, "The Victim of the Camorra," based upon the adventures of Lieut. Petrosino, the great American detective, provoked great admiration, while the other, an adaptation of Sue's "Wandering Jew," proved also a fine feature. Big "A" certainly deserve our congratulations on these forthcoming releases.

Whatever you do, do not omit to visit the
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AN APPEAL TO THE TRADE. THE EXHIBITION.

By SAMUEL HARRIS.

"What subject are you writing on this week?" is a very usual question I have put to me. It sometimes happens that I cannot think of a suitable one that would be of any material interest to our readers, and in that case "I give a miss in baulk"—and one must be careful indeed what one writes. For instance, two weeks ago I wrote the concluding article on the Manufacturer, the Renter, and the Exhibitor, and I subsequently heard that it had not only been discussed favourably, but it was also commented upon in an unfavourable and partisan spirit. I don't, however, mind that in the least, because, in the first place, to be able to arrive at any conclusion at all, the article must have been read; in the second place, it was worth commenting upon; in the third place, the one who criticised it adversely with members of the trade thought it sufficiently interesting to spend his time in discussing it; and in the fourth place, three of the most important members of the trade spontaneously told me and one of our representatives that it was the best article on the subject they had ever read—and one took the trouble to telephone me to tell me so. I am content to leave it there. The men in our trade are very level-headed, and know a good or bad argument at a glance, and I can charitably surmise that with my adverse critic it was a case of "sour grapes."

One of the few interesting things doing in the trade at the moment is the coming exhibition at the Olympia. Is it or is it not going to be a success? Sounds like "Hamlet." To be or not to be—that is the question. One hears so much, both for and against. One man tells me, "You can't book space for love or money." Another states "the Salvation Army," "the Woman's Suffrage," and other such associations and societies are being offered stands for next to nothing. Manufacturers who are showing don't seem to be getting excited, and those who are not showing are cooler still; and, in fact, I believe, owing to being so busy, are rather more glad than otherwise that they are not compelled to spend their time exhibiting at the show, or showing as exhibitors (whichever you like to call it).

Now, if there is anything I hate, it is throwing cold water on anybody else's affairs, but I feel bound to come to the conclusion that this show is not going to be the enormous success that one should expect from a young, sturdy, and flourishing industry like ours is. In my opinion, the main reason for this is because the chief members of the trade were upset at the start, and were not consulted sufficiently upon the matter. This was not only very unwise—it was absolutely foolish. The chief members of the trade are, or should be, the exhibitors at the exhibition, and the exhibitors comprise the exhibition. Well, then, is it not remarkably easy to see that to make a trade exhibition a great success—as a trade exhibition, mark you—you *must* AT THE START get the members of the trade with you, heart and soul? It is necessary to be very careful indeed. In all bodies there are some who are a little touchy, and

you must mind you do not rub them the wrong way. Therefore they must be consulted at the start, and the promoter should go to work in *their* way, and not solely according to his own ideas.

If we do have another exhibition next year, I venture to prophesy that it will be held and run by the trade itself, who will no doubt all work hand and glove with one another, and the result will be an enormous success.

Let us refer to history. Take the motor trade, also a young industry (just about twice the age of ours). When the motor shows were first run by Mr. Cordingley, the proprietor of The Motor News, he held two or three at the Agricultural Hall, and I believe at first made large profits. The trade, however, were not slow to realise that they themselves could hold their own shows, and the profits could go to their own association. The Society of Motor Manufacturers and Traders therefore held their own exhibition in 1906 (I believe), at the Olympia, and it was a great success. They have every year since held it there, enormous profits have been made, which have increased yearly, and now the Olympia is really too small for the purpose. Cordingley at first attempted to fight by still holding his exhibition at the Agricultural Hall, but it was no good, and he would have had to continue it at a loss, so he gave in. Now then, all this happened in the early days of motoring, and we are really only in the early days of the cinema world. It is a new world, and there is "a devil of a lot" still to learn and to discover. Columbus won't be in it in a few years to come. Each year will undoubtedly see enormous strides—new lands, virgin forests, mysterious lakes (so to speak) and falls (windfalls) are here, there, and everywhere awaiting discovery by our pioneers—and it is whilst we (of the trade) are in our infancy that it behoves us to see that we are, all of us, solidly cemented together, working in the interests of all, which ensures our working for the benefit of each. If we do not do this now, we shall lose much valuable time.

Manufacturers, renters, exhibitors, and members of allied trades should form a combination (I suggested a method in my article of the Manufacturer, the Renter, and the Exhibitor in our issue of February 27th), and get it well together and in full working order without the slightest possible delay. I do hope that all our readers will not in the usual way say, "Yes, a very good idea, but I am too busy, and will leave it for someone else to propose at one of our meetings. I'll mention it to So and So," or some such other remark. Perhaps one of the members of each of our associations will kindly mention this at their next meeting—that's all, just mention it, and then leave it to the shrewd and far-seeing members of the various committees to discuss, and then :—The appointment of three or five delegates from each association, the appointment of a President or a Speaker, the formation of The Cinema Parliament or The Cinema Association (or any other name you like to call it), the cementing together

See the famous "Silent Empire Projector."

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of the three associations, the holding of a yearly exhibition, the profits to go to the associations themselves and to be utilised for various purposes for the benefit of the interests of the trade as a whole. A benevolent institution could be formed, a club founded, and various other things that would all tend to place the trade on a firm basis and a solid foundation.

Members of the trade of every section, I contend, should give their utmost support to this exhibition, and forget annoyances, and put on one side all feelings that they might have on the subject, for the following reasons:—

This exhibition is the first that the trade has held, and it would really be a calamity in every sense of the word, for the industry as a whole, should the public come to the conclusion or have the slightest idea that it is in any way a failure. They would at once commence to say, "Ah, I thought the cinema business was not going to last long; this is the commencement of the end." Of course, we all know that this would be quite a wrong conclusion to come to, but it would be very foolish indeed for any of the trade to help to foster this idea, and it will very likely lead the public to come to this conclusion if the trade do not support the exhibition.

Then, again, as I mentioned before, future exhibitions are certain to be held, and will most probably be organised directly by the trade. The better the success of this exhibition, the more ideas we shall get for the successful holding of the next; the greater the success of this one, the more reasons we shall have for looking upon the assured success of those to come, the greater will the interest of the public be stimulated, and patronage for cinema theatres fostered, which, it is well to remember, are the life-blood of the trade. Some members of the trade gave as their reason for not supporting the exhibition that it will appeal more to the public than to the trade. Personally—although not wholly agreeing—I consider that this is no detriment whatever, but rather the reverse. It is the public that supports the whole lot of us, and the more we interest it, the better for the whole business. Why, then, should their interest *not* be stimulated? Why should the exhibition *only* appeal to the trade? Another argument that I have heard is, that the public are going to be let into the secrets of how a picture is shown, and thereby half their interest in the cinema theatre will be taken away. I do not agree at all; the public know all about how a picture is projected already. They have read it in the daily papers, and seen illustrations, and regard it as quite stale news. It is a point that they do not think of, nor stop to consider at all in going to the cinema theatre; all that they are interested in is the picture, and the picture only, with, of course, the subsidiaries of the theatre, viz., the music, and the general comfort, etc.

One might just as well say (to hark back again to the motor exhibition) that the manufacturers of motor-cars only want to interest their wholesalers and the trade generally that purchase from them, and do not want those who are not users of cars or are not intending to buy them, to visit their stands at the exhibition, but it is a well-known fact that a good many of us never want a thing until we see it, but immediately we see it we want it. This is certainly the case with a motor-car, and undoubtedly the case with the pictures.

Therefore, for these and other reasons, I contend that the Cinematograph Exhibition should be given great publicity (as much as possible), and should be especially well advertised in all our papers that circulate amongst the upper classes. There is an opportunity for this exhibition to do what up to the present the cinema theatre has not been able to quite accomplish; there are still millions who have never yet entered, and have no idea of, a cinema theatre, but would go if only their appetites were whetted by a visit to the exhibition, and it is the duty of all members of the trade to do their best to bring this about.

Under these circumstances, therefore, I do appeal to the whole of the members of the trade, whether they be manufacturers, renters, or exhibitors, to do their utmost for their own benefit and the interest of the industry as a whole (which is one and the same), to even at this late hour give the exhibition all the support that it is now in their power to accord. Do not let this, the first exhibition of the trade, have to be recorded as a ghastly and dismal failure. Remember that the eyes of the whole of the world are upon us in this matter. From America (where an exhibition is at present being organised) delegates are being sent to gain experience in the running of a cinema exhibition. We must not give them cause to criticise us in a derogatory way in their usual manner by telling us how very much we are behind them, and how greatly superior they are in the carrying out of such affairs in the land of "big things," and if we are not very careful, we shall give them every opportunity to do this.

In Ghent also, where the great exhibition is to be held, from April to September, there is to be a cinematograph section, and we must not be behind either of these two shows in the success of ours. Let us follow in the footsteps of the motor trade. Their show is accorded the honour of being the finest yearly gathering of its kind in the world; members of that trade from all other countries regularly visit it, and make it one of their standing appointments. The railway and shipping trade run special excursions regularly for it, and we in our trade here should aspire to hold the same position, and be careful that the palm does not go to any other country. London now does a greater business than any other city in the world in films. It is becoming the market and clearing-house for all parts of the universe wherever English is spoken. Nowhere else has such a number of theatres been built of more handsome character or such noble proportions. As to the equipment of theatres, there is a variety of everything to choose from, be whatever it may. We have, therefore, unbounded opportunities at this stage of the history of the business to see to it that not only shall London be (as it is) the hum of the cinema world, but that it shall be second to none in the holding of a yearly exhibition worthy of not only the height that the trade has already reached, but of the high traditions we are all working our utmost for it to attain. His Majesty the King has set the hall-mark upon the cinema entertainment. We are proud of the honour. We must deserve it, and see to it that a large public function such as the first Cinematograph Exhibition of the world, to be held in our country and in the capital, shall not be mean in any manner that which our King and Queen have been pleased to honour with their patronage, viz., the Cinematograph Industry of our Empire. S.H.

You can't HEAR it—You must SEE it.

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Eugene Sue's Masterpiece.

Messrs. Big A Features, Limited, inform us that their great film, which is 4,600 feet long, on Eugene Sue's world-renowned "Wandering Jew" has already been booked, on exclusive lines, to the following cities and towns. The list includes Manchester, Leeds, Liverpool, Aberdeen, Glasgow, Sheffield, Nottingham, Bath, Brighton, Folkestone, Sunderland, Worcester, Tottenham, Wigan, Kettering, Plymouth, Portsmouth, Leicester, Swansea, Reading, Bury and Oldham. Options have also been granted to upwards of 150 other places. The release date is March 24th, and it would appear that a "record run" is in store for this very notable release. From a private view we had of the picture we can vouch for the adequate presentation of the drama. The scenes are well mounted, and every character is "a study." We hope to be able to give details in full in our next issue. We would also direct our readers' attention to the special review of "A Victim of the Camorra," or the Adventures of Lt. Petrosino, on another page.

A Busy Firm.

While passing along Westminster Bridge-road recently, our attention was arrested by the loading up of a large quantity of theatre seating. The premises of Messrs. J. Walters, Limited, presented, in fact, quite an animated appearance. The firm have had, we are informed, quite an exceptional run upon their various specialities this season.

A Breeze in Prospect.

Quite an interesting discussion has arisen in Newcastle-on-Tyne during the last week over the action of the "Proprietors' and Managers' Association" in deciding to oppose the granting of further licences to picture theatres in the city.

Several writers, in letters to the local Press, have severely condemned the action of the association, and have attributed a sort of "dog in the manger" policy to their decision. We know that there is a good deal to be said for both sides. The public will have "the best," so that new theatres and other entertainments are bound to receive due consideration. Another fact is the one that, even should other shows come along, is it not likely that they may form an example to the older houses, which, from their position and connection, should readily command additional capital for improvements and facilities for increased business?

Finality has been by no means reached in the picture world.

Ernemann Installations.

Two Ernemann Emperor projectors of the very latest pattern, with a new optical device have been fitted by the Ernemann Apparatus Company at the West End Cinema, opened this week at Coventry Street, whilst a couple of others of the same model have been put in at the Academy Picture Palace, High Road, Leytonstone, which house opens on Easter Monday.

Theatre Furnishing.

Among the many picture theatres furnished and seated by Messrs. Wolfe and Hollander, of Tottenham Court Road, since Christmas are the Streatham, Camberwell and Mile End Picture Palaces; the Trafalgar Cinema, at Greenwich; St. Enoch's Picture Palace, Glasgow; the Paisley Picture Palace; Seven King's Picture Theatre; the Canton Cinema, Cardiff; and the Maida Vale Picture Theatre, London, W.

A Non-Successful Non-Flam Co.

Mr. William Edward Holland, incorporated accountant, of 17, Coleman Street, E.C., has just been appointed by Mr. Justice Sargent Receiver on behalf of the debenture holders of the whole of the property and assets of the Argonite Non-flam Celluloid Co., Ltd., of Port Talbot, near Cardiff. To those contemplating erecting works for celluloid manufacture this offers an excellent opportunity to acquire well-appointed works and factory, occupying 77,000 square feet.

A Musical Attraction at the Show.

In connection with the special displays at the Kinematograph Trading Co.'s projection theatre at Olympia of "Sister Beatrice," appropriate music will be rendered by one of London's leading pianists on a Murdoch "Orchestriano." The instrument will be especially featured, and the organ and other effects should form an ideal accompaniment to the picture, which takes over an hour to show.

Messrs. Murdoch, Murdoch and Co., who have only recently produced the "Orchestriano" combined organ-piano, have already booked quite a large number of orders for this wonderful instrument.

Royalty at a West-End Cinema.

The West-End Cinema, Coventry Street, London, W., was opened yesterday (Tuesday) in the presence of H.S.H. the Princess Alexander of Teck and H.S.H. Prince Alexander of Teck.

Brixton's "Palladium."

The latest addition to Brixton's places of entertainment, the palatial Palladium, adjoining the Town Hall, which will be opened to-morrow (Thursday) by Davison Dalziel, Esq., M.P., is a fine addition to this suburb. Erected in the Doric style of architecture, it lends considerable beauty to the Municipal Buildings, so much so that one hardly knows where these end and the new theatre begins.

A Cinema Romance.

A dancer at a picture palace, Miss Phyllis Walker, has been nominated as a candidate for the Stroud Urban Council.

She is the sister of the proprietor of a Stroud cinematograph show. The circumstances of the candidature are remarkable.

Four years ago brother and sister arrived in Stroud with a concert party, and were left stranded. Both lived in an empty house for three months, and for a few weeks worked as farm labourers.

When on the verge of starvation they took over a disused chapel, and opened it as a picture show. It is stated that they borrowed a shilling from their first patron to put into the gas meter.

The venture proved a huge success, and with the object of repaying the public for their support, they are both offering themselves for election on the Council.

They hold the opinion that their practical knowledge of how the poor live will enable them to deal effectively with such subjects as housing reform.

Obstructed Gangways.

Abraham Cohen, cinematograph proprietor, of Osborn Street, Whitechapel, appeared in answer to a summons for

What? The "Silent Empire Projector."

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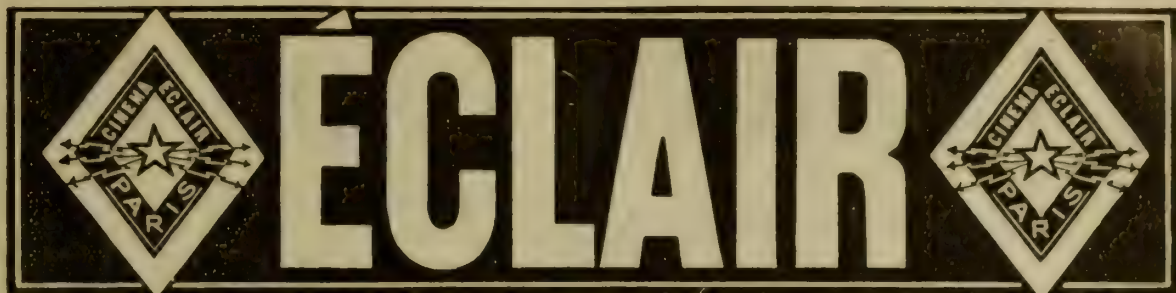
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THE

: SEATING SPECIALISTS :

contravening one of the conditions of the Cinematograph Act by overcrowding the gangways.

Evidence by an official of the County Council Fire Brigade showed that he visited the premises on February 15, at 3.30 p.m., when he found the gangway so crowded with children that they had to be moved before he could pass. He cautioned the defendant and left. At 5 p.m. he returned and found the gangway as crowded as before.

The defendant, in excuse, pleaded that the day was wet and cold, and his son let the children in. Mr. Dickinson: For nothing? Defendant: No. Mr. Dickinson: Pay 40s., and 23s. costs.

Sunday Licences Refused.

The Wigan and Lytham licensing justices last week declined to grant licences for cinema theatres within their jurisdiction to open on Sundays.

More Stringent Regulations.

Stringent regulations for cinematograph halls were laid down last week by the licensing justices for the Church police division, which includes Church, Oswaldtwistle, and Clayton-le-Moors.

Children under the age of 14 are not to be admitted to any performance after 6 p.m. unless in charge of parents or some person over 21 years of age.

No singing will be allowed except when a picture is being shown.

The premises are to be so lighted that the members of the audience can see each other at all times in any part of the hall, and exits are to be well illuminated.

No exhibition of an offensive character will be permitted.

Where Opinions Differ.

The Derby Licensing Authority has granted permission for Good Friday performances at the local cinema theatres, whilst the Kidderminster Justices have refused applications for similar permission.

A Busy Time at Tyler's.

A CINEMA representative calling at the Tyler Apparatus Co. found himself in an atmosphere of strenuous activity. Visitors from the Midlands and the North crowded the place, and Mr. Gronowsky, the courteous general manager, was busy booking orders for their well-known "Indomitable" projector and the Cinfonium musical instrument. "How's the Cinfonium going?" asked the CINEMA man. "Selling like hot cakes," replied Mr. G. And apparently the "Indomitable" was also. "Yes," said Mr. Gronowsky replying to another question, "they're going splendidly. We sold 20 in two months in Scotland as soon as the agency opened."

Sacred Pictures Only.

A number of County Durham shows have been granted permission for Good Friday opening. The above stipulation was made in each case.

At Liverpool and Newcastle.

Permission has been granted in the above cities for Good Friday opening with only minor restrictions.

A Sensational Tour.

The film of Jack London's tour from 'Frisco to New Guinea in a small boat will be seen at Easter at the Victoria Palace, London.

Charges Against a Theatrical Manager.

At the Middlesbrough County Police Court, on Monday, Harry Turner, manager of a juvenile troupe of variety artistes, was charged by John Foster, proprietor of the People's Palace, South Bank, with stealing a cinematograph machine. Turner was also charged with allowing two children under fourteen years of age to perform in his troupe without a licence. Defendant's troupe had been performing at the Palace, and on Sunday he obtained the keys of the hall for the purpose of packing up his luggage. He, however, went into the cinematograph box and took the machine away. Defendant said that he took the machine because prosecutor would not pay him the full amount due for the performances. He had no intention of stealing the machine. The case of stealing was dismissed, but for allowing the children to perform without a licence defendant was fined 30s.

An Unfortunate Speculation.

Fines amounting to £17 13s. have been imposed upon Solomon Miller, late proprietor of the Electric Picture Palace, Notting Hill Gate, for offences under the Cinematograph Act. It was stated that the operating box was in a dilapidated and dangerous condition, the wiring not being properly covered with non-inflammable material, the switches being in an unsatisfactory state, and the place being littered with pieces of newspaper, &c.

The defendant, by trade a button-maker, had, it appeared, lost a considerable sum through his speculation in taking a cinema theatre, as to the conduct of which he knew nothing.

Speech by Cinema.

In connection with Lord Roberts's visit to Wolverhampton last week to speak upon questions of National Defence, a novel experiment was made. In order that those who were unable to be present at the meetings should be able to participate, a cinematograph exhibition was held in the market square.

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SHERIDAN'S RIDE

Three Reels.

Release Date, May 17th.

Can be seen any day from 19th March, onwards.

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Phone : 4818 GERRARD.

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These moving pictures formed a remarkable feature of Lord Roberts's visit.

Not only was there an entertaining programme of film scenes, but there was also pictures thrown on the screen showing the main features of Lord Roberts's arrival and of his speech to the men of the Midlands.

Thus by means of the film Lord Roberts's appeal reached three big audiences at Wolverhampton.

Restrictions at Accrington.

The Accrington magistrates last week renewed all the cinematograph licences in the borough. As the owners agreed, the Bench made it a condition of the licences that in future no child under the age of 14 years should be admitted after nine o'clock unless accompanied by a parent. The magistrates also suggested that the proprietors should not select films having a tendency to incite young people to crime, such as motor-bandit films. They left that matter to the judgment of the selectors.

Enlarging at Chippenham.

At a recent meeting of the Chippenham Town Council the surveyor submitted plans for Mr. Albany Ward's proposed alterations at the Chippenham Electric Theatre. The plans were for the enlargement of the existing Picture Palace, to increase the accommodation, in view of which it was proposed to take in part of the skating rink.

Ventilation Needed.

In the course of a discussion on building by-laws at the Surveyors' Institution, one of the speakers said that, while some precautions had been taken to protect the public from fire, practically nothing had been done to secure adequate ventilation. The pestilential atmosphere of many of the cinematograph theatres was far deadlier in the long run than fire panic.

The Cinema's Educational Value.

The value of the cinema as a means of entertainment has been placed beyond all doubt. In a briefer period than any other form of entertainment it has gripped the imagination of the people, and it is now in use from one end of the country to the other. With little trouble it can be carried into the remotest parts, so that it appeals to those who, from their geographical situation, are debarred from participation in the more elaborate forms of amusement.

But as a means of instruction—at least in so far as the ordinary work of the school is concerned—its value has still to be demonstrated. Mr. William High, in the course of a discussion at Dundee Town Council, expressed his conviction that the day was not far distant when children would be taught by the cinema.

Electioneering by Film.

It is stated that during the London County Council elections 50 cinema machines were in operation, illustrating on behalf of one of the parties the improvements which it claimed to have effected in the appearance or comfort of Greater London. This extension of the uses of the cinematograph suggests considerable possibilities, and one can imagine moving pictures playing an increasingly important part in future elections, municipal and Parliamentary, for besides the universal favour which a candidate might gain by providing this very popular amusement gratis, its value as an auxiliary to eloquence is obvious.

Charges Against a Theatrical Manager.

At the Middlesbrough County Police Court, on Monday, Harry Turner, manager of a juvenile troupe of variety artistes, was charged by John Foster, proprietor of the People's Palace, South Bank, with stealing a cinematograph machine. Turner was also charged with allowing two children under 14 years of age to perform in his troupe

without a licence. Defendant's troupe had been performing at the Palace, and on Sunday he obtained the keys of the hall for the purpose of packing up his luggage. He, however, went into the cinematograph box and took the machine away. Defendant said that he took the machine because prosecutor would not pay him the full amount due for the performances. He had no intention of stealing the machine. The case of stealing was dismissed, but for allowing the children to perform without a licence defendant was fined 30s.

"With Compliments."

Enterprising merchants in Germany are presenting customers with cinema admission tickets. Competitors now propose installing a cinema projection theatre within their shop as a counter attraction to the above. What next?

A Clerical Champion.

The Rev. F. S. Willoughby, of St. John's, Stockton-on-Tees, in a trenchant letter to the local Press, says: "On Sunday there are many outside of the churches. Why play at dog in the manger and deny them the educative boon of Sunday pictures? I once showed the Life of Christ to a grand audience in this town on Good Friday. My reward came from the Chief of Police, who told me that the streets had been quieter that night than on any other previous holiday. I hail the Sunday cinema show as a healthy sign of the times."

The "West-End" Cinema.

London's £120,000 cinema opened its doors on Tuesday, the 18th. A detailed description of the opening will appear in our next.

"On the Job."

A huge concourse of workmen is now at Olympia, where some 15 projection theatres, in addition to the many stands, are in course of erection for the coming Cinematograph Exhibition.

"A Whiff of Ozone."

The remarks of an official of the Board of Works on ventilation of cinemas has aroused much comment. An interesting interview with Mr. Will Day on the subject appeared in the Daily Graphic, in which the "Ozonation of Cinema Houses" played a distinctive part.

Terrors of the Woods.

Motorists in Fontainebleau recently had a surprise from a company of "Early Christians," a lion, and a panther. The cinema again!!

A Successful Work.

The Spectre of the Sea has been shown with great success at Olympia, Newcastle. A matinée was given in aid of the Poor Children's Boot Fund.

Caustic Comments—No. 5.

Why in the name of common-sense will some "bosses" persist in "barking in the box"? Surely the operator knows at what speed to run his pictures in order to get through! A satisfied operator is, moreover, much more desirable than the man who "desires a change."

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LIVERPOOL'S NEW RULES.

RIDICULOUS AND EXTRAORDINARY RESTRICTIONS.

A largely-attended meeting of the Liverpool City Justices was held in the Magistrates' Room, Dale Street, on Tuesday of last week, when there was a long discussion on the report of the special committee appointed in October last to consider the proposed new rules for premises licensed for cinematograph exhibitions and matters relating to places of amusement generally, as referred to in our last issue.

A number of suggested alterations to existing rules were approved of. These provided:

That the licensed premises shall not be opened for the purpose of exhibition before two o'clock in the afternoon, instead of 11 a.m. as formerly.

That no film shall be shown that is objectionable or indecent, or likely to produce riot, tumult, or breach of the peace, and no offensive representations of living persons shall be permitted in the licensed premises. Provided also that no film shall be exhibited, if notice that the justices object to such film has been given to the licensee.

If on receipt of a complaint from any source the justices request the licensee to exhibit to them the film referred to, he shall do so at such time and to such persons as the justices may direct. In the event of there being three or more well-founded complaints against the hall during the period for which the licence is granted, the justices shall have power to order the licence to be cancelled, or to be suspended for such period as they may think fit.

The original proposal in regard to this rule was strongly objected to by cinematograph exhibitors on the ground that it tended to invite unnecessary interference on the part of members of the public, and the magistrates deleted from the rule the proposal "that a printed notice shall be exhibited in each part of the premises to which the public had access, and a similar notice should also be printed in any programme issued in connection with the exhibiting, stating that if any person present desires to complain of any of the films exhibited, such complaint might be sent by post to the Clerk to the Justices, Dale Street."

We append a few specimens of the extraordinary and ridiculous restrictions which are to be imposed upon Liverpool showmen.

Extraordinary Restrictions.

There are thirty-eight rules in all, a number of which have already been in existence for some years. The new rules included are:—

The licensee shall by noon on Monday in each week send to the Superintendent of Police for the division in which the licensed premises are situated a printed

programme of the performance, stating the names of the films intended to be exhibited during that week, or if no such programme is used in the licensed premises a list of the films intended to be so exhibited shall be sent; and if it is necessary to substitute any film for those shown on the programme or list, immediate notice shall be sent as aforesaid.

Children under 14 years of age shall not be allowed to enter into or be in the licensed premises after the hour of 6.30 p.m. unaccompanied by their parents or guardians.

If an afternoon performance is held in the licensed premises to which the minimum price of admission for children is 2d. or less, there shall be shown at such performance only such films as are specially suitable for exhibition to children.

In the event of any department of a public elementary school situated within a radius of a quarter of a mile of the licensed premises being closed by reason of the prevalence of any infectious disease, the justices may, for such period as they think fit, direct the licensee to exclude from the licensed premises all children under the age of 14 years, and after such direction has been notified to the licensee no child under 14 shall be permitted to enter into or remain on the licensed premises at any time during the period named.

No tickets shall be issued either for free or reduced admission to the licensed premises, except those given bona fide to persons who exhibit bills of the entertainment about their shops or premises, and in such cases no free or reduced admission for more than two persons shall be given in respect of the exhibition of any one bill.

When on duty all male attendants in the licensed premises shall be provided with and wear uniform, and all female attendants shall be provided with and wear a distinctive dress.

At all times when the licensed premises are open to the public there shall be sufficient light in the hall of the premises to enable any person present, and any person visiting the premises, to see clearly to all parts of the hall from any part thereof.

A BRISTOL FIRM AT OLYMPIA.

Messrs. Whiting and Bosisto, of Bristol, specialise in theatre seatings and furnishings. They are prepared to quote for tableaux curtains with proscenium border, and are prepared to submit special designs to suit any scheme of theatre decoration. They provide scenery, seating of every description, generator sets, brass hand-rails, and stair treads, carpets and linoleums, and make a speciality for export of seat coverings in leatherette, prepared to withstand climatic conditions. Messrs. Whiting and Bosisto are showing at Olympia, Stand 9B in Row C, where a full selection of their many specialities will be on view.

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AT THE SIGN OF THE PEACOCK.

HOW A WELL KNOWN TRADE MARK WAS OBTAINED.

The romance of rapid growth enters into every section of the Moving Picture world, and the renting houses form no exception to this rule. On every hand we hear of firms moving into larger offices, adding to their staff, and showing other signs of daily increasing prosperity.

Renter's offices form a striking example of modern business methods, but although work is carried on at extreme pressure, and there is no time for clock-watching, nobody seems to mind.

When you enter the spacious offices of the Kinematograph Trading Co., in Shaftesbury Avenue, you at once become aware that "there's something doing." From morning till night (and often all night, by the way) a constant stream of business is coming in. Across the counter, and over the wires, and in the numerous offices that run at the back of the building, business is being transacted ceaselessly.

The history of the firm is a comparatively short one, as it was only in May, 1911, that small offices were taken in Macclesfield Street, and the company came into being, but as Mr. George Soole, the genial Managing Director, puts it, "I see no particular advantage in claiming to be old-established; I prefer to study the present needs of the showman; and in a business of this kind where conditions are constantly changing, a lengthy experience is apt to be a hindrance rather than a help."

But the history, short as it is, is a romantic one. Beginning with a staff of three less than two years ago, 35 employees now find sufficient to keep them fully employed.

There is no doubt that the firm owes a great deal of its rapid growth to the personality of Mr. Soole, who has the happy knack of infusing his staff with a rare enthusiasm with the result that there is not a more smoothly working organisation in the trade.

A profit-sharing scheme is in operation, under which every employee benefits, and this is extremely helpful in securing that co-operation among the various members of the staff which is so essential in modern business.

Among Mr. Soole's "lieutenants" may be mentioned Mr. C. R. Snape, the secretary of the company, who has been with the firm practically since its formation. In addition to his purely secretarial work, Mr. Snape finds time to devote himself to the business-getting side, and is extremely popular in the trade.

The fortunes of the Exclusive and Feature departments are controlled by Mr. H. Hughes, who also edits the Kinetradiogram, the bright little weekly gazette issued by the company. Mr. Hughes tells me his favourite pastime after business hours is going to "the pictures!"

Mr. Malcolm, who is responsible for the service department, is well known in the trade, and his reminiscences of early trade experiences are worth listening to. He recollects the excitement with which the first 100-film was received, devotees of the cinematograph having previously been obliged to be content with 25 and 30 foot dramas! What would they have thought of "Les Misérables?"

The company has recently opened a branch at Cardiff under the supervision of Mr. J. Langham Brown, another

well-known personality. During the comparatively short time in which the branch has been open, Mr. Brown has achieved wonders, and has made many friends in the "West Country."

The familiar peacock, the registered trade mark of the company, was introduced as a result of a price competition in the trade papers, when the directors offered a prize for the best suggestion. The design of a peacock with tail outspread, round which the title of the firm appears, was adopted in spite of the superstitious notion of ill-luck which is associated with the handsome bird.

An amusing story is told in connection with this trade-mark. Wishing to get a short length of film depicting a peacock opening its tail (for attaching to ends of films), the company deputed a well-known gentleman to secure it. Armed with his apparatus, the latter made his way to a friend who owned one of the beautiful birds. Learning his mission, his friend, without a word, introduced him to the feathered gentleman. A barking dog is sufficient to make a peacock spread its tail, and when this recipe was applied, so to speak, the operator shrank back horrified. A series of bare quills presented itself before his gaze. It was the moulting season!

N.A.C.O. NOTES.

The N.A.C.O. have had space allotted to them at the Kinematograph Exhibition at Olympia. A stand will be erected for distribution of literature, and where the petition in favour of the "Operators' Charter" can be signed. It will be in charge of various members of the committee, who will be glad of a call from all operators, whether members or not, and discuss with all the advantages and benefits of membership.

The annual luncheon has been fixed for Tuesday, April 29, at the Sheraton Rooms, Lyons' Popular Café, Piccadilly, at 2 p.m. Mr. C. W. Bowerman, M.P., secretary, Parliamentary Committee Trade Union Congress, who is taking charge of the Operators' Licensing Bill, will be the principal guest, and it is expected that, as in past years, many well-known gentlemen in connection with the trade will be present. Tickets, 3s. 6d. each, can now be obtained of the hon. secretary, 1, Broad Court Chambers, Bow Street, W.C. Full details will be published later.

The spring examination for the N.A.C.O. proficiency certificates will be held on Friday, April 4. All members wishing to compete must send in their names immediately, as papers will only be issued to those who make application for them.

Within the next few days the annual report and balance-sheet will be posted to all members. Enclosed with it will be found a copy of Messrs. Butcher and Sons' Cinematograph Diary. This well-known firm has kindly sent the committee a supply for our members, and also promised to defray the additional postage incurred in distribution.

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LANDAULETTES.

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A WORD OF MERIT.

The well-known cinema theatre agents and experts, Messrs. Harris and Gillow, of 451A, Oxford Street, will have their offices at Stand No. A 1 (near the main entrance in Addison Road), and, as they state in their advertisement in our columns, the number is appropriate to their standing in the cinema world. Few people, indeed, have done more for the trade. They were the agents who were directly instrumental in obtaining the premises that were let to the first West-End theatres, and it was only by dint of very difficult and hard work that they ultimately successfully negotiated the letting and selling of the various properties. One of the first theatres in the West-End of London was the Marble Arch Electric Palace, which they were successful in obtaining for the company after having to get the consent of twelve different landlords, the lawyers' costs for which amounted to over £300, and this was the commencement of this enormously successful concern. They also obtained for Mr. Pyke the first theatre that he opened, which is still running to large houses in the Edgware Road. They have been concerned with most of the important dealings in cinema theatres and sites in London and the provinces, and there is no doubt that they are certainly the experts in the cinema world to be consulted in any difficult case or controversy. Mr. S. Harris, A.A.I., is considered to be "*au courant*" with everything appertaining to the cinema world, and naturally with any dealings in cinema properties he occupies a pre-eminent position. He is generally subpoenaed at the Courts in most cases where an expert's evidence is required, and his advice and ability are generally recognised by all members of the trade. Considering that he was so intimately connected with the commencement of the cinema industry, and the educating of landlords in particular who were so shy of letting to cinema theatres, and is, therefore, so to speak, the pioneer of the industry in that respect and the first and only estate agent in London to treat the business seriously, he is to-day deserving of the general thanks of the trade whose welfare he has in the ways mentioned been so instrumental in fostering.

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COLOUR CINEMATOGRAPHY.

BY JOHN CAMPBELL, D.Sc., PH.D.

The records of the Patent Office give ample evidence of the world-wide interest in the solution of this problem. Workers are busy in France, Germany, U.S.A., Austria, England, and other countries, and the specifications filed are steadily growing in number and interest. A careful examination, however, of the principles upon which these specifications are based shows clearly that inventors are still following largely in the beaten tracks, and that very few, if any, show any real advance to the goal—viz., a film which carries in itself the actual natural colours of the scene which it depicts without the intervention of coloured screens. This is really what is required, and until it comes along it is probable that the ordinary small picture house will depend to a large extent on black and white films for their programmes. The principles hitherto relied on all necessitate some form of coloured screen or screens in taking the negative, and a similar intervention of coloured screens in the projection of the positive. In the famous kinemacolour, for instance, the negatives are taken alternately through revolving green-blue and orange-red filters, and the positives are similarly projected through a single lens.

In chronochrome (three colour) the negatives are taken in regular sequence through three superimposed lenses, each negative being exposed three times—once through the top, once through the middle, and once through the bottom, a special form of revolving three-colour filter being employed, so arranged that, though the same negative is exposed three times, it is always screened by the same kind of colour filter.

In kinemacolour, the brilliant effective colouring is obtained by a rapid succession of coloured pictures, which, being blended in the eye, produce the effect of pictures approximating to natural colours. In chronochrome, the beautiful and marvellous effects are produced by superimposing three coloured pictures at the same time on the sheet.

Again, in the Colcim process we get the intervention of coloured screens, but they are fixed, and the camera is a double one, carrying two lenses, with the film travelling transversely. The film negatives and positives are only half the size, I believe, of the ordinary black and white pictures, and the positives are projected through a double-lens projector fitted with stationary coloured screens, the film moving transversely. Some very fine pictures were shown by this process at the Camera Club recently.

Another proposed method (Colin Bennett) is the taking of two pictures at one time on an ordinary film through stationary coloured screens, the film being pulled down two pictures at a time, the improved method being to take one negative direct and one by means of planes acting as mirrors. As far as the writer knows this method has not yet been demonstrated in public.

Other methods proposed are the accurate superimposing of the three transparent colour value positives in the primary colours on one another to form a single film, and if this could be accurately and effectively done there is no doubt of its immediate success, as the film could then be run through an ordinary projector capable of being speeded up. But the writer foresees practical difficulties in the way which might render this method very troublesome in the correct registration of long films.

Single stationary screens of various forms in three colours, both for negatives and positives, have also been proposed, in which each single picture has a three-colour value, but the drawback here is the smallness of the cinematograph picture, and consequently the screen and the length of exposure necessary to take good negatives. On projection, too, such pictures show very weak in colour.

In another form of colour cinematography, which, lately exhibited in France, gave results of some promise, the lenses themselves rotate, carrying the colour screens. This is a two-colour process, and the result is much the same as if a double-coloured screen rotated in front of a single lens.

In all these systems, as well as others not mentioned, a coloured screen of some sort must be employed, and thus special and often expensive forms of projectors are necessary for the purpose.

If a system, however, could be formulated in which each film picture was actually a photograph in two or three colours, there is no doubt it would be welcomed by the trade, as such films could be used, handled and projected in exactly the same way as ordinary films in ordinary machines.

The writer has been working for many years in this direction, and has by the alternating method already obtained most successful results by either coating each colour value positive with a special non-dyeing and non-staining tinted base, which gives great brilliancy of colouring, or by backing the positive with an alternately coloured gelatine or celluloid strip. The goal, however,

much beyond this advance. The ideal colour system is one in which the negative is exposed through an ordinary lens, and the positive printed therefrom carries the actual colours in proper proportions, no screen being required. The writer has already made some progress in this direction, and a few films privately shown on this principle at the Picture House, Belfast last month gave much promise. The subject is a fascinating one, and should attract the serious attention of all cinematograph enthusiasts. Fame and fortune await the genius who will solve the problem of an efficient, true and cheap system of colour cinematography.

In a future issue I hope to be able to give some hints on one of the most difficult problems in this field of research—the obtaining of colour value negatives of equal density.

Where?—Camera House, Farringdon Avenue, E.C.

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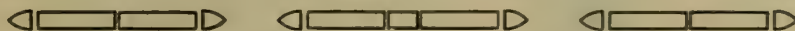
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AT THE OLYMPIA

We shall therefore be very pleased to see you, with a view to placing before you the advantages to be gained by entrusting us with your hiring, so do not miss calling at our stand

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"THE" COAT, BREECHES, & LEGGING SPECIALIST,
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"HALLZONE" IDEAL SUIT, from
(as sold elsewhere from 4 & 5 Guineas) **63/-**

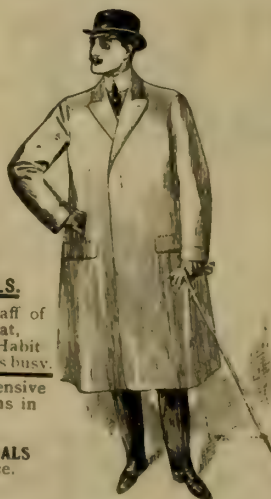
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MY BEST TESTIMONIALS.

A permanent staff of
14 Expert Coat,
Breeches & Habit
Cutters; all always busy.

The most extensive
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12 GOLD MEDALS
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OVERCOAT, from **55/-**
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COVERALL, **30/-** Regd.
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"HALLZONE" IDEAL COS-
TUME (as sold elsewhere
from 4 & 5 Gns.) **63/-**

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BEST MATERIALS & WORKMANSHIP, & PERFECT FIT GUARANTEED.

IMPORTANT.—Ladies & Gentlemen requiring a Tailor charging the Lowest Remunerative Prices consistent with Best Materials & Workman-
ship, & who Guarantees Perfect-fitting Garments of every description, are respectfully invited to favour me with a trial.

KINEMA INDUSTRIES ARTISTES.

MARK MELFORD AS PRODUCER.

Mark Melford.

This well-known actor and author was trained in the days when stock seasons prevailed in some of the most important towns of the kingdom: when eight or nine dramas a week were staged, produced, and played with a fidelity to detail that would stagger the present generation of actors, who have had no such opportunity to acquire ease, repose, study, and all-round knowledge of the art which enables the artiste to fit the part, and not the part to fit the modern performer. In those days Mr. Melford's associates included the famous names of Charles Mathews, George Honey, Ada Cavandish, E. S. Williard, Leonard Boyne, &c., &c., while his dramatic works include the best-known plays, "Turned Up," "Flying from Justice," "Kleptomania," "Secrets of the Police," and upwards of a hundred others, to say nothing of his vaudevilles of variety fame, "My Wife Won't Let Me," "Desperation," "Non-suited," and 50 of the like. Mark Melford is as prolific with his pen as versatile in his range of character parts upon the stage. With nearly 40 years of continuous appearance before the public, writing, producing, and acting his own plays, it may well be imagined that few artists would be better calculated to develop into a sound and experienced film producer. With all the technical knowledge of stage effects, familiarity with the strength and weakness of his artistes, he is able to evolve the utmost results from every precious minute the camera is at work. This is comedian and tragedian combined—Mark Melford—who has been selected to take the helm for the Kinematograph Industries, Limited, for the rapid supply of up-to-date films of the finest quality and on the most absorbing

both sexes, and the great scope of his advantages in this respect, which includes an unlimited personal knowledge of the entire profession, will tend to a perfect selection of people to fit the exact requirements of each and every production.

Jackeydawra Melford.

This young lady, but just out of her teens, is the only daughter of Mark Melford, and, developing an ambition to



MISS JACKEYDAWRA MELFORD.



MARK MELFORD.

master the mysteries of the camera, she has acquired that technical knowledge of the art of film-making that, coupled with her artistic gifts in dress, colour, light, &c., has rendered her an invaluable assistant to her able chief. Her clear-cut features and pathetic face are indispensable to the pictures, and her experience of acting from an early age has given her that ease, repose, grace, and power of expression so necessary to ensure good results in this department of her profession.

Miss Jackeydawra Melford has played all the principal parts in her father's plays and sketches throughout the United Kingdom, and will prove an invaluable addition to the acting staff of this enterprising firm—nay, more, Miss Melford is so admirably adapted to picture work that she will, we think, make a name in the cinema world as she has upon the stage, and Jackeydawra will become a household word.

Mrs. Morton-Powell.

When, some ten years since, Mr. Mark Melford witnessed a play at a provincial theatre in which this lady (as Miss Sophia Buchin) was appearing, he sent round an offer of a long engagement. It was accepted, and Miss Buchin joined Mr. Melford's companies in "Flying from Justice," "Kleptomania," &c., and remained with him for years. Later, Miss Buchin became Mrs. Morton-Powell, and played in her husband's companies in a wide range of parts until she again came under the management of our producer, Mr.

subjects of interest. The proprietors venture to believe that this appointment is in itself a guarantee of the excellence they are determined to attain in every department of their establishment, which will be run upon lines wherein the word "expense" will not be regarded. Mark Melford is commissioned to engage and employ only gifted and experienced artistes of

"Butchers" are not exhibiting at the Olympia.

BEHIND THE SCENES

A NEW 2,000 feet FEATURE DRAMA.

===== *WILL BE ON SHOW IN THE*
PROVINCES AS FOLLOWS =====

LEEDS.

Tuesday Next.

At 2 o'clock, at NEW CENTURY FILM CO.

GLASGOW.

Wednesday Next.

At 3 o'clock, at Messrs. GAUMONT CO.

At 4 o'clock, at Messrs. BENDON TRADING CO.

At 7.30 o'clock, at Messrs. GREEN.

NEWCASTLE.

Thursday Week Next.

At 2 o'clock, at Messrs. NORTH OF ENGLAND FILM BUREAU.

MANCHESTER.

Friday Week Next.

At 11 o'clock, at Messrs. PALATINE FILM CO.

At 2.30 o'clock, at Messrs. ADVANCE FILM CO.

LIVERPOOL.

Saturday Week Next.

At 10.15 a.m., at Messrs. WEISKER BROS.

===== **DON'T MISS IT!!** =====

CLARENDON FILM COMPANY,

12, CHARING CROSS ROAD, W.C.

Telephone: 7320 CENTRAL.

Telegrams: "CLARIFILM, LONDON."

Melford, and will now appear in all the leading lady heroine parts that he may deem her best qualified to impersonate with credit to all concerned. Mrs. Morton-Powell

ture palaces—and the public, indeed—love to behold the same clever artistes in the varied series of pictures of an established firm, and in the selection of Mrs. Morton-Powell, Mr.



MRS. MORTON POWELL.

possesses a handsome appearance, with a truly dramatic face, and those mobile features that lend themselves irresistibly to the exact expression required at the critical moment. This is an invaluable asset to a camera artist. Managers of pic-

Melford has only followed his principle in respect to this lady as he has done with regard to the rest of his engagements that the high-class films of this firm may be always maintained from the start.

THE CRY of a STRICKEN HEART.

A POWERFUL DRAMA.

LENGTH 2030 FT.

RELEASED APRIL 17.



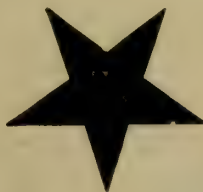
THE WOMAN of the PEOPLE.

GREAT HUMAN DRAMA.

LENGTH 2010 FT.

RELEASED APRIL 24.

MILAN



4



FEATURE

THE HYMN OF LIFE.

A LOVE DRAMA.

LENGTH 1752 FT.

RELEASED MAY 1.



BEYOND the GRAVE'S MYSTERIES

A REGULAR THRILLER.

LENGTH 2305 FT.

RELEASED MAY 15.

FILMS.

ALL PRINTS ON EASTMAN'S STOCK.

THE GENERAL FILM AGENCY, LIMITED,

58, DEAN STREET, SHAFTESBURY AVENUE, LONDON, W.

Telephone No. 94 Gerrard.

(and at 9, Place de la Bourse, Paris).

Telegrams—"Wilgrams, London."



DON'T LEAVE IT UNTIL THE LAST MINUTE.

COME RIGHT NOW AND SEE

**LUX,
NESTOR,
SKANDINAVIA
AND
SAVOIA FILMS
AND
POWER'S
PICTURE
PLAYS.**

*NOW ON VIEW AT THE SHOWROOMS
OF THE SOLE AGENTS.*

R. PRIEUR & CO., LTD.
40, GERRARD STREET, LONDON, W.

'Phone: Gerrard 9115.

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ALL LUX FILMS ON EASTMAN STOCK.

ALL PRINTS ON

EASTMAN STOCK.

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

An Amazing Offer.

I have a good piece of news for you! We hear of big prices being paid for scenarios by American producers, but the offering of £1,000 by the Cines Company, of Rome, absolutely stands alone as the biggest sum so far offered for a single scenario. Americans have gone so far as to pay up to £200. The idea of offering such a huge amount is principally to attract brilliant writers to turn out their very best work. At the time of writing no rules or fuller particulars have been prepared, but you may rest assured that these will be seen on this page as soon as they come to hand. Other prizes in addition will be offered in this international competition. Only dramatic scenarios will be eligible for entry. Here's a fine chance to go in and win.

Comedy versus Drama.

Good comedy is certainly hard to write, but I am of opinion that drama is far harder. In writing comedy one has to see the story from the most humorous point of view, whereas with drama one has to be far more careful and serious in order to get the different emotions and actions to fall in the right place, so that it will leave the impression on an audience of being true to life. In the happy medium, comedy-drama, things are made much more easier, as you get a good combination of the two. It does not matter whether you are strictly serious or very funny as long as the two come in in natural rotation. These plays are easier to write in many cases; but not always. It depends on the plot!

What You Should Avoid.

Anything in the photo-play line having any relation to either religion or politics is oftentimes best left alone altogether. These belong to a type of screen plays that require extra special care in their handling so as to avoid offending the opposite parties, &c. Producers fight shy of such delicate subjects as those formerly mentioned in ninety-nine cases out of a hundred. Certainly plays of these kinds have sold, but, generally speaking, there is little or no demand for them.

Ensures a Bigger Market.

There are some photo-plays that can be written for almost every producing country, that does not in any way tend to spoil either the atmosphere or setting. Such plays as these have a far bigger selling market, inasmuch they possess more than double the selling possibilities than those written specially for, say, the British producers. I know that it is not always possible to bring about this much-desired step, but when it can be successfully accomplished it is a "feather in the cap" for the fortunate writer. It, therefore, is up to every one of you to write with this end in view, where and when possible.

A Few Notes.

Further to my statement published in the issue before last, "Lama" only purchase comics with *all* outdoor scenes.

Universal are about to give credit to photo-play authors on the screen.

Vitagraph will not consider a play unless the synopsis is fully detailed.

Working Out the Idea.

I came across in an American photo-play magazine the other day a paragraph which struck me as being good advice. Here is the paragraph in question: "There was a time when writers were under the impression that all that was necessary to submit to the editor was the idea of a plot. . . . No author would think of submitting a story to a magazine publisher in idea form only; it must be carefully told, and written in proper form. The same thing with the photo-play script. When the idea presents itself it should be allowed to develop; in fact, it should be mightily encouraged. Not simply the idea, but the explanatory words of the author should go along. Be explicit. The author may see his story in one form and the editor in another. Let the editor know your view of the construction and acting out of the play."

In Realms of Fancy.

Kinemacolour recently produced a very funny comedy which dealt with the trials and troubles of an aspiring photo-play writer. Only the unfortunate part about it was the cruel fact that his high and mighty ambitions got "nipped in the bud." The play in question is entitled "The Amateur Photo-Playwright," which tells of a clerk who speculates on a book, "How to Write Photo-Plays." So ardent a photo-play author does he become that he even neglects his business, and persuades his cook and wife to turn photo-players. Then he writes his great play. He dreams that he sells it for £20, and in addition gets taken on the regular staff of a producing company at a salary of £60 weekly. He gets an eye-opener when he wakes up, which is too funny for words. One sees the minor workings of the scenario department in a big film concern in this novel subject.

A Hopeful Prospect.

The prices paid for scenarios by British producers will, I think, increase with the advancement of the art of photo-play writing. Even in the United States there did exist a time, and not so long ago either, when picture-play authors thought that they were in luck's way if they obtained £2 or £3 for a fully completed scenario. At the present time £5 to £20 is the general scale, which is constantly on the increase.

We Britishers are going through that stage now, and before many months have elapsed we shall see the home producers offering better payment for all accepted scripts. I feel certain that this decidedly good move will eventually formulate into actual practise. At any rate, all indications point that way, for British manufacturers are beginning to realise why all the best screen plays go to America.

Previously Answered.

Will Miss Frankel (Stepney Green) please note that a reply to a similar query to that now put by her was given to a correspondent in last week's issue.

The "Silent Empire" is not at the Olympia.

ANDREWS' HIRE SERVICE,

FROM

5/- 1,000 feet.

WITH MID-WEEK CHANGE.

CINE HOUSE, GREEK STREET, LONDON, W.

'Phone : 9488 Gerrard.

'Grams : Andreora Ox, London.

THE HOUSE OF ANDREWS.

(CINE HOUSE.)

Cine House, Greek Street, is known throughout the film land as "The House of Andrews," and Andrews' pictures enjoy an excellent reputation. The building is an imposing one, consisting of six floors. It is wholly occupied with Andrews' Pictures, Limited, and associated film companies—one of the largest film-renting concerns in the film world. The head of the house is Mr. Horace E. Andrews, who also controls a circuit of sixteen theatres (for they are extensive exhibitors, as well as big renters), ranging from John o' Groats to Penzance.

The steady, solid growth of the business is particularly illustrative of the British business character, namely, pluck, perseverance, and perspicacity. Indeed it may be said of Mr. H. E. Andrews that he no sooner began to chase fortune than fortune chased him. The firm had been in the show business something like sixteen years before they started, about

feature films, special departments have been opened for exclusives. Specialising as they do in features and exclusives, and with a large and well trained male staff, directed by keen men at the head of each department, it is not surprising to find that the home trade has been supplemented by a substantial export business. The huge mailing list occupies the time of four clerks, and this list is issued weekly throughout the British Isles, and monthly to all parts of the film world. The correspondence of the firm alone keeps four typists going, whilst two employes look after the stationery department. There is also a printing section and an addressograph room. They are always in stock something like three million feet of film stored away in the basement in specially constructed fireproof cabinets, and here, too, a "Seaborne" film-cleaning machine is kept busily employed. The projection room, also in the basement, is the popular rendezvous of London and provincial showmen.

The responsible position of manager of the hire department is held by Mr. H. E. Webbey, whose courtesy, and that of



MR. HORACE ANDREWS.

four years ago, in New Compton Street, as film renters, and they have never looked back.

It was in 1910 that the company now known as Andrews' Pictures, Limited, was formed at New Compton-street, and within a month additional office room had to be found at 90, Charing Cross Road. Under the astute guidance and control of Mr. Andrews the business rapidly developed. So much so that in August of the following year the big move to Cine House was made.

The firm have always been in the forefront of the feature film, being the first to engage in this branch of the trade.

Since their advent to Cine House their expansion has been remarkable. In addition to the ordinary programme and



MR. H. E. WEBBEY.

Mr. H. W. Miller (Mr. Andrews' private secretary), to THE CINEMA NEWS representative on his visit to Cine House we desire to acknowledge.

Chatting with Mr. Charles Leslie, the manager of Andrews' Exclusives, we learned that his chief aim is to put out at least one big exclusive every two weeks, and since their start with Nordisk's great creation, "In the Hands of the Imposters," the department has enjoyed a most successful run. A feature of this section is a well-equipped and up-to-date system of poster packing. In fact, a lavish supply of pictorial posters, nicely printed synopses, and advertising matter is one

Make straight for "Camera House."

Secure Your Territory Now.

TWO MORE EXCLUSIVES. THE KNAVE OF CLUBS.

Approx. Length, 3,500 ft.

First Vacant Date now, March 24th.

ALSO ANOTHER. A ROYAL SIN.

Approx. Length, 3,000 ft.

First Vacant Date Now, March 31st.

OTHER EXCLUSIVES.

NEMESIS, Length 2,800 feet.

	Length, feet.		Length, feet.
Scientist's Martyrdom . . .	2,500	Beautiful Fiend	2,900
Gambler's Sacrifice . . .	2,800	Power of Hypnotism . .	1,800
Return of the Past . . .	2,700	At the Last Hour . . .	2,500

For Vacant Dates and Prices for the above apply to—

Manager, EXCLUSIVE DEPARTMENT,

ANDREWS' PICTURES, Ltd.,

Cine House, 49, Greek Street, LONDON, W.

of the characteristics of Andrews' Pictures, Limited. Mr. Leslie has also charge of that wonderful bit of mechanism, the Alletex Sounds Machine. What "effects" this machine cannot



MR. CHAS. LESLIE.

produce to enhance the value of pictures is inconceivable. One of its best and brightest effects is on the pay-box.

On the first floor of this large film building is situated the offices of the "Monopol" Exclusive Film Company, under the management of Mr. Frederick Martin. This is one of the associated firms mentioned above. Its history makes interesting



MR. F. MARTIN

reading. It was inaugurated in August, 1911, at a time when the long film was regarded with suspicion, particularly the long exclusive. But the work was carried on until the arrival of the first full programme film, entitled the "Mysteries of Paris," in June,

1912. "What, fill a house with a full programme film!" cried exhibitors in amazement. "Never; it can't be done." Anyway, Mr. Martin thought differently, and resolutely faced the storm of prejudice with this 5,000 footer. Everyone knows the result. There was never a more successful exclusive than the "Mysteries of Paris." And from thence to the recent production of "Satan," 6,300 feet. Another winner! It may safely be said that the Monopol have popularised the "whole-programme" film. We believe that Mr. Martin was the first to introduce the system of supplying the exhibitors with a synopsis, complete with name of hall and date of exhibition of the film. In fact, his up-to-date ideas in advertising were never better shown than in the striking manner in which he boomed the "Mysteries of Paris." He furnished showmen who booked the film with the uniform of a telegraph boy and a number of facsimile telegraph envelopes, by which means the towns were taken by storm by telegrams announcing the arrival of the "Mysteries of Paris."

The "R. R." Exclusives (another associated film renting concern) was opened on the next floor as late as January of this year, with Mr. Charles T. Bowden as manager, and the



MR. CHAS. BOWDEN.

success which has attended Cine House from the very beginning applies with equal force to this newcomer. The object of this company is to put out one exclusive every week at reasonable rates; hence the title, "R. R." Judging from the result, there would certainly appear to be an affinity between Mr. Bowden and his customers. He takes infinite pains to suit them, and they come again. He makes their business his business, and in this way well sustains his motto of "Repeat bookings." His big winners have been "The White Veil" and "The Penalty." Now he has secured "A Ticket-of-Leave Man," to be released on the 24th instant. Nor does he poach upon the "Monopol" preserves, for whilst they are out for very long films, Mr. Bowden prefers the moderate length of from 1,500 feet to 2,000 feet. Exhibitors can always rely upon getting a generous supply of posters with their films, and very attractive they are, including two six-sheet and one twelve-sheet pictorial poster to every exclusive picture put out. The posters are augmented by a number of "throw-aways" specially designed for each film.

See the famous "Silent Empire Projector."

THE MONARCH
OF
MONEY-
GETTERS

SATAN

SUCCESSFULLY RIVALLED ONLY
BY THE

MYSTERIES

OF

PARIS

BOTH OWNED AND
- CONTROLLED BY -

The Monopol Film Company,

General Manager - - - FREDERICK MARTIN.

Cine House, Greek Street, London, W.

THE KINEMA INDUSTRIES, LTD.

A CHAT WITH MR. MELBOURNE COOPER.

Chatting with Mr. Melbourne Cooper, the other evening, a CINEMA representative gathered some interesting particulars of this new company, of which Mr. Cooper is joint managing director with Mr. Andrew Heron.

"I understand that the company is entirely British. Just tell me, in a few words, what your *modus operandi* is going to be."

"Certainly. The ambition of the company is to place on the market a better class of film than has hitherto been produced by British makers. We shall screen plays by British artists, and make a speciality of British scenery, of which latter, we consider, not sufficient advantage has been taken by other manufacturers."

"And your artistes?"

"Well, we have been fortunate in securing the exclusive services of that well-known actor Mr. Mark Melford, who has of recent years devoted himself to plays suitable for cinematographic production. The other members of his company will be his daughter, Miss Jackeydawra Melford, Mrs. Morton Powell, Miss Effie Mason, and Miss Eugenie Vestris."

"And may I ask if you are going to specialise in anything besides dramas and comedies?"

"Yes; we are going to pay particular attention to British 'Industrials,' and have evolved a novel scheme that should make a strong appeal to exhibitors. But of that more anon."

"Your first play, I take it, will be a strong drama?"

"You are quite right. For the moment I am not justified in disclosing the title, but it will be a 2,000-feeter, founded on a well-known drama of thrilling interest."

"I understand, Mr. Cooper, that you have had considerable experience in the film trade?"

"Yes. I have been in the cinema world fifteen years, both in the manufacture of films and in the management of theatres. You may remember 'A Dream of Toyland,' 'Grandfather's Forty Winks,' and 'The Old Toymaker of Penny Town.' These I produced about five years ago. I was also one of the first to screen topicals, such as 'The Grand National.'"

"The title of your company would appear to indicate something beyond the production of films?"

"Oh, yes. We are undertaking the entire equipment of picture theatres, and we shall make a feature of supplying that beautiful old decorative glass which was in vogue in Japan and China some hundreds of years ago, and which has almost become a lost art. It is most artistic, and particularly adapted for the internal decoration of the picture playhouse. With it we shall also introduce some very pretty and effective fireproof flowers of all kinds and all shades. Also panelling, signs, and announcements."

The office of the company is at 4 and 5, Warwick Court, Holborn, W.C., the original home of the Warwick Trading Co., Limited, and from where Mr. Charles Urban first astonished the cinematograph world with his Alhambra pictures.

THE SHOWMAN'S SALVATION.

THE CINFONIUM.

The Tyler Apparatus Co., Ltd., can justly claim that the introduction of their wonderful Cinfonium Orchestral Grand marked the beginning of interest in this type of musical instrument. And it is to their credit that the Cinfonium still remains the most complete and powerful instrument of this type. There has been such a widespread interest in this class of combined instrument that one need say little by way of description. It must be mentioned, however, that the Cinfonium combines not only piano, organ and bells, but zither, mandoline, banjo, harp and guitar. The Cinfonium takes up no more room than an ordinary piano, and all instruments can be played singly or in combination at the will of the performer. The organ is very mellow in tone, and is fitted with a 16 ft. stop. We happen to know that wherever it has been installed, the Cinfonium has given the greatest satisfaction, and we would strongly recommend the Exhibitor to take an opportunity of hearing it at the Tyler Apparatus Co., Ltd., 11, Charing Cross

Rd., W.C. It is perhaps as well to mention that Picture



Theatre Pianists are cordially invited to visit the showroom and receive free instruction in the use of the Cinfonium. As a matter of fact, any proficient pianist of ordinary intelligence can master the Cinfonium in half an hour.

You can't HEAR it—You must SEE it.

A TICKET OF LEAVE MAN.



Length 3,000 feet.

Vacant March 31st.

A GREAT SENSATIONAL AND NOVEL
:: EXCLUSIVE. HAS ALREADY BEEN ::
BOOKED IN 60 TOWNS AND DISTRICTS.
SEE IT ON THE SCREEN AT OLYMPIA.

We have a few Vacancies for the following Winners :

TO SAVE A SON. A Really Strong Drama. 2,100 ft.

REVENGE. An Apache Tragedy. 1,900 ft.

THE POISONED GLASS. A Drama with a Unique Plot. 1,900 ft.

THE PENALTY. The Story of a Feudal Lord. 3,000 ft.

THE WHITE VEIL. A Story of the Balkans. 2,000 ft.

'Phone : 2164 REGENT.

Wires : UTILIFILM-OX-LONDON.



EXCLUSIVE FILM CO.,
CINE HOUSE,
GREEK STREET, LONDON, W.



THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 30, Gerrard Street, London, W., and marked in top left hand corner, "Manager's Page."

The Serving of Teas.

If the complaints which have reached me at various times upon the manner in which teas are served in the cinema theatres have any foundation, then I do not wonder that members of the gentler sex, who are generally supposed to be addicted to the habit of tea-drinking, fight shy of some of those places where afternoon tea "served free" is exhibited. Far too often the cup that cheers reaches patrons in a lukewarm condition, whilst we also know that tea to be drinkable, like toddy should be served hot. Then, again, sufficient care is not taken in the dispensing of this creature comfort, and careless attendants hand it to patrons with half the contents of the cup in the saucer. I am quite aware that it is difficult to provide a small tray, cup, and saucer, milk ewer, and basin for each patron, but I can point to places in the provinces where this is done, notably in the halls controlled by Weisker Bros. There is no doubt that the cause of much of the trouble in many cinema theatres is due to the lack of means for providing effective service. In the hall which I have in mind, just on the outskirts of Liverpool, there is a spacious kitchen situate behind the orchestra and beneath the stage, where the catering department is situate. Prior to the commencement of the performance, a number of small salvers, each bearing the necessaries for afternoon tea with biscuits, are arranged. There are a number of pigeon-hole openings beneath the screen, and through these an efficient staff of servers hand the trays to the attendants when the time for refreshment arrives. As many as four hundred teas are served in an afternoon, and as the whole operation is completed in less than an hour, every patron obtains a cup of tea in just as good a condition as he or she would have got it at home. It is a pity that some such arrangement does not obtain more widely in the Metropolis. Where teas cannot be properly served they had far better be dispensed with.

Incongruous Announcements.

I am not quite sure that what I am going to write now would not be more in harmony with the Operators' Page. Anyhow, as I do not conduct that feature in this journal, I may be pardoned for mentioning the matter here. I was in a suburban theatre the other evening when the following announcement flashed across the screen: "Timid May, please leave while the lights are up." Quite a buzz of excitement went round, and one old lady ejaculated quite audibly,

"Poor girl, how awful it is to be so nervous." Another evening I caught a glimpse of the following: "The next picture to be shown, At the Foot of the Scaffold." It is all very well to be humorous at times, but it hardly pays to make the picture theatre a glorified edition of Punch. The same thing applies to some of the notices exhibited outside the halls, which very often form most amusing reading.

By Dishonest Means.

Some men are born to greatness, some have greatness thrust upon them, and others achieve it by dishonest means. The desire to be considered smart is a laudable one, but the ambition to be thought exceedingly 'cute should not tempt managers to forsake the straight for crooked path. I heard last week of a most pernicious practice adopted by one man. He even went so far as to bribe the "printer's devil" at the establishment where his opponent's programmes were printed a month ahead to bring him advance proofs of these. By this means he learnt the dates at which special films were to be shown at the house in competition with him. Then he either telephoned or called upon his renter and secured, a week or so ahead of his rival, the top-liners the latter had booked. And all the world said, "What a smart man Mr. ——— is, he always shows the best pictures before the ——— Theatre." I record these facts in the hope that those whom the cap fits may wear it, and content myself by saying, If you cannot attain notoriety by fair means, at any rate do not do so by foul.

The Holiday Rush.

The near approach of the Easter holidays—they will be almost upon us by the time these lines are in print—suggests to me a little reminder both to managers and operators to deal fairly with their patrons. The former is far too prone, when the pleasure-seekers are lined up in queues outside his hall, to give the latter a gentle hint that speeding up might be advantageous. The operator, fearful of bringing the wrath of his chief down upon his head, often too readily acquiesces, and the good reputation enjoyed by the house at other times for a rock-steady picture beautifully projected suffers irreparably. Managers, and operators too for the matter of that, should remember that very often entirely newcomers patronise the theatre at holiday times, and if they are sent away at all dissatisfied or with a bad opinion of the show they not only do not come again themselves but they advertise the fact that the show is not so good as it is at the house where this speeding up practice is tabooed, and by this means they prevent others coming. The speed limit should never be exceeded; if it is, penny wise and pound foolish is the only character I can give to both manager and operator.

What? The "Silent Empire Projector."

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NEW COMPANIES REGISTERED.

WILLIAMSON FILM PRINTING CO., LTD. (127,728).—This company was registered on March 12, with a capital of £5,000 in £1 shares (2,500 7 per cent. cumulative preference), to take over the business of printing kinematograph or other films carried on at Nesbitt's Alley, High Barnet, by J. Williamson. The subscribers are: J. R. Nesbitt, White Hall, 16, Bedford Place, W.C., commercial manager; J. Williamson, 28, Denmark Street, W.C., merchant, one share each. Private company. The number of directors is not to be less than three nor more than five. The first are J. R. Nesbitt, J. Williamson and H. Workman. Registered by A. H. Webling, 28, Denmark Street, W.C.

KINESOUNDS, LTD. (127,690).—This company was registered on March 11, with a capital of £500 in £1 shares, to acquire from A. H. Moorhouse an invention relating to an apparatus for animated pictures known as "Kinesounds." The subscribers are A. H. Moorhouse, Victoria Works, Bayley Street, Stalybridge, founder; S. Moorhouse, Victoria Works, Bayley Street, Stalybridge, founder; one share each. Private company. The first directors are A. H. Moorhouse (managing director and chairman), and S. Moorhouse. Solicitors: Garside, Ives and Westbrook, 172, Stamford Street, Stalybridge. Registered Office: Victoria Works, Bayley Street, Stalybridge.

STAR PICTURE HALL CO. (BURY), LTD. (127,700).—This company was registered on March 11, with a capital of £2,500 in £1 shares, to carry on the business indicated by the title. The subscribers are: W. A. Sadler, The Laurels, St. Anne's-on-Sea, traveller; T. Moorhouse, 15, Church Street, Bury, coach builder; one share each. Private company. The number of directors is not to be less than two nor more than seven. The first are W. A. Sadler and T. Moorhouse. Qualification £50. Solicitor: A. K. Whitaker, Blackpool. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

NORTH BRITISH FILM SERVICE LTD. (127,606).—This company was registered on March 6, with a capital of £5,000 in £1 shares, to take over the business of cinematograph film, machine and accessory dealers and hirers carried on by S. P. Reeve and C. Wells, at 10, Neville Street, Newcastle-on-Tyne, as the "North British Film Service." The signatories are: C. Wells, 42, Whitley Road, Whitley Bay, Northumberland, film hirer; S. P. Reeve, 18, Bath Terrace, Gosforth, Northumberland, film hirer; each with one share. Private company. The number of directors is not to be less than two nor more than five. The first are C. Wells and S. P. Reeve, each of whom may retain office while holding 500 ordinary shares. A 10 per cent. debenture is to be created, charged on the company's undertaking and assets, present and future, and until the principal and interest of this are paid off the holder may appoint the three remaining directors. Solicitor: N. N. Lee, 23, Bank Street, Bradford. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

PERFECTOPHONE (NORTHERN), LTD. (127,609).—This company was registered on March 6, with a capital of £1,000 in £1 shares (10 deferred), to carry on the business of manufacturers of and dealers in talking machines and records, cinematograph machines, etc. The subscribers are: S. Collier, 74, Mill Street, Macclesfield, clerk; Annie Hughes, 19, St. Bees Street, Manchester, clerk; one share each. Private company. The number of directors is not to be less than two nor more than seven. The first are not named. Solicitor: D. Cohen, 26, Brazennose Street, Manchester. Registered Office: 30, Brown Street, Manchester.

EAST DEREHAM AND DISTRICT PICTURE PALACE, LTD. (127,600).—This company was registered on March 6, with a capital of £2,000

in £1 shares, to carry on the business indicated by the title. The subscribers are: W. R. C. Howlett, Old Catton, Norwich, gentleman; W. T. Blyth, Great Eastern Hotel, Norwich, hotel proprietor (100 shares each); C. H. Aldous, 18, White Lion Street, Norwich photographer; F. Vincent, The Hythe, East Dereham, factor (50 shares each). Private company. The number of directors is not to be less than two nor more than six. The first are: W. R. C. Howlett, W. T. Blyth, F. Vincent, C. Aldous and C. Pearce. Qualification £50. Remuneration according to profits. Solicitors: Girling, Ransom and Prior, East Dereham. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

BRITANNIC PICTURE PALACES, LTD. (127,729).—This company was registered on March 12, with a capital of £10,000 in 8,000 participating preferred ordinary shares of £1 each, and 20,000 deferred ordinary shares of 2s. each, to carry on the business indicated by the title, and to adopt an agreement between George H. Lane and Co., and M. Phillips. The subscribers are: B. H. Martin, 85, Bedford Court Mansions, W.C., director of public companies; G. Inman, 13, Ingleby Road, Ilford, Essex, insurance agent; F. G. Gibbs, 14, Clovelly Mansions, W.C. engineer; W. H. Sayer, 40, Elderton Road, Westcliff, engineer; R. P. Moore, 2, Kenilworth Road, Kilburn, N.W., clerk (one share each); M. Phillips, 24, Drayton Gardens, Kensington, S.W., journalist; S. L. E. Ollif, 68, St. James's Street, S.W., gentleman (one hundred shares each). Minimum cash subscription 10 per cent. of the shares offered to the public. The number of directors is not to be less than two nor more than seven; the first are M. Phillips and S. L. E. Ollif. Qualification £100. Remuneration £100 per annum, divided.

KENDAL KINEMA, LTD., (127,689).—This company was registered on March 11, with a capital of £3,500 in £1 shares, to take over premises in Sandes Avenue, Kendal, for conversion into a picture hall, to carry on the business of cinematograph exhibitors, etc., and to adopt agreements (1) with R. D. French and (2) with R. D. French, A. E. Shennan and R. Butterwith. The subscribers are: E. J. Abbott, Cliffside, Kendal, gentleman; J. R. Tolson, 1, Church View, Kendal, commercial traveller; J. W. Hewitson, Hetson, Highfield Villas, Kendal, gentleman; R. D. French, 21, North John Street, Liverpool, incorporated accountant; A. E. Shennan, Devonshire Park, Birkenhead, architect; R. Butterwith, 42, Lorne Street, Liverpool, manager; W. A. Woolley, East Holme, Kendal, clerk; one share each. Minimum cash subscription, £2,000. The first directors are E. J. Abbott, J. R. Tolson, J. W. Hewitson, A. E. Shennan, and R. Butterwith (managing director). Qualification, £100. Remuneration, £25 each per annum. Solicitors: C. G. Thomson and Wilson, Finkle Street, Kendal. Secretary and registered office: R. D. French, 21-23, North John Street, Liverpool.

BURTON-UPON-TRENT PICTUREDROME, LTD. (127,685).—This company was registered on March 11, with a capital of £1,000 in £1 shares to carry on the business indicated by the title. The subscribers are: T. Orton, Princess Street, Burton-on-Trent, amusement devices manufacturer; E. W. Whattam, 66, Newland, Lincoln, engineer's traveller; L. A. Hackett, 28, Cardigan Road, Birkdale, electrician, one share each. Private company. The number of directors is not to be less than three nor more than seven. The first are G. Orton, T. Orton, C. E. Orton, L. A. Hackett, E. W. Whattam and C. J. Spooner. Solicitor: R. F. Cowlshaw, 65, Union Street, Burton-on-Trent. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

COTTERIDGE CINEMA, LTD (127,597).—This company was registered on March 6, with a capital of £2,000 in £1 shares, to take over the business carried on by W. H. Mason, at the Cotteridge, King's Norton, Worcestershire, as the "Cotteridge Picturedrome." The subscribers are: W. H. Mason, 31, Watford Road, King's Norton, Birmingham, engineer; F. Calvert, 31, Watford Road, Kings Norton, Birmingham, manager, 1 share each. Private company. The number of directors is not to be less than two nor more than five. The first are W. H. Mason and F. Calvert. Qualification £25. Remuneration as fixed by the company. Solicitor: S. U. Blackburn, 24, Bank Street, Sheffield. Registered office: Hudson Drive, Cotteridge, King's Norton, Birmingham.

WHIRLPOOL, LTD. (127,683).—Registered March 10, with capital £150 in 1s. shares, to carry on the business of producers of entertainments, &c. The first subscribers (each with one share) are A. Baker, jun., 43, Turnham Green Terrace, Chiswick, W., contractor; and E. Simmons, 3, Birkbeck Place, West Dulwich, S.E., clerk. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification, one share. Remuneration as

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HOULDSWORTH HALL COMPANY, LTD. (127,602).—This company was registered on March 6th, with a capital of £100 in £1 shares, to provide halls and other suitable premises for cinematograph entertainments, exhibitions, bazaars, &c., at Manchester, and elsewhere. The subscribers are: W. W. Clapham, Crumpsall House, Manchester; H. A. Heywood, Christleton Lodge, Chester, gentleman; R. C. Longridge, Kilrie, Knutsford, M.I.M.E., one share each. Private company. The number of directors is not to be less than two or more than five. The first are W. W. Clapham, H. A. Heywood, R. C. Longridge, and T. H. Florence. Qualification, one share. Solicitor: P. J. Skelton, 90, Deansgate, Manchester. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

G. P. I. SYNDICATE, LTD. (127,667).—This company was registered on March 10, with a capital of £10,000 in £1 shares, to carry on the business of managers of cinematograph and other theatres, music halls, roller and other skating rinks, &c. The subscribers are: F. Timmins, 18, Fleet Street, E.C., clerk; P. T. Conrath, 18, Fleet Street, E.C., clerk; one share each. Private company. The number of directors is not to be less than two nor more than seven. The first are G. Porteous, A. Butt, and J. Hare. Qualification, £50. Remuneration as fixed by the company. Registered office: 18, Fleet Street, E.C.

LEITH PHOTO PLAYHOUSE, LTD. (8,570).—Registered in Edinburgh on March 6, with a capital of £750 in 700 ordinary shares of £1 each, and 1,000 deferred shares of 1s. each, to carry on the business of entertainment and amusement proprietors, &c. The first subscribers (each with one ordinary share) are: W. H. Baxter, 20, Catherine Street, Glasgow, contractor; and H. R. Christie, 35, Mayfield Gardens, Edinburgh, gentleman. Private company. The number of directors is not to be less than two nor more than three; the first are: W. H. Baxter, D. Borland, and H. R. Christie. Qualification, 25 shares of either class. Remuneration, £30 each per annum (£10 extra for chairman). Registered by Fyfe, Ireland and Co., 71, Hanover Street, Edinburgh.

BURLEY PICTURE HOUSE CO., LTD. (127,618).—This company was registered on March 7 with a capital of £3,500 in £1 shares, to erect a cinematograph theatre at Burley Road, Leeds, to take an assignment or acquire the hereditaments and premises demised to H. B. Hylton by a lease between himself and Emma Owen, F. Kidson, and J. R. Kidson. The subscribers are:—H. B. Hylton, 4, Ayrshire Terrace, Street Lane, Roundhay, builder, 1,400 shares; E. Armitage, 8, Talbot Road, Street Lane, Roundhay, Leeds, gentleman, 1,500 shares. Private company. H. B. Hylton and E. Armitage are permanent governing directors, subject to holding one-half the ordinary share capital between them, with £100 and £50 per annum respectively as remuneration, but remuneration of said E. Armitage shall not commence until after twelve months from commencement of the working of the company. Solicitors, Clegg and Baines, 51, Albion Street, Leeds. Registered by Jordan and Sons, Ltd., 116-117, Chancery Lane, W.C.

NEW FERRY LYCEUM PICTURE HALL, LTD. (127,695).—This company was registered on March 11, with a capital of £6,500 in £1 shares, to acquire certain lands and hereditaments in New Chester Road and Grove Street, New Ferry, Cheshire, to erect a picture hall thereon, and to adopt agreements (1) with A. O. Thomas and (2) with A. O. Thomas, A. E. Shennan, and R. D. French. The subscribers are: H. B. Wright, Rodney Lea, Oakland Vale, New Brighton, manager, 100 shares; G. F. D. Campbell, 4, Oakland Vale, New Brighton, engineer, 100 shares; H. C. Perry, 204, Great Homer Street, Liverpool, provision merchant, 100 shares; D. McEwan, 8, Clifton Park, Birkenhead, 100 shares; A. E. Shennan, Devonshire Park, Birkenhead, architect, 100 shares; A. O. Thomas, 5, Oakland Vale, New Brighton, manager, 100 shares; O. Smith, 91, Derby Road, Bootle, clerk, 1 share. Minimum cash subscription, £4,000. The number of directors is not to be less than three nor more than seven; the first are H. B. Wright, G. F. D. Campbell, H. C. Perry, D. McEwan, A. E. Shennan, and A. O. Thomas. Qualification, £100. Remuneration until first general meeting, £25 each per annum. Solicitors, Mason, Grierson and Martin, 34, Castle Street, Liverpool. Secretary and registered office: R. D. French, 21 and 23, North John Street, Liverpool.

PRINCESS ENTERTAINMENT CO., LTD. (127-674).—This company was registered on March 10, with a capital of £4,000, in £1 shares, to carry on the business of cinematograph and general entertainment proprietors, &c. £366 8s. 2d. is to be paid to the Marquis

of Londonderry, but it is not stated whether this is for a site or otherwise. The subscribers are: W. Patterson, 138, Brighton Grove, Newcastle-on-Tyne, general merchant, 300 shares; J. J. Patterson, 138, Brighton Grove, Newcastle-on-Tyne, grocer, 100 shares; W. G. Mackey, 19, Clayton Road, Newcastle-on-Tyne, plumber, 250 shares; R. B. Bennie, Collingwood Arms, Brandling Village, Newcastle-on-Tyne, publican, 700 shares; W. H. Charlton, 21, Claremont Place, Newcastle-on-Tyne, wine and spirit merchant, 250 shares; F. W. Garry, 16, The Crescent, Whitley Bay, grocer's inspector, 250 shares; W. T. Price, P.O. Chambers, Newcastle-on-Tyne, accountant, 150 shares. Minimum cash subscription £500. The number of directors is not to be less than three nor more than five; the first are W. Patterson, W. G. Mackey, H. Wilson, and J. W. Claxton. Qualification, £100. Solicitor, E. E. Charlton, Newcastle-on-Tyne. Registered by Jordan and Sons, Ltd., 116-17, Chancery Lane, W.C.

MORTGAGES AND CHARGES.

WILLESDEN GREEN ELECTRIC PALACE, LTD.—Issue on February 14 of £97 14s. debentures, part of a series of which particulars have already been filed. A memorandum of satisfaction in full on February 24, 1913, of debenture dated September 22, 1911, securing £50, has also been notified.

A. M. CINEMA CO., LTD.—Particulars of £300 debentures, created January 31, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £170. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

BRIDGWATER THEATRE, LTD.—Mortgage dated February 27, 1913, to secure £1,000, charged on a dwelling house in High Street, Bridgwater. Holders: T. F. Barham and D. S. Watson, Bridgwater.

DRONFIELD PICTURE PALACE, LTD.—Charged on freehold property at Quoit Green, Dronfield, near Sheffield, dated February 22, 1913, to secure all moneys due or to become due from the company to Williams Deacons Bank, Ltd.

CASTLE PICTURE PALACE CO., LTD. (formerly Castle Skating Rink Co., Ltd.).—A memorandum of satisfaction in full on February 28, 1913, of mortgage dated March 13, 1912, securing £500, has been filed.

SOUTHALL EMPIRE PICTURE THEATRE CO., LTD.—Debenture dated March 4, 1912, to secure £300 and further moneys, charged on leasehold hereditaments in Northcote Avenue and Uxbridge Road, Southall, with plant, machinery, engines, films, &c., thereon. Holder:—W. Martin, 32, Queen Victoria Street, E.C.

SOCIAL SERVICE EDUCATIVE ENTERTAINMENT CO., LTD.—Debenture (as collateral security), dated March 7, 1913, to secure £1,000, charged on land in Pentonville, with cinematograph theatre in course of erection thereon, fixtures, goodwill, book debts, &c., present and future, in connection therewith. Holder:—J. D. Marks, 58, Queensborough Terrace, Bayswater, W.

REDCAR PALACE OF VARIETIES, LTD.—Mortgage dated February 28, 1913, to secure £700, charged on land with "Neath House" thereon, in Redcar, Yorks. Holder:—C. H. Heddon, Harrogate.

NEWCASTLE PURCHASING CO., LTD.—Further charge on land with the Hippodrome thereon in Northumberland-road, Newcastle-on-Tyne, with fixtures, fittings, benefit of licences, &c., dated February 27, 1913, to secure £1,500 (supplemental to mortgage dated November 12, 1912). Holders: Variety Theatres Controlling Co., Ltd., 39, Charing Cross-road, W.C.

PRINCES THEATRE (BRISTOL), LTD.—Particulars of £12,000 debentures, created February 19, 1913, and secured by trust deed of even date, filed pursuant to section 93 (3) of the Companies (Consolidation) Act, 1908; the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital and leasehold land with Princes Theatre thereon in Park-row, Bristol. Trustees: Mrs. A. P. Chute, 9, Elton-road, Tyndalls Park, Bristol; W. M. Chute, 29, Sutton Court-road, Chiswick; and A. W. Taylor, 35, St. Nicholas-street, Bristol.

Where?—Camera House, Farringdon Avenue, E.C.

THE EDITOR'S PAGE.

QUERIES ANSWERED AND DIFFICULTIES SOLVED.

On this page the editor replies to queries put to him by his numerous readers upon matters relating to the cinematography industry which are not dealt with in the space devoted to managers, operators, and musicians. Letters should be addressed to The Editor, *THE CINEMA*, 30, Gerrard Street, London, W., and should be marked in top left hand corner "Editor's Page." In no case will replies be sent by post.

Address Wanted.

Edith R. Hill asks (1) for the address of the Lubin Company and (2) the district where Miss Clara Williams acts, as she reminds the writer of a cousin of hers.

The Lubin Manufacturing Company are located at Philadelphia, U.S.A., and a postcard to that address will probably result in a satisfactory solution to your second query.

Agency for Cinema Artistes.

N. Bennet (Brook Green, W.) sends us the following:—"I am writing to ask you, if it isn't too much trouble, to tell me how to get into a photo play company. I have been buying *THE CINEMA* for quite a while, in the hope of finding the information I am asking for. I would like to know at the same time whether there are any agents established for finding cinema artistes. A reply would favour."

If, as you say, you have been buying *THE CINEMA* for quite a while, I am afraid you have not scanned its pages very carefully, or you would have seen several answers to correspondents who were anxious to act for the pictures. The first part of your letter is better answered, therefore, by referring you to the back numbers of the paper for the last month, which, if you have not got them by you, can be obtained from the publisher, post free, 1½d. each. As regards your question as to whether there is any agency for finding cinematograph artistes, I know of no such place, and even if I did, I should be very chary in recommending it. There are so many unscrupulous persons who start employment and other agencies simply for the purpose of pocketing a nice fat fee for services promised, which they do not afterwards perform. You would do far better if you possessed any ability as a mime or any histrionic talent to pay a visit to the offices of some of the English film-producing firms, the names and addresses of which I have given in previous issues. Unless you are really good as an artiste, my advice to you, in the words of Mr. Punch, is "Don't" attempt to become a picture player.

A Disputed Point.

G. Hellery (Islington, N.) has had a dispute with a friend as to whether Maurice Costello's wife is playing in the pictures. He says she is, as Miss or Mrs. Florence Turner, and his friend contends she is not. You are quite right. Miss Florence Turner (Mrs. Costello) does take part in the Vitagraph productions, and her many admirers hope she may long continue to do so. Your friend's mistake has probably arisen from the publication in a weekly periodical of a statement to the contrary. I trust that this disillusionment will not cause your friend any pain.

How to Run a Picture Theatre.

W. P. (name of town suppressed) says:—"Could you kindly advise me through the medium of your paper, *THE CINEMA*, how to manage a picturedrome.

"My uncle is erecting one just outside Manchester, and

wishes me to give up my present situation to manage same for him, and thinks I am just suited for that position, but personally I do not feel competent to accept this kind offer without first knowing the ropes.

"I am therefore writing you for your advice upon the matter as to the best way to secure as much knowledge as possible before the place is completed.

"I have already been promised by a friend of mine, who is an operator, as much information as he has power to give me, so, with your aid as well, I shall learn something to advantage."

The best thing you can do is to purchase a copy of my book, entitled, "How to Run a Picture Theatre," post free, 3s., in which you will find sufficient information to go a long way towards enabling you to become a successful cinema theatre manager. You should also subscribe to *THE CINEMA*, 5s. 6d. per annum, post free, as you will get many useful hints from "The Managers' Page," which is also conducted by myself, to say nothing of much technical help you will receive from the operators' and picture musicians' pages, and the many special articles by experts constantly appearing in its pages. If you have business ability, a good presence, and a genial manner, you possess three of the most essential qualities necessary to carry you on the road to success.

Stage Struck.

P. Smith (Llanbradach) writes as follows:—"It was three months ago that I first set eyes on *THE CINEMA*, and shall never regret ordering it. Now, I have always had a craving to act for a cinematograph company. I am a good actor, and as daring as you like. I can ride a horse, swim, drive an engine, partly drive a motor-car, and am middling in all-round sports. I am only 18 years of age, am well built, and good-looking. Now, could you give me a bit of advice, and do you think I would have a chance?"

You certainly do seem to possess quite a host of qualifications, some of which should stand you in good stead, if ever you become a picture actor. I presume that I am using the correct gender, although you do not disclose your sex. You might do worse than read the advice I have given in previous issues to would-be picture players. Life on the silent stage is not all lavender, though, of course, it has its advantages, and, as I have told others, so I am bound to tell you: Shake off the desire unless you have real ability. A Government sinecure, such as a post in the War Office or Somerset House, is far preferable, and the work is not nearly so hard. If, on the other hand, you still persist in trying your luck, and write me again, I will advise you upon any points within my power.

Another Aspirant.

"Rosa" writes:—"I should esteem it a great favour if you could give me any information as to the best means of obtaining an engagement as an actress for one of the film companies. I have been a dramatic and humorous reciter for some years, and have had lessons in elocution at the Guildhall School of Music, and the professor there specially commended me for my gesture, and thought I should be quite suitable for the position I seek."

Your best plan is to offer your services to an English film-producing company. The London Film Company, whose studios are at St. Margarets, Twickenham, are on the look-out for such aspirants as yourself.

"Butchers" are not exhibiting at the Olympia.

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The Gaumont Boat Race Film



No Greater Compliment
could be paid to the

Gaumont Boat Race Film



“THE
PROOF

OF

THE

PUDDING”

than that implied by the
orders of the Exporters.
Having seen all the films
produced they ordered ours
in large quantities.

Obviously this points to the
fact that

THE GAUMONT FILM
IS THE BEST.

We know it is. The Ex-
porters confirm our claim.

“THE
PROOF

OF

THE

PUDDING”

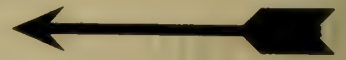


Get all Gaumont's Topicals

IN TOUCH

IS A LONG WAY AHEAD of SOME FILMS that

"The impression it left after sitting it through in the Gaumont Projection Theatre was that the picture patron, no matter of what class or of what age, would wish for no more thrilling or realistic portrayal than that provided in this film."



Unique incidents and a setting of

A Realistic Marvel that

"It is, indeed, a veritable bon mot, and one upon which we would b

4d. a foot to
Anybody and
Everybody.

In Touch
with
Death.

This Film, one of the VERY BEST of Gaumont's man



THE GAUMONT

Telegrams:
"CHRONOPHON, PICCY, LONDON."

5 & 6, Sherwood St.

WITH DEATH

HAVE THEIR SETTING in the WILD WEST.

In Touch
with
Death.

A Film to
Run for
Weeks.

considerable freshness and scenic charm.

will Startle the Country.

prepared, were we running a cinema theatre of our own, to stake our reputation."



"Undoubtedly the most thrilling and carefully produced feature film which exhibitors have had the opportunity of booking for many a long day."

Good Films, will be RELEASED on APRIL 20th.

COMPANY., LTD.,
Piccadilly Circus, W.

Phone:
GERRARD 5966 (4 lines).



The Gaumont Co., Ltd



**Are not showing at the
Olympia Exhibition, but**

Will be Pleased to See



Old Friends and Customers

At the Offices: Chrono House, 5 & 6, SHERWOOD ST.,
PICCADILLY, LONDON, W.

THE GAUMONT GRAPHIC

Considerations for the Manager.

Dear Sir,

To a great extent the future of cinematography in your town depends upon the reputation of your house. How are you building that reputation? If it is simply founded on the sensational film, the structure you are rearing will not stand the test of time; but if, on the other hand, you are also giving space to educational films and those which depict the pageantry of everyday events you are acting wisely.

Entertaining the public is not simply or solely amusing them. A point has been reached in the education of motion picture loving people where they require to be kept abreast of modern happenings in the news-film. Your patrons have a right to expect in coming to "see your show" that among the numbers screened will be a carefully edited news-film, giving the important news of the day, hot, as it were, from the Press.

Here we can assist you. "The Gaumont Graphic" is the very best of its kind. It is a reflex of world-movements week by week, giving not only the principal events at home, but a selection from all the countries of the world.

If you want an up-to-date first-class service you must come to us. "The Gaumont Graphic" is yours without irritating restrictions. The conditions of sale lack rules; its quality—Gaumont quality—lacks inferiority.

"The Gaumont Graphic"
helps to build a Reputation.



The Gaumont Co., Ltd

CHRONO HOUSE,

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Telegrams: "Chronophon, Piccy, London."

Telephone: Gerrard 5966 (4 lines).

. THE .
ACME OF PROJECTION

Is attained by the

Maltese-Cross 'Chrono' de Luxe

If Gaumont's Famous Projector is good enough for the New Gallery Kinema and the Picturedrome, Brixton, it should be good enough for you

BECAUSE

of the attention paid to its construction and the facility with which the wear of all vital parts can be compensated for. We do not claim that the machine is entirely free from wear, because no machinery is, but

WE DO CLAIM

that the wear of the parts upon which the steadiness of the picture depends can freely be eliminated. The ease with which the machine can be manipulated is due to its simple design.

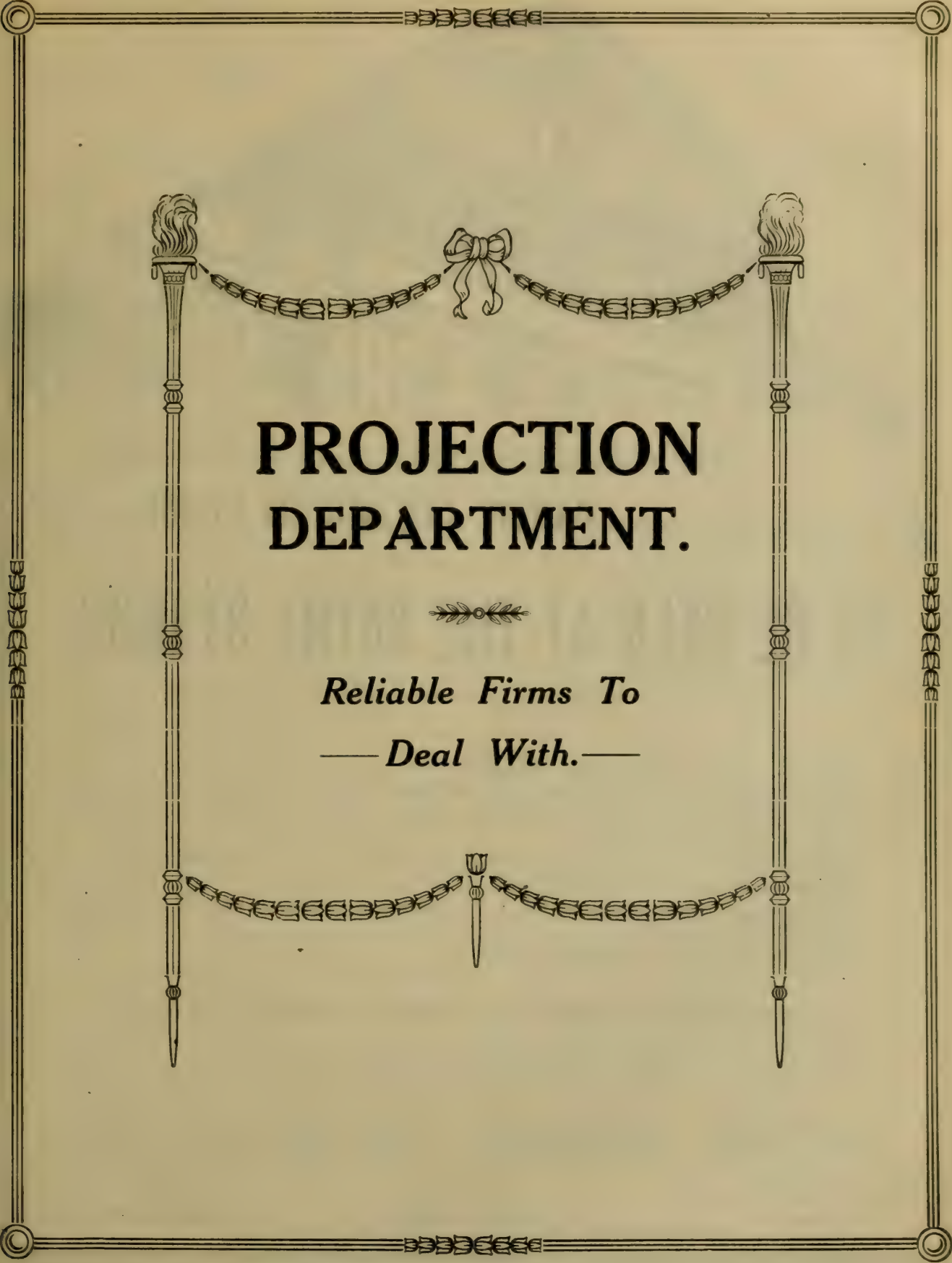
The Gaumont Co., Ltd.

CHRONO HOUSE,

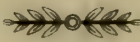
5 and 6, Sherwood Street, Piccadilly Circus, W.

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How the Celebrated **PATHÉ COLOURED FILMS** are made.

TO BE SEEN AT THE PATHÉ STANDS.

MACHINERY THAT SHOWS ALMOST HUMAN INTELLIGENCE

1. How the Cinematograph Film is perforated.
2. The Photographing of the Film, and demonstrations with Cameras.
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5. The Colouring Machine by which the colours are applied to the Film by means of the above stencils.
6. How the Films are joined and finished.

DO YOU KNOW WHAT IS NECESSARY FOR A PICTURE TO BE SHOWN ON THE SCREEN ?

Demonstrations are given with the Pathe Projecting Machines, the use of the Arc Lamp, Lenses, and Electrical Apparatus.

PATHÉ FRÈRES CINEMA, LTD.

MANCHESTER :

15, Deansgate.

LONDON :

84, Wardour Street, W.

LEEDS :

1-8, Wellington Chambers.

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.
BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and marked in the left hand top corner "Electrician."

Clean Lenses.

There are many operators who do not properly appreciate the necessity of absolute cleanliness as regards the lenses, both condenser and objective.

Dust and dirt, even in small amount, not only directly obstruct the rays of light, but also cause diffusion, injuring, to some extent, the sharpness of the picture on the screen.

Condenser lenses should be cleaned daily, especially if they be working a ten or eleven hour show. It requires but a very few minutes to remove, polish, and replace them in their mount. Never use anything but a very soft and clean cloth for this purpose. Alcohol may be used, but if the cleaning is done daily it is only necessary to breathe on the cold lens and rub same lightly until dry again.

The outer surface of the objective lens should be polished daily, particular care being taken to remove all oil. For this reason alcohol is excellent for the inner lens. Extreme care must be had that, after polishing, the fingers do not touch the lens surface at all. The least finger mark, often almost invisible to the naked eye, will seriously injure the sharpness on the screen.

Once in a while, say, once a month, the combinations should be very carefully taken apart and polished on their inner surface, care being had that no lint is left on the lens surface. The lens mount is, or should be, very tight, but nevertheless dust will get in, and that dust is not good for projection. It is sometimes difficult to take apart the very cheap lenses, and for this reason, if for no other, their purchase is inadvisable. As a matter of fact, projection lenses are, or too many of them are, altogether too cheaply constructed. These extremely cheap lenses are poor articles from any and every point of view. Remembering that the whole show comes through the lens, it would seem that managers would realise and recognise the fact that it cannot possibly pay to save a few cents, or even a few dollars, in their purchase. Altogether too little attention is paid to the matter of lenses. In installing a house of my own I would not think of allowing five, ten, or even twenty dollars to stand in the way of securing an especially good grade of lens.

Not so very long ago a manager and myself were discussing this point, and he denied any difference in results between the cheap and the better lenses. In proof, he projected a picture with each, and I freely admit the fact that seemingly both gave practically equal results, both being new.

In reply, I took both lenses apart. The cheap one I could not possibly get open without butchering the screw rings up with a knife, and I cut a finger in the operation. Getting it together was a real task. Nothing fit well. The other came apart with perfect ease, and went together "like grease." I pointed out to this man the fact that by the time the cheap lens was taken apart for cleaning about three times, it would be in almost useless condition;

also that an operator would be far less likely to keep such a lens in clean, proper condition, considering the difficulty involved, than he would the better article. I called his attention to the fact that the better lens would still be in excellent condition when the cheap one was a total wreck. I asked him if he thought the performance of the two lenses, granting them to be equal, or nearly so now, would be the same in six months. He admitted the very obvious fact that it was not likely.

In purchasing a lens, examine the mounting very carefully and remove the two combinations, taking same apart. If this cannot be very readily done and the same restored with perfect ease, reject the lens. The dealer may tell you what he will, but take it from me that lens combinations must be taken apart and cleaned occasionally for best results. I advise all managers and operators to see to it that this is done. Because an objective lens looks perfectly clean when you look through it, is no proof that it is. The fine specks of dust cannot be seen thus, when they are on the inner surfaces of the combinations.

What Is It?

"Operator" writes:—"In some films, particularly in scenic views, I notice a queer effect, resembling falling snow. It cannot be snow, since they are often summer scenes, some of them taken in a hot country. What is it?"

The effect you describe is often present. I have noticed it time and again myself. It only occurs in outdoor scenes; therefore, I believe, cannot be due to defective emulsion. It also seems never to be present in winter scenes. I may be entirely wrong, but have formed the theory that it is due to the temporary stoppage or displacement of light rays by gases in the atmosphere, the same being result of heat. If I am wrong, I shall be glad to be set right in the matter. The above is merely my own theory.

Testing.

F. S. Hook (Liverpool) asks:—"When my lamp is grounded how can I ascertain from which arm the current is escaping or if it be from neither arm?"

Attach a short wire to either binding post of an incandescent lamp socket and insert therein a four candle-power lamp of, if possible, somewhat lower voltage than that of your circuit. Throw in the operating switch, but don't light the arc lamp. Now touch the end of one of your test lamp wires to one arm of the lamp near the carbon, first cleaning a spot on the metal with a file so that there will be a good contact. Now touch the rack bars or base of the lamp with the end of the other wire and if your lamp lights the leakage is on the other arm. If it does not light, try it on the other arm the same way, and if it lights the leak is on the arm first tried. If it lights on neither, then the ground is elsewhere. This is not an absolutely certain test, however, since it is possible that the lamp will be grounded through slight deposit of carbon dust, which will not convey sufficient current to affect the filament of even a small lamp. A more sure test is to (while the lamp is cold) turn on the current, insulate yourself on a wooden stool or rubber mat, and touch one finger to the carbon arm near the carbon and another finger to the lamp rack bars or base. If you feel a shock the ground is on the other arm of the lamp. The lamp house itself must be insulated from the ground, of course, to make these tests effective.

The "Silent Empire" is not at the Olympia.

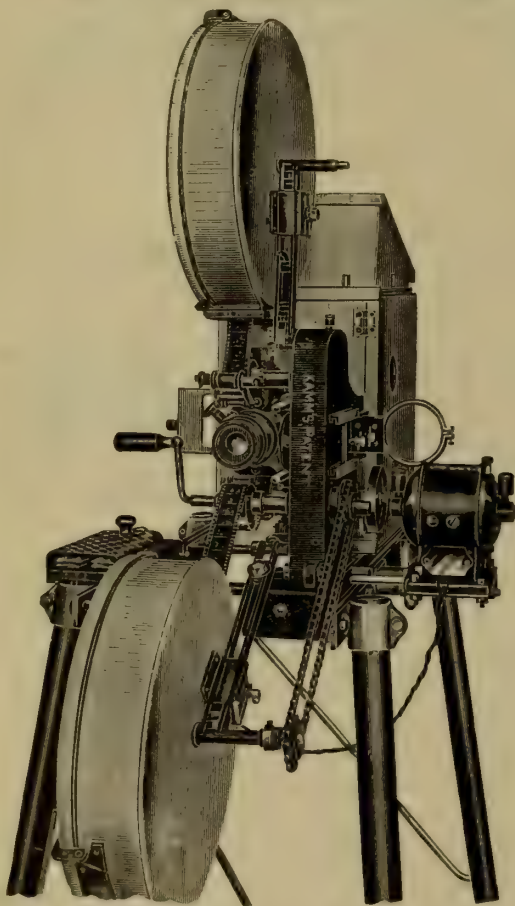
KAMM'S POPULAR (MALTESE CROSS) PROJECTOR

The Only Flickerless Projector.

(BRITISH MADE THROUGHOUT.)

As Supplied to His Majesty's Government.

THE MACHINE WITH AN
UNDISPUTED REPUTATION!!



Price - £35

Write for Illustrated Catalogue to

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Electrical & Scientific Engineers & Manufacturers,

Showrooms, Offices and Works:

27, POWELL ST., GOSWELL RD.,
LONDON, E.C.

Tel. Address: "Zerograph, London." Telephone: 8281 Central.

THE INDOMITABLE.

THE ALL-BRITISH PROJECTOR.

Considering the importance of the projector as part of the exhibitor's outfit, the selection of the apparatus calls for the most careful consideration. Nothing could be more fatal than false economy in this part of the outfit. The essential requirements in a modern projector are first of all hard wearing qualities, freedom from flicker, and sound construction. These essentials are embodied in the now famous "Tyler Indomitable Projector." Limits of space prevent us from describing the machine in detail, but we may say at once that in point of massive construction, rigidity, and sweet movement the machine is everything that could be desired. The gears deserve special mention, as they are cut in such a manner as to provide a large surface, which minimises and equalises the wear. As probably many of our readers know, this machine is of the popular Maltese Cross type, the cross being of a very large size and thickness. The whole movement is enclosed in an oil bath, and can be easily cleaned. Perhaps one of the most striking characteristics of the Indomitable is the gate. This is constructed to open at the front, and being fitted to the front of the main casting, is away from the heat of the condenser. Another advantage of the gate is that the emulsion side of the picture nearest the light has a solid foundation, and therefore no variation in the thickness of the film stock affects the focus of the picture, all such variations being taken up by the skate springs nearest to the lens. Covered-in gearing, a simple and effective lens support, shafts of special hard steel, $\frac{1}{2}$ inch in diameter, and automatic light cut-out are other features in this machine. The "Indomitable" is indeed a projector of such quality that no exhibitor in the market will do himself justice if he does not at least inspect it. It can be seen any time at the Tyler Apparatus Co., Limited, 11, Charing Cross Road, W.C.

WE CONSIDER THIS A
GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



A FAMOUS HOUSE.

WHERE CHRONOS AND CHRONO-CHROME EMANATE FROM.

"First in 1893—best in 1913," such is the claim put forward by the Gaumont Co. for the products of the firm, and this verdict is one which is endorsed by every exhibitor with whom we have come in contact who has had dealings with the company. Whether it be in regard to projectors or films, or whether it appertains to the latest invention, Chrono-Chrome, the name of Gaumont stands as the "hall mark" of cinematography, and he who entrusts his orders to those who are at the head of affairs at Chrono House knows perfectly well that he will receive the best, and the best only.

When cinematography was in its early days the house of Gaumont made a bold bid for popularity, and it achieved it. Now that competition has so tremendously increased the Gaumont Co. find no difficulty in maintaining the high reputation years of honest and straightforward dealing have brought to them, for that reputation has been built upon the most solid foundation—the satisfaction of customers well served.

It would not be saying too much to hazard the opinion that the Chrono De Luxe Projector, which, as its name implies, comes from Chrono House, is to-day one of the most, if not the most, popular types at present in use in the cinema theatres not only in the British Isles, but in the Colonies and our Dependencies. Certain it is that if a census was taken of the various makes of projectors in use, the Chrono would occupy a very high position in the tabulated figures.

This type of machine has many advantages, chief amongst which are its absolute rigidity and solidity and the remarkable fixity of the picture projected by it. In addition, there is an automatic safety cut-off, no flicker, no chain gear, easy and regular adjustment of Maltese cross, automatic unreeling and rewinding of film, simultaneous movement of lens—trap and shutter—folding bottom, spool arm, automatic trap with new contacts, preventing film "floating," all transmission by bevel and worm gearing, specially rapid and easy threading of film, and conscientious value in every detail.

Surely even the most exacting could not ask for higher qualities in a projector than those which we have enumerated. As regards general construction, no words can overpraise its precision and excellence. The frame and bearings and spool arms are solid steel castings, varnished black, the frame being engineered behind.

The shafts are stub steel. Those important organs; the sprockets and main gear wheels, are gun-metal, and are cut with absolute accuracy and regularity. The eccentric cam or striker of the Professional Chrono is of burnished steel.

In short, the construction, materials, and workmanship are in every respect the finest which science, scrupulous care, and long experience can produce; while in every detail the system is the best, being governed throughout by the latest, surest, and most approved rules of both mechanics and optics.

The mechanism is made with the fineness of a watch,

and runs with the trueness and ease of a high-grade bicycle.

We could dilate at length upon the merits of the Chrono, but the exigencies of space forbid. We have said enough to show that, as a projector, this machine is *par excellence*.

Nor is it only in regard to the apparatus necessary for the showing of the picture that the Gaumont Co. stand pre-eminent. As film manufacturers they are known throughout the whole world, and they have given us some of the finest film productions it has ever fallen to the lot of man to create.

In regard to film renting, the name of the company is a household word amongst exhibitors, and it has long been recognised that the service provided by Chrono House is one of the finest extant. Not only are the programmes sent out bang up to date, but the condition of the films is such that a theatre using the Gaumont service is easily able to hold its own against all competitors.

And what shall we say of the latest innovation which hails from Sherwood Street—Chrono-Chrome? Here we have pictures painted "from the palette of the Sun," and absolutely true to nature in every respect. By the aid of this process scenes of Oriental splendour which baffle even the most skilful wielder of the brush to reproduce are brought before our gaze to delight the vision, and help us to realise what it is to live in those lands where the sky is ever blue and where Nature disports herself at her loveliest. Through the instrumentality of Chrono-Chrome we are able to watch in comfort and without that irritating effect produced by artificially coloured films such scenes as the carnival at Nice and the battle of flowers, which up to the coming of this system of colour photography we were debarred from enjoying to the fullest extent.

It is but a very short time since Chrono-Chrome made its appearance, but it has already attained a popularity which it has been given to few processes to enjoy. What is more important from the showman's point of view is that topical events are produced in natural colour within a very short space of time of their occurrence; there is none of that weary waiting which up to the advent of Chrono-Chrome had been the bugbear of colour systems. In London M. Gaumont's invention has been hailed with acclamation. In Paris a development of the greatest interest to the cinematograph world is announced by the company. They are to open in the Gay City early in April a new theatre which will be known as "Gaumontcolor," where the most striking and permanent feature of the programme will be their wonderful Chrono-Chrome films which are now a feature of the programme at the "West-End" Cinema. The new Parisian theatre is situated in the Rue du Faubourg Montmartre, one of the busiest centres in Paris, and within a few yards of the grand boulevards.

Enough has been said to prove that the Gaumont Co. are alive not only to their own interests, but to those of every section of the cinematograph industry, and they are to be highly complimented upon standing "First in 1893—best in 1913."

Make straight for "Camera House."

EXHIBITION.

HIGH PRESSURE IN ORDERS



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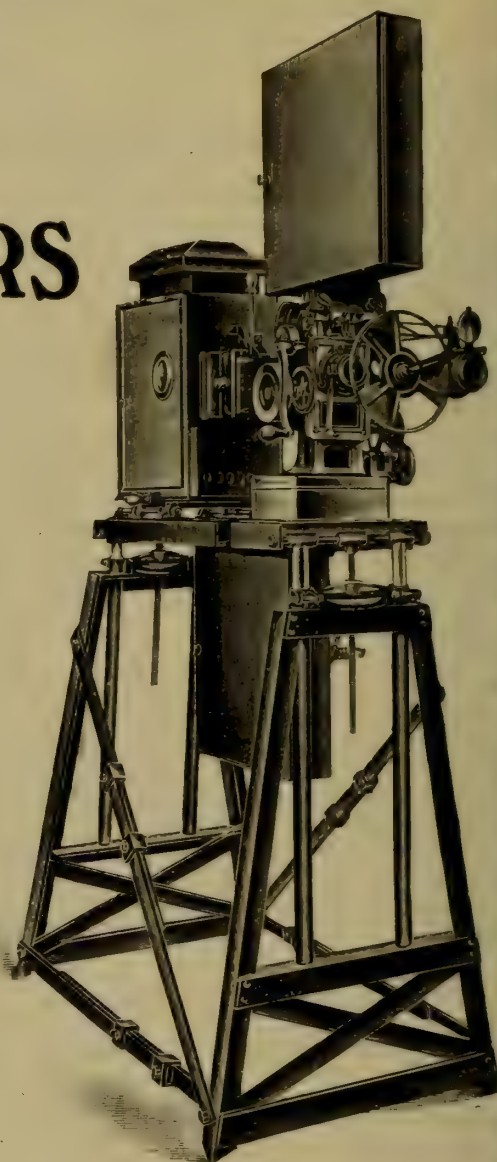
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*Furnishing, Screens,
:: Uniforms, and ::
Ticket Machines.*





CLIMAX

THE TICKET MACHINE.

A CLIMAX WILL REPAY
The modest cost of Installa-
tion in the saving of time, its
Convenience and Infallibility
MANY TIMES OVER.

**A GUARANTEE WITH EVERY
MACHINE.**

HIRE, HIRE PURCHASE, OR SALE.

Particulars:

Martin Harper, Managing Director, **Climax Ticket Machine, Ltd.,**
16, Cecil Court, St. Martin's Lane, London, W.C.

'Phone: 1321 REGENT.

'Grams: "TICKETOMIE, LONDON."

**RELIABILITY, QUICK
ISSUE AND SAFETY.**

THE LATEST AND BEST.

A CLIMAX WILL ENABLE
The most impatient of crowds
to be quickly got in. Infallible
registration, simplicity and
:: A QUICK RETURN ::

CLIMAX

THE TICKET MACHINE.



"CLIMAX" !!!

Since the invention of the first of its kind, a cumbersome piece of apparatus which saw its inception in 1878, there has been a series of notable improvements in the theatre ticket issuing machine. The latest patents embody a facility of operation which was at one time thought unattainable, and the "Climax" ticket machine can be said, with safety, to occupy an unassailable position in this and many other respects. It has only recently been placed upon the market, but already the demand bids fair to temporarily outbid the supply, the works of the company being at present working day and night to cope with orders.

The "Climax" is remarkable for its neat design and ornamental appearance. It is easily fixed, and requires no attention beyond the change of tickets. These can, moreover, be changed in pattern at will, thus affording a valuable protection against outside loss of tickets. The registration is quite infallible, a bent ticket is unknown, while, once the machine is locked, operation by unfair methods becomes an impossibility. The whole apparatus is thus under the control of one responsible person. In the case of a rush, there is no fear of a "Climax" failing to pass its test, for with a movement of only 2 inches the handles, whether for a two-way or an eight-way machine, will be found quite reliable and rapid to operate.

The register is in a locked and sealed chamber, and cannot, as in other makes, be disconnected. The tickets are made of a special alloy, being extremely light, and smaller than hitherto used. The construction is simple, of gun metal, and with mild steel wearing parts and gun metal bearings. The wear is guaranteed, also the operating and registration, while the neat and novel design of the "Climax" should alone command an exhibitor's attention. The elimination of the ugly and draught-inductive wire cage will be noted. In its place is a neatly framed glass panel. The machine, the invention of Mr. Martin Harper, will be on several stands at the exhibition. We hope to give further space in our next issue to an article upon the history of the ticket issuing machine, and in conclusion counsel all showmen to see "The Climax."

**Reprints of Articles or
Adverts. in "The Cinema"
can be supplied within
24 hours if order received
: on day of publication. :**

KAMM'S DAYLIGHT SCREEN

- *Specially Adapted for* -

**Educational Purposes
and Lectures, Garden
Parties and Seaside
———Resorts.———**

COLLAPSIBLE AND PORTABLE

IN EVERY RESPECT.

*Where Electric Light is not available
can be worked by our New
Portable Oxygen Gas Generating
Installation.*

**THE WHOLE APPARATUS
CAN BE FIXED UP IN LESS
- THAN HALF-AN-HOUR. -**

**On View at our STAND in the Main
Entrance of the Exhibition.**

KAMM & CO.,

*Electrical and Scientific Engineers and
Manufacturers,*

**27, POWELL ST., GOSWELL RD.,
LONDON, E.C.**

Tel. Add.: "Zerograph, Isling., London." Telephone: 8251 Central.

Daylight Pictures.

IN

THE SUNSHINE.
DULL WEATHER.
BRILLIANTLY LIGHTED AUDITORIUMS.
THE DRAWING ROOM.
THE OPEN AT NIGHT.
FACT, AN INNOVATION.

The above advantages are claimed for this latest invention, which has taken years to perfect.

The screen we now beg to introduce to the Trade was in use at the Agricultural Hall from December last until February this year in **DAYLIGHT** and at **NIGHT** exposed to the glare of three 1,000 candle power arc lamps without detriment to the picture. The cost of current was infinitesimal.

STAND No. 6 in THE ANNEX, Kinematograph Exhibition.
March 22-29th, 1913.

Where demonstrations will be given at intervals.

Was used throughout the run of **THE MIRACLE** at **COVENT GARDEN**.

For further particulars write—

The Universal Screen & Equipment Co., Ltd.,

(John Bulman's Daylight Screen.)

"STREATLEY HOUSE," 226, PICCADILLY, W.

Also for quotations for Opaque, Cotton and Silver Screens.

Works: Manchester and Deacon Street, S.E.

A SINGLE SCREEN FOR DAY OR NIGHT. UNIFORMS IN THE THEATRE.

AN INVENTION WHICH SECURES ECONOMY.

One of the greatest desideratums in connection with the picture theatre, especially in these days when the licensing authorities are putting up a strong fight for the use of more light in the picture theatre, is a screen upon which the pictures can be projected with the lights full on. The great difficulty to be contended with is that in the case of many inventions which profess to be daylight screens the picture either loses its luminosity or sharpness when shown in a lighted auditorium or else the cost of providing the extra current required for the arc is so great as to neutralise any other advantages which the screen may possess. In the case of the Day and Night Screen, the patent rights of which are the property of Day and Night Screens, Limited, of which Mr. G. Phillips is the managing director, effects even better than those obtained on the ordinary screen in the darkened auditorium have been secured when the screen has been subjected to the full rays from a two thousand candle-power arc lamp, or when the picture has been shown in broad daylight.

What is more to the point, too, is that the Day and Night Screen has proved itself impervious to the changing climatic and meteorological conditions of our fickle English climate, for at Dover where an open-air cinema was run continuously throughout the summer season it was found that at the end of the time the screen was in almost as good a condition as it was when first erected, whilst the picture thrown upon was admitted by all who saw it to compare more than favourably with that at any other similar place of amusement in the district.

With regard to the economical side of the question, we have it upon the authority of Mr. Colin Bennet, the author of the "Handbook of Kinematography," and himself an expert in regard to screens, that after making a thorough test and satisfying himself upon the most minute details, he was forced to the conclusion that the Day and Night Screen showed the best picture that could be desired, with a consumption of current about half that usually employed.

How often the most artistically decorated and furnished theatre is spoilt through want of attention to one of the most important factors to the inside of the theatre, and, for the matter of that, to the outside also, the question of uniforms for the attendants!

It is essential that these should be neat, but not gaudy, and that the material employed should be of the proper texture to withstand not only hard wear, but the most inclement weathers.

The provision of uniforms is, unless sufficient care is taken in the choice of an establishment from which to procure them, often a very costly matter, whilst unless the customer selects a house which specialises in these matters, considerable difficulty is experienced in deciding upon what is most in keeping with the theatre.

To the aid of the exhibitor there comes the Uniform and Equipment Company, of Clerkenwell-road, E.C., a firm which has for many years enjoyed an enviable reputation not only for the despatch with which their orders are executed, but for the excellence of the material supplied and the workmanship put into all garments. Here it is possible at a moment's notice to secure the whole of the uniforms necessary for the staff of a theatre, and it is surprising at what a modest outlay these can be obtained. We have seen several complete sets for doormen or ushers, which have been supplied at prices ranging from 35s. upwards, and it goes without saying that, with such facilities at hand for dressing their attendants smartly at such a moderate cost, no manager or proprietor should be content to allow his staff to appear in mufti. Not only is the mere male catered for, but the company can, on the shortest notice, supply uniforms suitable for the female staff. We strongly counsel all interested to get in touch with the company.

There are in the cinema industry doubtless many hundreds, especially in the metropolis, who are on the look-out for a good tailor. To such as these we would commend the advertisement which appears on another page of Mr. Harry Hall, the well-known Oxford Street expert in male and female attire. To be well groomed is the aim of all, and as smart cut and excellence of finish make for this end, our readers would be well advised to place themselves in Mr. Hall's hands. His charges are the minimum compatible with the maximum of excellence, and punctuality in delivery is also one of his chief virtues.

THE ACCURATE CHECKTAKER.

The ORIGINAL and STANDARD Ticket Issuing Machine.

Used in all the Principal Theatres, Music Halls and Picture Palaces in London and the Provinces.

Write for particulars
and quotations

ACCURATE CHECKTAKER, L^d

d. 17 to 21, Tavistock St.,
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LONDON, W.C.

Telephone Gerrard 1915.

Telegrams "Unreserved, London."

THE **BESLITE** SCREEN

gives complete satisfaction to Patrons and Exhibitors. It helps the operator to obtain the best results with a minimum of current. It

IMPROVES YOUR PICTURE

beyond imagination, giving a pleasing stereoscopic effect that is unique.
Managers want to be ahead of others

AND

in choosing "**Beslite**" get good value. It also

SAVES

30 per cent. in electric current, and that means

MONEY

in a year's run. *Does that appeal?* We thought it would.

Existing Screens treated, 5s. per square yard. New Screens ready for fixing, 7s. 6d. per square yard. Beslite Composition supplied, 35s. per gallon, with full instructions for use.

See testimonials and list of work done.

WHEN AT THE EXHIBITION YOU MUST SEE

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Demonstrating Theatre,

Everything explained and satisfaction to purchasers guaranteed.

Offices:—THE BESLITE SCREEN COY., Gloucester Mansions, Cambridge Circus
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DO NOT FAIL TO CALL AT STAND.

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A7 OLYMPIA. A7

A SUCCESSFUL SCREEN.

THE STORY OF THE BESLITE'S REMARKABLE ACHIEVEMENTS.

After over two years of experiment and analytical research, during which, in addition to tests upon ordinary screens, other bases and varying conditions were dealt with, a confident claim is made by the company that the "Beslite" screen surface is absolutely the best of its kind for projection, and for lasting properties.

Giving a clear, bright, and well defined picture, whether for black and white or for coloured films, the effect is always pleasing, while the company claim that a really stereoscopic quality is imparted to views given on a "Beslite" surface. A dense film is rendered more distinct, while additional clarity is imparted to even the best of subjects screened.

Even when "lights up" is the rule (between shows), the screen remains very pleasing to the eye, and is quite free from the unpleasant markings usually seen upon canvas or plaster, no matter how well they may have been distempered. It will be quite obvious to all who know the absorbent nature of "kalsomine," as our cousins "over the way" term it, that this surface invariably becomes dirty or damp-stained within a few weeks, while a plain screen becomes dusty within a similar period.

This is where such a preparation as "Beslite" scores, for it is impervious both to dust, and to moisture, consequently, very durable and washable. These are very important points, while another strong inducement to the exhibitor is the fact that a saving of 30 per cent. can be effected in the electric "power" bill. During visitations (which are frequent in London) of fog, that terrible enemy of the average showman has been robbed of its virulence where "Beslite" screens were in use, for, while others were being compelled to close down, the more fortunate "Beslite" possessors were enabled to sail serenely along and keep their ticket machines "well in tune." These screens can be rolled up without fear of cracking or injury to surface, do not "darken from the side," nor oxidise, while a distorted picture is impossible. It will be seen that a decided advantage is held over some of the metallic screens in use in other quarters.

With regard to the question of "definition," from personal experience we can vouch for the fact that the "Beslite" surface comes out splendidly. We were, in fact, while viewing one of these screens, forcibly reminded of an incident which happened in a provincial theatre, when a child walked suddenly on to the stage and attempted to pick up a doll which appeared in one of Edison's famous releases.

Of late, the Beslite Company have also introduced an excellent translucent screen for theatres whose displays are given "from behind," or for daylight projection. This is considered "one of the best" for these purposes. It invariably allows the showing of a splendidly defined picture, yet is sufficiently impervious to prevent the "rays" from the projection lens being visible to the beholder.

The screen is washable, and easily cleaned when dusty. The cost of current is reduced to minimum rate, this being, as in the case of the "surfaced screen," a primary consideration with the Beslite company.

To reduce "running costs" has been the constant study of wide-awake exhibitors, and here is where "Beslite" methods score. The factor of being able to produce a well-defined picture along with a saving in amperes must weigh the balance very strongly in favour of such a system.

The cost of application is low, for existing screens, no matter whether of canvas, twill, plaster, or even glass, can be treated at 5s. per square yard, the work being done by experienced "hands." The latter "point" need not deter those at a distance from London, for "Beslite" composition can be obtained at 35s. per gallon, with full instructions for use by the "brush hand" or a local painter. Many theatres in the provinces have a staff hand for decoration or scenic work, so that such could apply the composition with ease.

New canvas screens, specially good and well prepared, are supplied at 7s. 6d. per square yard ready for fixing. The success of "Beslite" screens is amply vouched for by the large number of testimonials from users, also repeat orders for "Beslites" when one theatre has been furnished with a screen by the company. Among the many theatres, &c., where the screens are in use may be mentioned:—Pyke's Circuit; Electric Theatres (1908), Limited; Messrs. Ruffell's Imperial Bioscope Company; Messrs. Boroid, Limited, Queen's Hall, S.E.; Electric Pavilion, Brixton; De Luxe, Ealing; Stanley Hall, N.W.; Electric Palaces at London Road, Old Kent Road, Harrow Road, W., Stansfield Road, E. Bathgate, Kimarnock, Dunstable, Wishaw, Warrington, &c. Electric theatres at Luton, Deptford, Plaistow, Euston swell the list. Others as the West London Theatre De Luxe, Hammersmith; Shoreditch E.P.; Cremorne Cinema, Chelsea; De Luxe, Halifax; Pavilion, I.O.W.; Institute, Shanklin; Gem, Lavender Hill; and Palladium, Brighton, &c., &c., give instances of "Beslite's" widespread use.

Besides the above class of screen, a speciality is made of screens for demonstrating purposes for film houses, colleges, and private house entertainments. Excellent miniature or "demonstration" screens are in use at Elitè Sales Agency, Charing Cross Road, W.C.; Selsior (Dancing Films) Company, Denman Street, W.; Boroid, Limited, Gwydyr Chambers, High Holborn; Crystal Film Company, Southwark, S.E.; Safety Bio Supplies, Gerrard Street; and Mascot Films Company, Charing Cross Road, where various makes of films are on show daily and give trade buyers and hirers an excellent idea of the results achieved by the "Beslite" method.

Some interesting developments may be expected in the near future in connection with the use of these screens for "educational" projective purposes.

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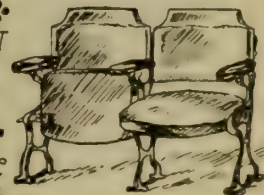
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Patented in ALL Countries.

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At Least 50% Saving in Current—

AND STILL A BETTER PICTURE.

Price: 4/- per Square Foot.

DOUBLE THE PRICE OF OTHER SCREENS! BUT DOUBLE THE VALUE!

A STATEMENT.—The only Screen recognised and purchased by the LARGEST Picture Theatres in this Country, including London, Manchester, Birmingham, Glasgow, Edinburgh, Sheffield, etc., etc.

HUNDREDS OF TESTIMONIALS.

Absolutely the only screen to give a PICTURE in DAYLIGHT!

DAY & NIGHT SCREENS, Ltd., 38a, BERNERS STREET, OXFORD ST., LONDON, W.

Telephone: 96 & 5799 Gerrard.

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THE IMPORTANCE OF THE SCREEN.

A FEW WORDS UPON TWO DAYLIGHT PROJECTION SURFACES.

The screen in the cinema theatre plays a far more important part than many persons imagine, and it is, therefore, highly essential that the exhibitor should pay special attention to this matter. Upon the quality of the projection surface depends much of the success which the theatre will achieve.

There are at the present time quite a variety of screens upon the market, but the main energies of inventors in recent years have undoubtedly been centred upon the production of efficient daylight screens. Much of the odium which has attached to the cinema theatre has undoubtedly been due to the fact that those with tainted minds have imagined that evil has been practised in the darkened auditorium. Those most intimately connected with the industry know how unfounded these suspicions are. Still, we cannot shut our eyes to the fact that if projection in daylight or in a lighted hall can be secured, it is to be desired. Bearing this in mind, it is gratifying to learn that the efforts of inventors in the direction of providing daylight screens have been eminently successful, and that today the exhibitor has the choice of several really good screens.

The Universal Screen and Equipment Company are

placing upon the market one of these, from which results of the highest order have been obtained. It is a screen which has stood the test of time, and has been spoken of in the highest terms by all who have used it. Showmen thinking of installing apparatus of this kind can with confidence place their orders with the Universal Screen and Equipment Company.

It is extremely well adapted for open-air displays, as well as for the cinema proper, and can be worked effectively with an infinitesimal consumption of current.

The daylight screen which comes from the house of Kamm is also one which can be recommended to the notice of theatre proprietors, whilst it is highly spoken of by those who have been making experiments in connection with the introduction of teaching by cinematography into the schools, and, when worked in conjunction with the special Kamm projector, constructed especially for social and educational purposes, it makes an efficient equipment either for the home or the school-room.

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ELECTRICAL
DEPARTMENT.



*The Lighting of the Theatre, the
evolution of Electricity in high speed
Cinematography.*

ELECTRICITY IN THE EVOLUTION OF HIGH-SPEED CINEMATOGRAPHY.

Ordinary cinematograph films are driven through the camera and later through the projecting lantern at the rate of 16 pictures per second, this speed being sufficiently high to secure and reproduce an accurate representation of the ordinary events of everyday life. To record the various phases of the flight of a dragon-fly or the motion of a bullet, however, pictures must be taken at very much higher speeds. For ordinary purposes, cinematograph films are exposed under daylight and each section of the film is momentarily brought to rest while its exposure is effected, but it is clear that when many thousands of exposures have to be made per second some other *modus operandi* must be adopted. Highly sensitive films must be employed, and the object to be photographed must be illuminated by specially actinic light. By perfecting the film driving mechanism, Marey (Paris) has succeeded in taking as many as 110 pictures per second while bringing the film to rest for each exposure, but beyond this limit the film will not stand the mechanical forces which would be required to start, move, and stop it with the desired frequency, and it becomes necessary to employ a continuously moving film, and, hence, to obtain sharp, distinct images, intermittent illumination. How this is effected with such success that as many as 100,000 pictures can be secured per second (on a film moving at 460 feet per second) was described by Dr. Glatzel in a recent issue of *Helios*, whence the following notes.

The intermittent illumination used in such cases must endure for so short a time that, although both image and film are travelling at high speed, the position of the former on the latter does not alter appreciably during the exposure. The first investigator to apply the illumination of an electric spark to this end was Mach. The duration of a single electric discharge can be made almost infinitely short, and the light provided is highly actinic. Mach secured a record of a single phase in the motion of a bullet by employing a stationary photographic plate and arranging a single



Fig. 1.

electric discharge at the desired moment. By combining this method with Töpler's "Schlieremethode" (using a smoky atmosphere), photographs were obtained which showed for the first time the air waves and eddies in the neighbourhood of a flying bullet. Such a photograph is reproduced in fig. 1.

In 1900, Cranz and Koch employed Mach's single exposure method to an analysis of the action of an automatic pistol after firing a shot. It was arranged that the bullet broke a tin foil strip placed more or less distant from the muzzle of the pistol, and this, by opening the primary circuit of an induction coil, caused a secondary spark discharge, the light from which illuminated the field of view of the

camera and thus enabled an instantaneous photograph of the ejected cartridge case (fig. 2.), or the bullet itself (fig. 3), at the moment selected. Referring to fig. 3, the pistol is to the right of the picture and the smoke is floating across the field of view. The tin foil sheet through which the bullet has just passed has opened the primary circuit of an



Fig. 2.

induction coil, the secondary of which is connected to the small air gap B. The small distance which the bullet has travelled past A shows the rapidity with which the exposure follows the breaking of the control strip, and the clearness of the image of the bullet proves the short duration of the exposure.

When employing the above method, a stationary photographic plate is employed and each shot effects only one exposure but, by varying the distance of A from the muzzle

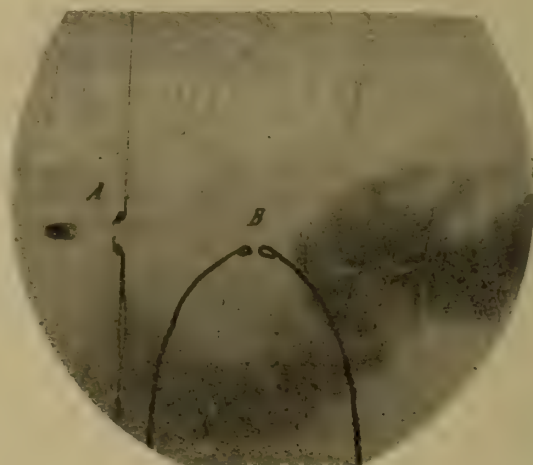


Fig. 3.

of the gun and taking a series of plates, the first reliable investigations as to the action of automatic ejectors, &c., were conducted.

In 1903, Schwinning succeeded in photographing ten successive phases of the action following a single shot, by using a moving film and successively discharging ten Leyden jars across the exposure gap. It was now possible to take a number of pictures of successive phases of a rapid motion, but a great advance had yet to be made before a series of such pictures could be taken in sufficient number and sufficiently rapid succession to enable cinematography in the modern sense.

In 1904, Bull employed an induction coil and a rotating

See the famous "Silent Empire Projector."

contact breaking disc to secure 2,000 sparks per second, the same number of images being meanwhile secured on a film wound round a rapidly rotating drum. This method enabled true cinematography by such events as the flight of a dragon-fly and the bursting of a soap bubble, but for the purposes of ballistic research a yet higher frequency was required, and was secured by Cranz's ballistic cinematograph apparatus, which was perfected in 1909, and which enabled 5,000 pictures to be taken per second. A long band of film was arranged to run over two drums of 395 feet per second (roughly 270 miles per hour), and on each length 800 pictures (corresponding to a time interval of rather less than one-sixth of a second) could be secured. The electrical part of the apparatus comprised a 2,500 cycle per second alternator, connected to a resonance inductor feeding the spark gap. Corresponding to each half cycle of the alternating current was obtained one spark discharge—i.e., 5,000 discharges per second.



Fig. 4.

Fig. 4 shows a number of phases in the shooting of a clay pellet, as recorded by this method. In (1) the shot is just entering at the left-hand side of the field of view; in (2) it has entered the pellet; at G, in (3), it is leaving the pellet which still retains its circular form. In (4) the dismemberment of the pellet has commenced and, in the right-hand views, its later stages are shown.

Though beautiful results were obtainable by Cranz's 1909 method, it was only possible to vary the frequency of sparking, and this within the narrow limits, by varying the frequency of the supply alternator and the tuning of the resonance inductor. To overcome this limitation and enable yet higher frequencies to be reached, Cranz and Glatzel have recently applied the well-known method of producing high frequency currents from direct current supply by aid of a "quenched" spark gap. Referring to fig. 5, high frequency oscillations are produced in circuit I, comprising a condenser C_1 , self-induction L_1 and spark gap F_1 . The condenser is charged from a 600-700 volt d.c. network through a high variable resistance as shown, and immediately charging is complete a discharge occurs across the gap F_1 (which is only 0.2-0.3 mm. in length), and the cycle is then repeated. By making C_1 comparatively large and L_1 comparatively small, and arranging that metallic ions are carried away as rapidly as possible from the gap F_1 , the discharge of the condenser is rendered aperiodic so that a single rapid rush of current round C_1 L_1 F_1 accompanies each breakdown of the air gap. This rush of current through L_1 induces a high voltage surge in the secondary coil L_2 and causes a

spark to pass across the illuminating gap F_2 . If the latter and its shunt condenser be properly proportioned a single spark at F_2 accompanies each electrical "blow" in the primary circuit, and, the primary energy supply being practically unlimited, it is possible to generate an extremely rapid train of distinct sparks by making the absolute capacity of C_1 small. By varying the capacity of C_1 , any frequency of sparking over a very wide range (from 200 to 100,000 cycles per second) can be secured at F_2 .

The gap F_2 is arranged in front of a concave mirror (fig. 6), and the light from it is thus focussed on the objective O which forms an image of the object P on the moving film f ; the latter is mounted on a drum which is 35 inches in diameter, and which can be driven at any desired speed up to 9,000 r.p.m.

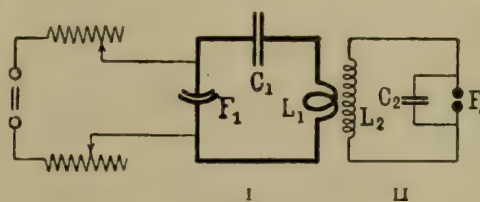


Fig. 5.

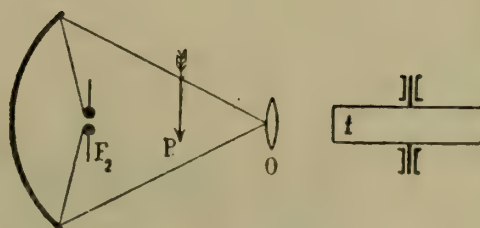


Fig. 6.



Fig. 7.

The duration of each discharge at F_2 is so extremely short that every picture on f , even when formed at 100,000 per second, is perfectly sharp. Fig. 7 shows the piercing and splintering of a sheet of wood by a bullet from the pistol shown to the right of each picture (frequency 6,400 per second). The wood continues to splinter for some time after the shot has pierced it—a fact which could be recorded by no other means. By a study of films representing the passage of a shot from a pistol (pictures being taken at a frequency ranging from 60,000 to 100,000 per second), it can be seen that part of the powder gases leak past the bullet and escape from the barrel considerably in advance of the latter, which is, of course, followed by the bulk of the products of explosion.

The educational value of high speed cinematography—rendered possible solely by electric spark illumination—is obviously immense. Accurate photographic records can be obtained of every phase in the motion of falling drops, bursting bubbles, flying insects or bullets, &c., and the action which cannot possibly be studied by eye in the first place, can be reproduced on the screen at 16 pictures per second—at from 1/12th to 1/6,500th of its actual speed. A bullet can be made to appear to crawl across the screen and its motion and effects can be studied at leisure and in detail.

For the reproduction of this highly interesting technical article, together with the illustrations, we are indebted to the courtesy of the proprietors of that admirably conducted weekly periodical *Electricity*.

You can't HEAR it—You must SEE it.

THE LIGHTING OF THE CINEMA THEATRE.

ADVANTAGES OF THE B.T.H. SYSTEM.

In the lighting of theatres, picture houses and other places of amusement, it is of special importance that no light sources, however moderate in brilliance, should be placed where they can be seen, because the normal position of the audience when seated necessitates a slight uplifting of the eyes toward the stage or screen. At ordinary heights, therefore, all exposed lamps shine directly into the eyes of the audience, causing discomfort and possibly permanent harm to the visual nerves. Moreover, it is difficult to relieve the eyes by turning the head away, as might be done in the home or office where it is not always necessary to look in one direction.

These objections are very successfully overcome by the adoption of the B.T.H. Eye-Rest system of indirect lighting.

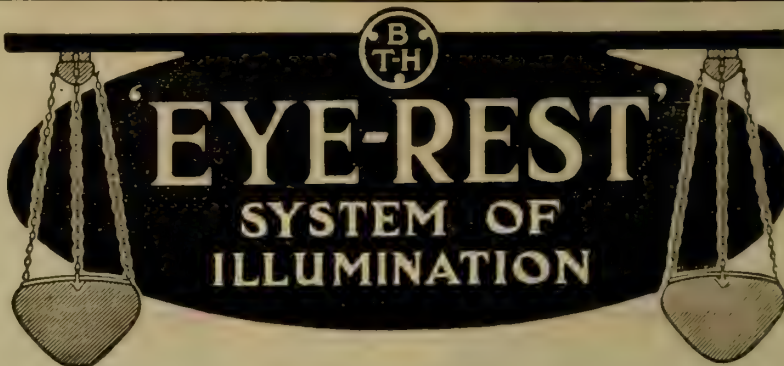
Our readers may be aware that in the B.T.H. Eye-Rest system of lighting the electric lamps, backed by powerful reflectors, are placed in a metal or plaster bowl upturned to the ceiling. The light from the lamp is thrown to the ceiling, and thence reflected downwards into the auditorium. In this way all direct sources or points of light are avoided, as the lamps are covered by the bowl. The surface of the ceiling provides a large reflecting area, and ensures a resultant illumination that is soft, perfectly diffused, and of a most attractive and agreeable quality. It is found that this thorough diffusion of the light, and the invisibility of lamps are distinct advantages in cinematograph theatres,

because they obviate the necessity for completely darkening the auditorium while the pictures are showing, as a moderate intensity of indirect illumination does not affect the definition or the appearance of the film in the slightest degree.

Such a thing would be impossible with direct lighting, and complete darkness during the performance is therefore essential in the majority of cinematograph theatres. Direct lighting, moreover, is in the ordinary way sufficiently uncomfortable, because of the glare from the exposed lamps, and in picture theatres this discomfort is intensified by the sudden alternations of pitch darkness and brilliant light which are necessary.

No other method of lighting can be made to harmonise so perfectly as the Eye-Rest system, with architecturally beautiful interiors. The bowls of the fittings are made either of ornamented metal, or of plaster embellished with decorative mouldings. Apart from the intrinsic beauty of Eye-Rest fittings, they have an extrinsic æsthetic advantage over direct lighting fittings, because they illuminate the ceiling and upper walls, which in places of amusement are generally worthy of notice, whereas with direct lighting these portions of the auditorium are left in darkness. Indirect lighting brings out every architectural and decorative detail, while direct lighting, by obscuring these important features, in effect dwarfs the auditorium, and gives a petty appearance to what is possibly a magnificent interior.

The beauty of the system was exemplified in a recent issue, when we had occasion to furnish our readers with some particulars of the Lime Street Picture House, Liverpool, which is the first English cinematograph theatre to employ this method of lighting, which is highly spoken of by patrons.



The popularity and prosperity of picture palaces depend almost entirely on their attractiveness and comfort. No feature contributes more to attractiveness than good and agreeable lighting.

The B.T.H. "Eye-Rest" System Indirect Lighting with Mazda Lamps and "X-Ray" Reflectors is without equal, being restful and free from glare. No brilliant light sources are visible, and patrons are therefore protected from shocks to their eyes every time the lights are turned on after the display of a film.

Another "Eye-Rest" advantage, much appreciated by the audience, is the fact that during projection a low intensity of illumination, sufficient for the perusal of programmes and the finding of seats, can be maintained.

We cordially invite you to call at our

Stand No. D. 3, KINEMATOGRAPH EXHIBITION at OLYMPIA,

where the "Eye-Rest" System of illumination can be further explained.

Send for our attractive booklet—"The Lighting of Picture Theatres."

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RELEASED SUNDAY, APRIL 27th.
APPROXIMATE LENGTH 1,500 Feet.
Code Word: STRATAGEM.



"True love never runs smooth."
Thus says the old adage, and it is
certainly true in this story. Bobby,
in love with Elsie, receives a letter,
which finds its way into his
father's pocket. Mother finds it,
and trouble ensues. The resulting
complications are straightened out
and the situation is saved by
"Bobby's Stratagem." The child
actors in this film are particularly
good.

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A New Series of Comics.

THE ELITE SALES AGENCY, LTD.,

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99, Charing Cross Road, W.,

Desire to call attention to a series of Comic Films which will be released by them at frequent intervals, and which will be known as the "BUMKE SERIES." They are confident that these films will be welcomed by exhibitors throughout the country who are on the look-out for good Comics. The First Two Releases are given herewith.

BUMKE'S FIRST & LAST RIDE

Released Sunday, April 27th.

Code Word: BUMKE.

Approx. Length 460 Feet.

Bumke on horseback cuts one of the most laughable figures imaginable. Under the impression that he has mastered the art of riding in two lessons, he is quickly disillusioned by his spirited steed, who places him in most comic predicaments while he is endeavouring to impress his lady love.



BUMKE'S WEDDING BREAKFAST.



Or, TONY'S REVENGE.

Released Thursday, May 1st.

Code Word: TONY.

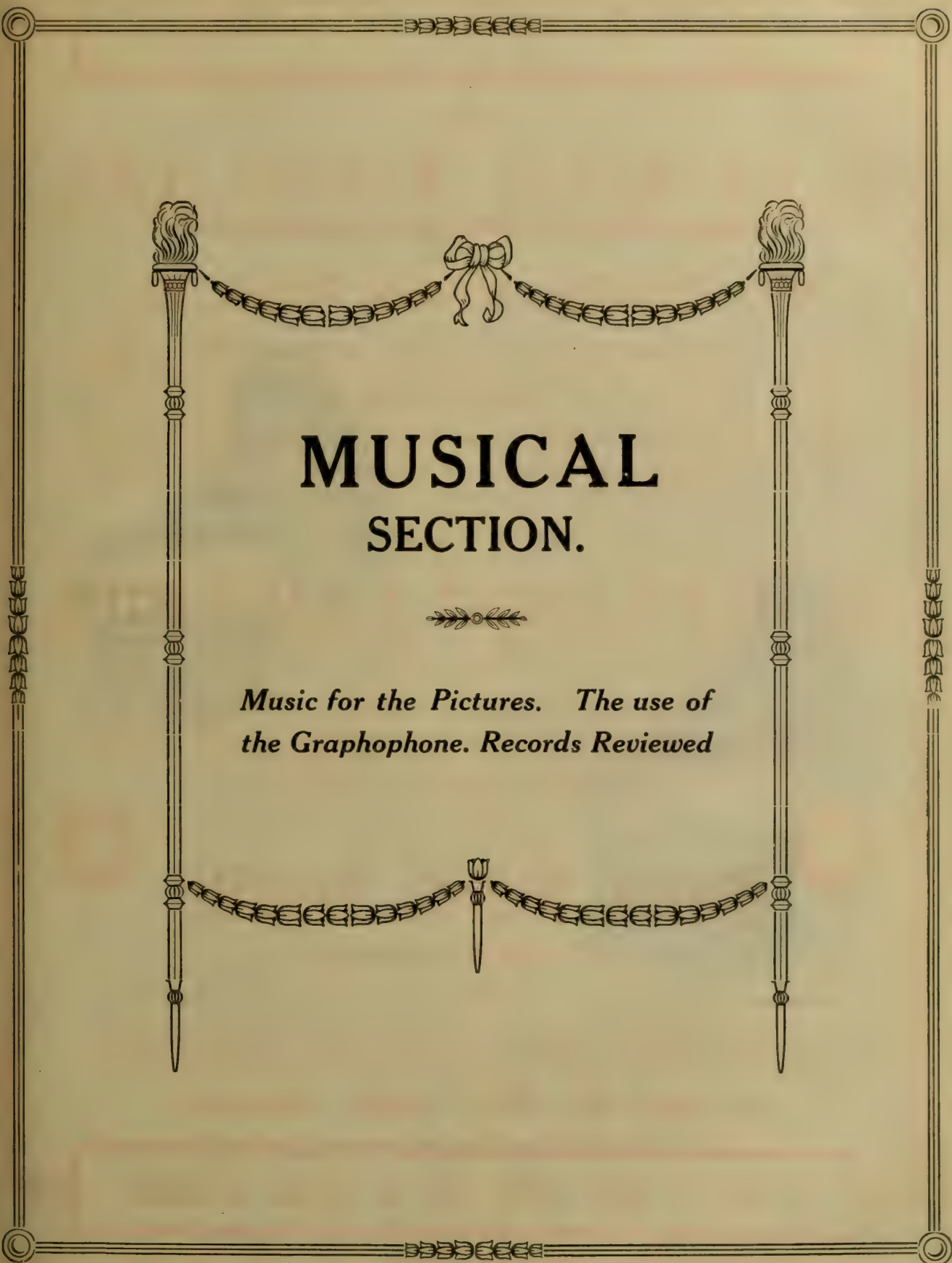
Approx. Length 560 Feet.

Castor Oil is all very well in its place, but when introduced at a wedding breakfast, in place of olive oil, in the salmon mayonaise—!!

A FILM OF REAL BROAD HUMOUR.

A Series that will be in great demand.

ALL OUR RELEASES ARE PASSED BY THE CENSOR.



MUSICAL SECTION.

*Music for the Pictures. The use of
the Graphophone. Records Reviewed*

THE GRAPHOPHONE IN THE CINEMA THEATRE.

A SAFE "VARIETY TURN" AND OTHER USES.

When so much is being done to-day to satisfy the sense of hearing as well as seeing in the cinematograph theatre, it is perhaps surprising that comparatively little attention has been paid to the use of the graphophone and its numerous advantages as an additional source of entertainment. At the Olympia Exhibition a serious endeavour will be made by the agents of the manufacturers of the Columbia Graphophone to educate the cinema man in the application of this instrument to his programmes.

There are, no doubt, instances where a gramophone has been installed in a cinema theatre and discarded. But there are only two reasons to account for it. Either the instrument was of a cheap grade, and unworthy of the purpose for which it was intended, or little or no attention was given to making the best use of it.

On the other hand, there are many halls where the graphophone is in use to-day, and successfully, where it forms a looked-for part of the entertainment, and where it has helped substantially in many practical ways.

For example, a large number of halls use illustrated songs as an interlude, and the graphophone fits in admirably, for it requires no variety licence, and it provides an immense selection of popular songs far more up-to-date than it would be possible to keep human artists. And, what is more, the songs are sung by music hall stars themselves.

laughing songs, the latest popular hit, and all by big star artists on the graphophone.

Cinema proprietors are not slow advertisers as a rule, so that it should only be necessary to remind them that many of the names on records to-day are well worth a line on the bill, and a little starring of this sort would soon make it a looked-for attraction.

But there are other ways in which the graphophone and its enormous variety of records can be made of immense value to the cinema.

Your pianist or orchestra, able and willing as they are, must rest sometimes.



"IMPERIAL" GRAPHOPHONE, £12 10s.

Is there no drawing power in ragtime? Here, then, are records by the Two Bobs and Hedges Bros. and Jacobson in their latest songs. Chorus songs and ballads? Here are records by Whit Cunliffe, Mark Sheridan, George Lashwood, Harry Champion, and many others. They are names to conjure with in the music-hall world; why not for you through their records?

We understand that the Columbia Co. are preparing a series of slides of photographs of their numerous artists for projection on the screen while the records are being played, the suggestion having been put forward by a number of cinema owners who use the graphophone.

In this fashion, too, the instrument will provide a safe variety turn of any musical description. You can feature grand opera, a regimental band, cornet solos, ballads,



"REGAL" GRAPHOPHONE, £7 10s.

The graphophone relieves them, and your audience appreciates the change, too. It makes a pleasant interlude.

Two or three records on the graphophone make a pleasant variation of the usual pianoforte selection overture. A rousing march, a popular song, and an instrumental selection will quickly pass away the few minutes of waiting while your audience is seating itself, and it is surprising thing how quickly a hall fills once the public have learned that by being punctual they get a more generous share of entertainment.

Every cinema owner is haunted by the fear of a breakdown, except where there is a graphophone. When it does occur, there are, as a rule, a few awkward moments. But with the graphophone playing the gap is smoothed over, the audience kept interested and pleased. There's nothing like playing a record on the graphophone for filling in time. A good laughing song record will immediately put an audience in the best of good humour.

For singing pictures the graphophone is specially adapted, being supplied ready to take the vivaphone apparatus without any alteration.

We illustrate here the two most popular models of the Columbia graphophone for cinema use—instruments that are, above all, reliable mechanically, and of the highest character in reproduction. They have the reputation of "the instruments that never break down," a point which should strongly appeal to the cinema man. Details of the instruments and records can be obtained from Messrs. Roberts and Co., 44, Berners Street, W., and at the Olympia Exhibition.

What? The "Silent Empire Projector."

THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner "Musicus."

A Doubting Thomas.

A letter from a Midland town bears the following question:—"How can it be possible for an orchestra to play to the pictures?" The writer states that he improvises a great part of his accompanying music, and depends upon memory for the balance. Those of my readers who work their pictures in the same manner will need no explanation of the question above. For the benefit of others it may be mentioned that the best pianists (who improvise) are more or less familiar with standard music of various kinds, whether it be operatic, dramatic, symphonic, or all of these. What I mean is that they have played or heard enough of this sort of descriptive music to have a pretty definite idea of the requirements musically of a scene almost at a glance. Now, whether they should aptly recall a bit from their repertoire or compose something "out of their own heads," as one correspondent puts it, it really does not matter so long as it fits the situation. This for the starter. As the picture develops his music changes according to action.

Improvisation Again.

To improvise intelligently on a given theme, changing it to meet all situations as they develop, and at the same time give a smooth and connected rendition, implies a gift of no mean order. But to those who are not thus equipped I offer the suggestion that it is not necessary to compose all your own music; the greater part can be memorised (I know it is being successfully done), and the little connecting links or modulations are a matter of practice once you get the hang of it. So are little things like "humouring" the action (really these can be made very important matters if one cares to take the pains). The whole secret lies in the willingness to take pains. There are those who say, "What's the difference?" or "What's the use?" In their cases there's very little difference and not much use.

To get back to what I started to say. Taking the hypothesis that the bulk of your music can be selected (of which it can if your repertoire and memory are equal to the demand), and that the "connecting links" form the principal part of your improvisation, it follows that an orchestra can proceed along these lines in a general way. While nothing is impossible, it must be admitted that it is highly improbable that any number of musicians will be banded together who are so thoroughly *en rapport* as to follow a leader through all the little subtleties that might be given by a pianist working alone; but the orchestra has other resources which will make up in part for this lacking. There are violinists,

as well as pianists, who can take a given theme and humour it to almost any emotion—lively, pathetic, agitated; major or minor; waltz or march; piano or forte, &c.

A Question of Pay.

Given such a one a pianist who understands and can follow him, there is no reason why the results should not be even more satisfactory than when given by a piano alone. With such a team for the nucleus of your orchestra, the rest would not be such a difficult matter. It must also be admitted that such a team would be extremely rare, but it is certainly not from want of talent or ability. It may be that the inducements are not sufficiently attractive for the better orchestra players to take up this line of work as a serious proposition. With the most of them it is only a makeshift or a fill-in until they can find something more to their liking. It may be a long time before conditions are such that the better class of orchestra musicians will give picture playing the serious attention that is now given it by the best piano players in the field, but I cannot believe that it is impossible for the orchestra to give as intelligent a rendering of this work as a piano alone, providing, of course, that you have the right kind—and this proviso holds good with the pianist at the present stage of the game.

As matters now stand the experience lies mostly with the piano players, and for that reason it is more than likely they will have charge of the music generally in houses where other musicians are added, and where it is desired that the pictures shall be properly accompanied. But this does not mean, to my way of thinking, at least, that the balance of ability lies with the pianist; rather say "the balance of experience."

RECORDS REVIEWED.

THE COLUMBIA COMPANY.

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Romeo and Juliet Selection and Intermezzo Cavalleria Rusticana. These two pieces, played by the Princes Grand Orchestra, are remarkably fine examples of their kind. The former is extremely useful for any picture of a historical nature, or in which merry-making plays a part. The latter fits the meditative subject exceptionally well. In both there is much volume, but the purity is not lost.

Overture, Mignon, Parts 1 and 2. The Court Symphony Orchestra have never given us anything finer than these. The harp effect is exceedingly

(Continued on page 90)

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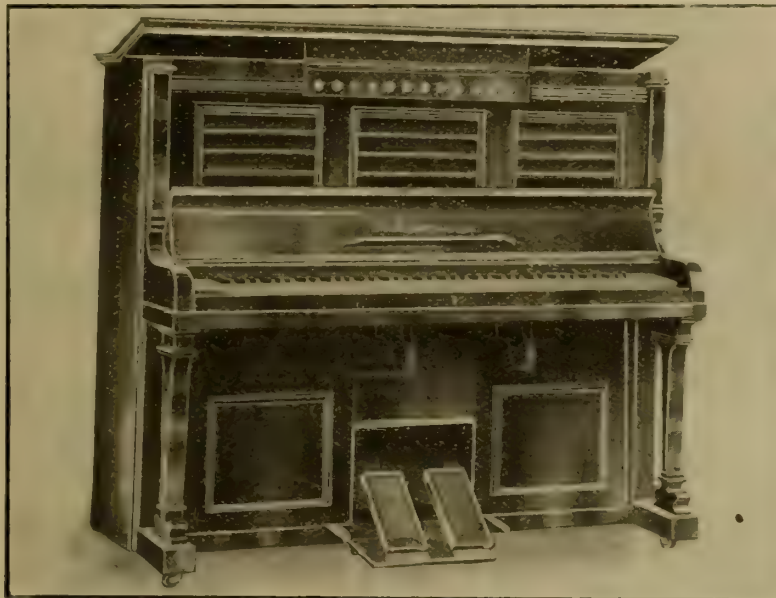
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RECORDS REVIEWED.—*Contd. from p. 87.*

pleasing, and, what is more, both parts are well fitted to the romantic picture. The parts are well balanced, whilst the tone is sufficient for even the largest cinema theatre.

Simple Aveu and **O Star of Eve.** Two 'cello solos, by Jean Schwiller, of two of the most popular picture theatre pieces which should on no account be missed. There is plenty of power in both numbers, the beautiful melody of Thome's Simple Aveu being well marked, while Wagner's ever popular number is heard to the best of advantage.

Two Flowers of Fate and **My Dreams; Nada** and **E. Lucevan Le Stelle; I Hear You Calling Me** and **Parted.** Never has Mr. Morgan Kingston given a better account of himself than he has in these six songs. His sympathetic rendering of each morceau in a style quite his own, possessed as he is of a voice of much purity and great timbre, will win for him through these items fresh laurels. If the Columbia Co. had given us simply these three tenor excerpts, they would have been entitled to rank as the graphophone disc producers of the age. They could be used as interludes between the pictures or as rest numbers for the musicians.

Waiting for the Robert E. Lee and **Be My Little Bumble Bee.** Any cinema theatre using this record and displaying an announcement, "The Two Bobs are singing here to-night," would be sure of a packed house. Rag-time has caught hold of the public as no other type of melody has ever previously done, and as the songs are rendered through this record by the Two Bobs, we do not wonder at it. They give two fine expositions of these ditties with the haunting refrain, the harmonised interludes and choruses being extremely fine.

Take Me Back to the Garden of Love and **My Heart is With You To-night.** These two pantomime hits, sung by Mr. Charles Holland with a quartette chorus, are bound to go down well. The vocalisation is perfect and the enunciation so clear that the words cannot fail to be heard even at the most distant part of the hall. There is a strange fascination about these two numbers, and wherever they are heard they will doubtless have to be repeated "By Request."

The whole of the records reviewed above are twelve-inch discs. They form but an infinitesimal part of the enormous collection placed at the disposal of cinema theatre proprietors by this go-ahead company.

Acclamations Waltz and **Village Bells Barn Dance.** Two fine examples by the Haydn Orchestra, well adapted to travel scenes or comedy. It is only necessary to add that the former is a Waldeufel excerpt to recommend it to the music-loving manager. The accompaniment of wind instruments adds greatly to the harmony.

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THE ART OF FILM PRODUCTION.

THE APPARATUS AND MACHINERY NECESSARY.

So far as the exhibitor is concerned the only thing in the way of a machine which interests him is a projector, and these are fully dealt with in another part of this issue. Cameras, printing, and perforating machines, and all the appliances of the dark-rooms for developing and printing films belong *at present* to another branch of the industry. We say at present because the exhibitor is beginning to realise that this is a branch in which he should concern himself, at least to some extent. One large exhibiting concern has launched out boldly into the film-producing end of the business. While the exhibitor is likely to hesitate

efficient, we have seen is that advertised by the Williamson Kinematograph Co., Limited, of 28, Denmark Street. This is sold at the modest price of £10 10s., and its efficiency is well illustrated by the following incident which has come to our notice. This firm secured four positions for the Boat Race on Thursday last, one of these positions being at Barnes. The operator arrived too late to get his position, and failed to secure a picture. Another quite inexperienced operator who had been sent to take a picture for the purpose of a specimen of work done by the Williamson Topical Camera happened to have secured a position on the tow-path near the same spot, and brought home a good negative, which was used in the films sent out. This was quite indistinguishable as regards quality from the portions taken by the other professional model cameras. Here, therefore, is provided an easy and inexpensive means for the exhibitor to "try on this proposition," as our American friends would say.

The exhibitor will probably at first confine his experiment to the taking of the negatives, sending the exposed film to Williamsons' for developing and printing. This they undertake to do at low prices to users of their cameras, and to return the finished print within two hours of receipt of the exposed film. Williamsons', however, are prepared to supply an inexpensive outfit for developing and printing, as well as to give full instruction in the process.

This low-priced camera appears to have been made possible by eliminating all the extra conveniences and arrangements usually fitted to the professional models, and by reducing the size. The operating of the small model is reduced to putting in the film and turning the handle.

For studio and trade purposes a camera should be provided with the following additional mechanisms and contrivances. It should have, in addition to the usual handle turning eight pictures per turn, another handle giving one picture per turn; an indicator of the number of feet of film used; an indicator of the rate of turning; a means of reversing the film by reversing the turning of the handle; an easy means of focussing, and a capacity for at least 300 feet of film. These and many other refinements are to be found in the Williamson Camera, Types 1, 2, and 3, the small model being designated Type 4.

The most interesting and at the same time the most important machine used by the film manufacturer is that for punching the holes. Here we have need for accuracy and precision. However well made the cinema, printer, and projector may be, you cannot get a steady picture if the perforations are inaccurate.

The perforating machine takes care of two rolls of film at a time; it automatically feeds, punches, and rewinds without attention. This model punches four holes on each side—that is, one picture at each stroke—and is steadily replacing the older models which punch only one hole on each side.

The printing machine shown in Fig. 1 may also be taken as the type of machine which is finding most favour amongst trade users. It represents a complete apparatus for producing printed positive film from the negative. It contains the printing light, motor for driving the mechanism, and every adjustment necessary for adapting the light and the speed to suit the quality of the negative. It costs £45. Another of their machines illustrates to what narrow limits the absolutely essential mechanism may be reduced, for this machine will produce equally good prints to the complete model, and costs only £4 10s. As in the case of the small camera, all the adjustments and conveniences necessary for trade work have been omitted.

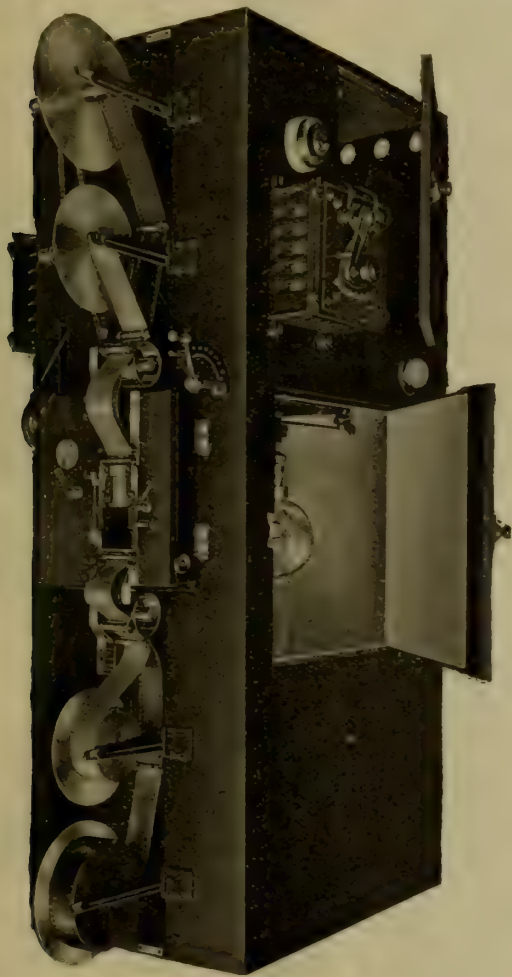


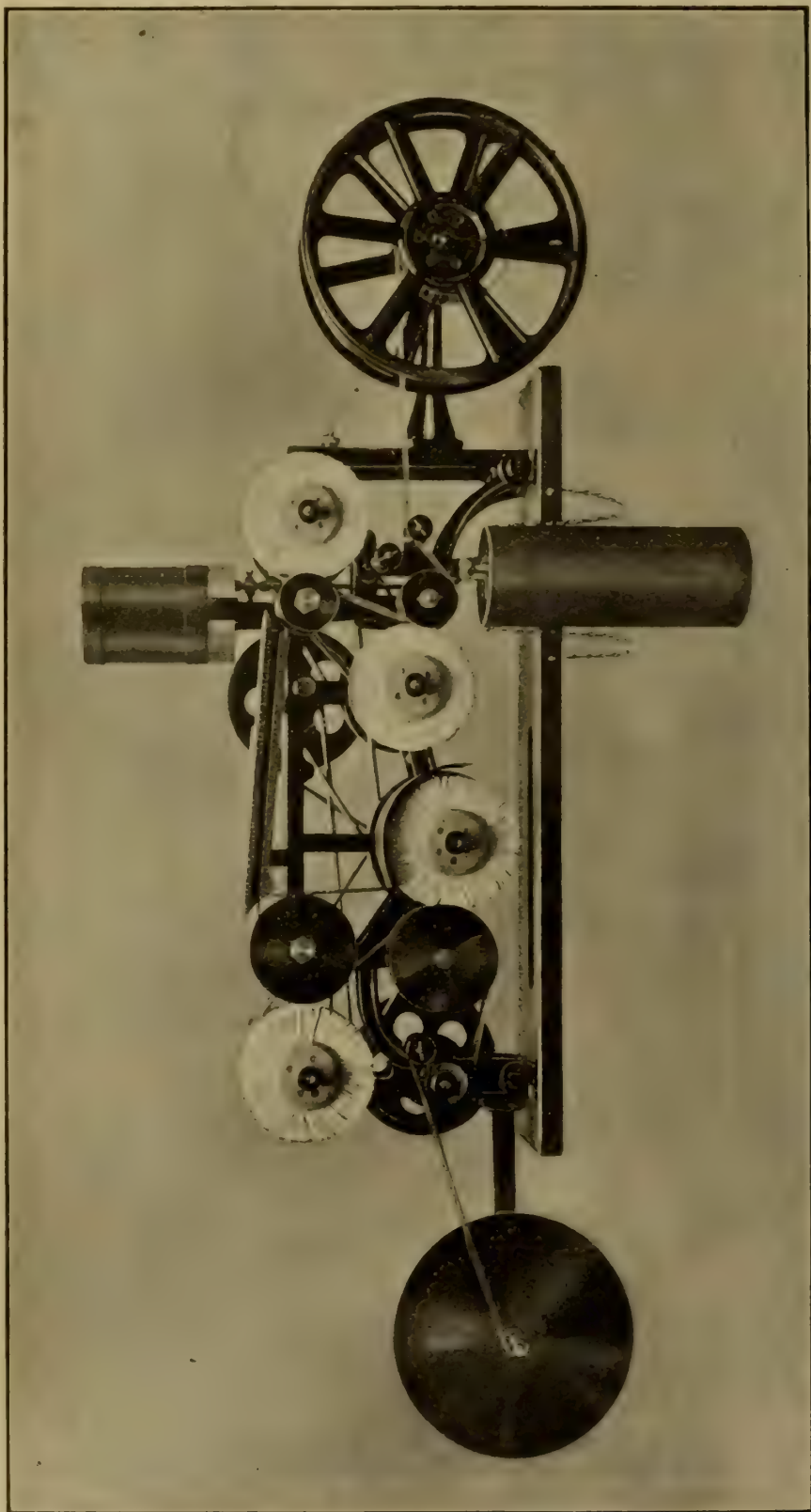
FIG. 1.

before going so far as this, the makers of cameras are offering inducements to him to take advantage of the opportunities for taking topical subjects in the neighbourhood of his theatres. He needs no persuading as to the drawing-power of such subjects, but he hesitates very often to go the length of employing a London firm to send an operator to take such subjects for him—partly on the score of extra expense, and partly because of the delay in presenting the result on the screen.

Several small cameras are being offered at the present moment, and one of the smartest, as well as the most

Where?—Camera House, Farringdon Avenue, E.C.

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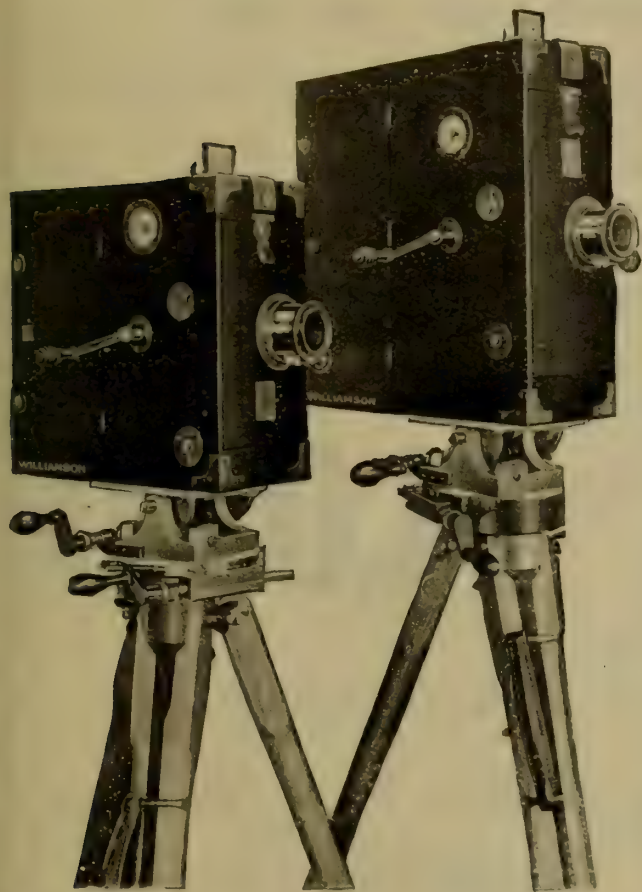
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Cameras, printers, and perforators represent the chief machines needed for the production of films, but several other accessory machines are necessary in proportion to the extent of production contemplated, such, for instance, as title printing apparatus, cleaning machines, re-winders, measurers, joining apparatus, &c. The apparatus necessary for developing, washing, and drying is mainly a question of sinks, tanks, and developing frames, in addition to plumbers' and carpenters' work. At the Williamson Printing Factory at Barnet these tanks are built along the walls in glazed tiles like miniature swimming baths, while the washing tank is a huge cement construction capable of holding 2,000 gallons of water in constant circulation.

A new style of wooden developing frame introduced by this firm enables the film to be dried on the frame. These frames after leaving the fixing tank are put into wire cages



holding eight frames, and hoisted into the washing tank. the same hoisting arrangement being used to lift the cages up and down in the water to assist the washing. The frames are transferred to whirlers holding eight frames in the drying-room, where the film dries in from 15 to 30 minutes. The factory equipped in this way is capable of turning out finished prints at the rate of 4,000 feet an hour.

In a factory of this description vertical tanks holding 70 gallons of developer are used, but the same kind of frame holding 100 feet of film can be developed by rocking in a horizontal tray containing only three gallons of developer.

We can easily imagine that in the not very distant future the printing of films for trade purposes will become separated from the business of negative production. The producer must of necessity develop his negative, but it will pay him better to stop there. As the business becomes specialised so it will develop to the point when the raw stock will be fed in at one end, while the finished product is being reeled off at the other end ready for joining up.

THE "SEABORNE" FILM-CLEANING MACHINE.

WHAT IT IS AND WHAT IT DOES.

With a public growing daily more critical towards film productions, it is wise as well as interesting to look back upon the various steps taken in cinematography, and to mark the methods for improving the projecting light, eradicating the flicker, improvement in screen paints, perfecting of lenses, increasing magnificence and consequent cost of film production, and the gorgeous palaces now being erected solely for the purpose of showing pictures.

Perhaps latest of all does it appear to have occurred to the renters and dealers the growing absolute necessity of supplying clean films.

While doubtlessly alive to the desirability of showing and selling such, their failing to always do so may perhaps be attributed principally to the absence of a satisfactory and rapid means of cleaning them.

Realising these conditions, and having of late frequently met with and heard of the Seaborne Patent Film Cleaning Machine, we think it to the interest of our numerous readers to present to them a disinterested opinion and description of this remarkable machine, the first to deal with the problem of second-hand film-cleaning, and furthermore one which we feel convinced leaves nothing to be desired.

Second-hand films are not merely subject to the complaint of dirt and grease marks, but perforations suffer, while the film becomes brittle from the concentrated heat of the projecting lamp.

In consequence, when other inventors have attempted to overcome one difficulty, such as cleaning, they have either ignored or even accentuated the other evils!

With a comprehensive knowledge of film ailments, the Seaborne Co. have produced a machine and process which has reduced the whole problem of cleaning, polishing, preserving, and restoring the suppleness and that silk-like feeling to the film, all by means of a purely mechanical process.

So far as the actual machine itself is concerned, we can only say that every detail is strikingly illustrative of a determination to secure efficiency, from the beautifully made and admirably suited brushes with their simple method of adjustment, to the unique device for securing a uniform rate of cleaning without the use of sprocket wheels.

There is nothing throughout the process that can harm or damage the film, while the cleaning fluid recommended, ordinary commercial benzoline, is at once one of the cheapest and most suitable fluids conceivable for this purpose.

Such important matters as a positive method of removing gritty particles and the avoidance of making the film too wet, which, of course, would remove colour, unfasten joints, and be harmful to the emulsion; all these matters are provided for, and consequently result in a machine which leaves no room for any improvement that could be suggested.

Another machine by the Seaborne Machine Co. is one especially for manufacturers, and which cleans one side only at a very high rate of speed.

Some new rewinders and measuring machines by the same firm are also conspicuous by their good and novel features, while the quality of workmanship and finish ranks with the highest we have seen.

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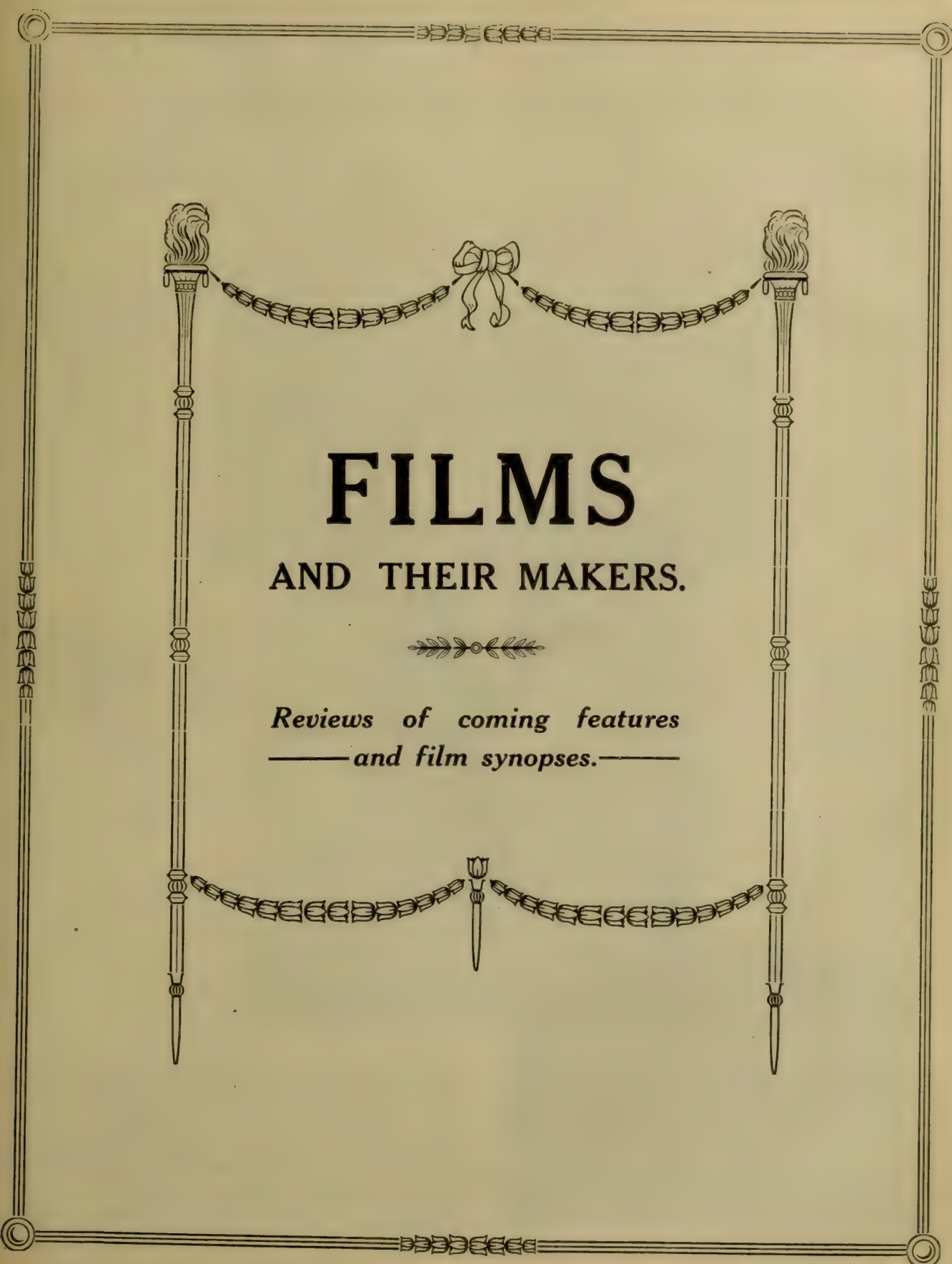
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FILMS

AND THEIR MAKERS.



Reviews of coming features
——and film synopses.——

FROM COWBOY TO MILLIONAIRE.

A SELIG SENSATIONAL WESTERN SUBJECT.

There are some things which had better have been left unsaid; there are some films which had better have been left unproduced. Not so, however, with Selig's "The Cowboy Millionaire," a two-reel re-issue of the most successful one-reel picture ever produced, to be released on May 25, length 1,965 ft. In its day this picture created the greatest sensation of any production, and it is not too much to assert that with the fuller justice which has been done to the subject by making it a two-reel it will take all England by storm. Deeds of daring are what the picture theatre patrons love, and in "The Cowboy Millionaire" they have their cravings for excitement satisfied to their heart's content. Finer

that we watch the oncoming equine from the moment that it comes within the range of vision until the climax of the daring feat which its rider is performing. The photography is of the best light and shade, being depicted as only the camera can record them.

It was in 1910 that "The Cowboy Millionaire" made its first appearance and created such a furor.

Some time ago William N. Selig decided to make an up-to-date production of the subject, in two reels. This production, when compared with the release of 1910, will show the great stride which has been made in cinematographic art within



horsemanship or a more dare-devil display of bare-back riding it has never been the lot of any person living within the confines of this tight little island to witness, and there is not the slightest possible doubt that the film will be in demand for some time to come. We shall be surprised if its sale does not reach a record; at any rate, the picture will add to the kudos attaching to the name of Selig. One is bound to marvel at the vista which many of the scenes embrace, for we are treated to a panoramic view of the loveliest description. Seldom has a photographer trained his camera upon a wider expanse, and the result is

the past three years. Great improvement will be observed in the action and dramatic value, while the number of people employed and the equipment and accessories used show a greatly increased outlay. The photography and technique of these films reveal also a pronounced advance in quality.

The entire producing staff of Selig's Eastern studio took part in this feature subject, and a small army of the most skilful and daring cowboys in the country were brought together to assist in the production.

The mythical Diamond S Ranch is located somewhere near Prescott, Ariz., and we are treated to a Saturday after-

noon's doing of the boys from the ranch in one of the streets of that city. The feats performed by these break-neck riders on untried bronchos, wild steers and vicious burros hold one's attention at fever pitch all through the amazing programme. Sometimes you see as many as three men at the animal's head, one of whom holds an ear of the broncho between his teeth, in the effort to subdue him, while a fourth throws the hated saddle in place and cinches it tight before launching himself on the brute's tempestuous back.

the same train, and the band proceeds at a gallop to the Noble residence. Poor Mrs. Noble and her society friends are horrified at the invasion, but "Bud" smiles his wife into good humour and into a determination to make the best of it.

The "boys" retire for a time to squeeze themselves into "claw hammers," and then invade the drawing-room, each with a small gatling gun dangling in front of his waist line and a closed opera hat on his head. Mrs. Noble has tea brought in, but Colonel Carter and the boys wave it off with



All kinds of bucking bronchos are seen in the streets of the dust-laden city. That big grey is a holy terror! See him stop dead in an onward dash, his front legs as rigid as boundary posts, and his head low down between them. But the rider instinctively leans far back in his saddle, and foils the catapulting intention of the fiend beneath him. Watch the antics of another as he bucks sideways, the rider just escaping a bad fall. Look at the big horned steer as he throws his rider, and at another which gores the cowboy who attempts to bulldog him. See still another maddened steer, plunging head first through a heavy wooden fence, with a man dangling between his sweeping horns. And laugh, you must, at the little burro which throws a masterful rider again and again with the utmost ease, and calmly awaits the next trial of his skill.

But all such strenuous doings must have an end, and in this case they end happily. "Bud" Noble, the foreman of the Diamond S, who has carried off the honours of the occasion, is handed a telegram, and, after reading it, calls the boys around him. It is from a Chicago firm of attorneys, advising him that his uncle died and left him several millions of dollars, and that he must come to Chicago at once. Next day he takes the train, and is given a rousing farewell.

"Bud's" first experiences in the Windy City are comical to behold. Almost at the very first step among city folks, he meets the girl of his heart. She is none other than the stenographer in the office of the lawyers who have charge of his affairs. Within a few weeks she becomes his wife. After a year in the big city, he grows tired of the monotony of the life he leads, and longs for a sight of the plains and of the boys. Without advising his wife, he wires to Colonel Carter, who had taken his position on the Diamond S, asking him to bring the entire outfit to Chicago and wake the town up. The colonel wires back immediately the acceptance of the request, and a few days afterwards they arrive in Chicago, in full cowboy garb. Their mounts have been brought along on

drawn pistols and heavy scorn. "Bud" then takes them to see a melodrama, and they are seen weeping copiously as they listen to the woes of the forlorn woman whom the villain pursues. When the villain appears on the scene and proceeds to do the woman bodily hurt, there is a fusillade of 44's that throws the audience into a panic, while the villain is seen jumping for dear life through a window down stage. Then there is a yachting trip on the lake and, to Bud's great relief, the homeward trip is begun.

Bud lies dreaming on a sofa in his home, worn out by the last day's doings, when his wife enters with a telegram and awakens him. The telegram is signed "The Boys," and reads as follows: "Everybody enjoying themselves. Col. Carter sure some happy. He just shot a coon; will send the bill to you."

"Bud" embraces his wife, and, to her great relief, whispers in her ear, "Never again!"



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A FILM WITH A MISSION.

ANOTHER HEPWORTH TOPLINER.

It is but a fortnight since that we had to chronicle a marvellous production by the Hepworth Company in "Drake's Love Story." To-day we have the pleasure of pronouncing our opinion upon another picture from this well-known house which, although of an entirely different type from that which we have just named, is remarkable in



that it is one further evidence of the upward march of the all-British producer. We have characterised the film now under notice, "At the Prompting of the Devil," length 2,025 feet, which is to be released on April 27th, as a film with a mission. It is our opinion that, not only should the cinema theatre be one of the finest educational institutions in the land, but that it should be also an essential factor in raising the moral and social tone of the community at large, and whilst we have such producers as the Hepworth Company ready to give us stories which illustrate the evils of strong drink and dishonesty, we have no fear but that the uplifting movement will steadily progress. If it is as a temperance reformer that the picture is desired, then "At the Prompting of the Devil" must undoubtedly fulfil its mission, for in it we see the career of a happy, united couple blighted at its commencement through the husband succumbing to the temptations of his companions, who, in the name of good fellowship and hospitality, induce him to take the first step on the downward path. Should the lesson to be pointed be that honesty is the best policy, then, again, the story strongly exemplifies the truth of this old axiom in a series of scenes well received and admirably carried out.

There is a distinctly English air about this picture which is most refreshing, and which makes the picture one which should command a ready sale, not only in this country, but in all those distant parts where English men and women are to be found. The manner in which the subject has been treated redounds to the credit of those responsible for the staging and setting, whilst the acting of all concerned may be said to be in advance of that generally found, even in Continental pictures entitled to come within the same category. There is a finish about the acting of even the minor characters seldom met with in the moving picture, and if ever the time arrives when it shall be the practice for dramatic critics to attend first night presentations of popular films, then, so long as the Hepworth Company's artists and scenario writers maintain the high standard in this film, they have nothing to fear, for praise of the highest character

is the only verdict which even the most captious will be able to pronounce. We append a brief synopsis:—

Jim Dowling is engaged to Alice, the belle of the little country village in which they both live. Her beauty attracts the attention of Harry Beecham, a Londoner, who happens to be in the village on his holiday. He attempts to kiss Alice, and she is only rescued from further insults by Jim's timely arrival.

The two are married and go to live in London, but Jim gets into bad company, staying out very late, instead of coming home, and spending much of his wages in drink.

One day his wife is remonstrating with him and endeavouring to prevent him going out to the public house; he throws her roughly on one side, and her head, striking the corner of the mantelpiece, she falls senseless to the floor.

Jim, being unable to restore her to her senses, thinks he has killed her, and, half mad with terror and remorse, flies into the country. He sinks to the utmost depths of poverty and despair, and is finally arrested and sent to gaol for stealing a loaf of bread out of a baker's shop.

Meanwhile, Alice, who has only been temporarily hurt, waits in vain for his return, and finally has her home sold up for arrears of rent and is forced to take a place as a servant.

Jim, on being released from prison, goes to his old home and finds it empty, and it is then that he meets for the second time Harry Beecham, who is in reality a thief, and tries to persuade Jim to join in his nefarious enterprises.

At first Jim will have nothing to do with him, but at last, driven by hunger and want, he consents, and the two plan to break into Lord Eversleigh's mansion on the following night.

The house is empty and left in charge of the old butler and two maid-servants, so that they anticipate an easy task.

The night comes, and Jim is at work breaking open the safe when he hears footsteps, and, turning round, finds himself confronted by his own wife.

The recognition is mutual, and Jim's shame at being caught in this position is out-weighed by the joy of finding



his wife alive after all, but other footsteps are heard, and he is forced to fly or be taken.

The incident, however, forms the turning point in his life, and we finally see him, a reformed man, living with his wife in a second home, which he has got together as the result of honest toil.

Love in Old Brabant

*A Story of Sorrow and Sunshine
in Holland.*

PRODUCED BY THE FAMOUS S.C.A.G.L.

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Characterisation Perfect.

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A STIRRING R.R. EXCLUSIVE.

"A TICKET-OF-LEAVE MAN."

Once again the R.R. Exclusive Film Co. have secured a picture which will prove one of the most successful features it has ever been the good fortune of the showman to have the opportunity of securing. In "A Ticket of Leave Man" is to be found all the concomitants that go towards the making of a perfect drama. It is thrilling in the extreme, but yet it contains none of those nauseating details so often to be found in pictures of this kind. We need say no more in commendation of this fine picture, some idea of which will be gathered from the following full synopsis:—

At last the long term of detention has passed. Once again liberty beckons him with a seductive smile as John leaves the prison behind, and his breast swells for the first time since sentence had been passed as he glances at God's golden sun in the azure sky, and thinks of what is to happen in the near future; slowly he directs his steps towards the city.

Suddenly a motor-car passes him at a tremendous speed, and at a bend in the road dashes with full force against a mile stone, its occupant being violently flung into the ditch near by. Without hesitation John hastens to the aid of the lady and gently lifts her from the ground, and is almost overcome by a feeling of delight, for never before had he seen such charms and beauty in a woman's face, and he feels that he will never, never forget that face.

Meanwhile the lady, happy to have escaped so lightly, warmly thanks him, gives John her card on leaving, and begs that he will send to her whenever he should be in trouble.

For a long while he glances after the disappearing car. Sad thoughts cross his mind as he glances at the card—Lady Northon! How different are their positions in life, what unbridgeable gulf would always remain between them, for the sphere in which he must live would prove but poor attraction for so lovely and charming a being. Putting the card into his pocket he continues his weary steps. But hold! clear voices are calling after him; pretty Ellen, nicknamed "The Yellow Rose," and Milton, two of his former companions, show great delight at seeing him again. Linking their arms in his all three make their way to a notorious thieves' kitchen in town, the hiding-place of the scum of the city, afraid to brave the light of day, amongst whom Ellen, "The Yellow Rose," and Milton are living.

They receive him with open arms, as in him they see a useful helpmate, not being aware of the resolutions which John has formed to the effect that he will become an honest man again. "Yellow Rose," whose love to John, handsome and stately, had not been cooled by their long separation, is happy to have the man of her heart with her again, and, overwhelming him with kisses, she persuades him to follow her and some accomplices for the purpose of planning a burglary, which promises them rich gains.

Again, wholly under the influence of this pretty girl, who in no way hides her love for him, John is persuaded to accede to her constant requests. He follows the girl, and quietly effects an entrance to the bank, where the safe is soon found, and under his skilled hands the heavy door soon yields.

Putting his hand in his pocket quite accidentally he finds Lady Northon's card, and instantly the incident in the country road passes across his mind most vividly. Overcome by this remembrance he is unable to accomplish the evil deed, and he flees from the house. "Yellow Rose" follows him, appealing to him not to withdraw from their criminal intent. But all her pleadings are in vain. John is not to be persuaded, and he leaves them behind in consternation.

The next morning finds them together again in the thieves' kitchen. John is seated by himself at a table with gloomy thoughts, and "Yellow Rose," who notices this, asks old Jonas to play a tune on the piano which might bring back to him memories of former times. But hark! the sound of a whistle. A signal that danger is near. Everybody tries to hide in some corner of the thieves' kitchen. The doors are burst open, and

the detectives, led by Inspector Barley, rush into the room. Barley has discovered that the bank has been burgled, and his suspicion immediately points to John, owing to the complicated and skilled work this burglary at the bank proved to be. As soon as he recognised John he ordered his men to handcuff him; but John, with the agility of a cat, escapes the detectives, and after a wild chase across roofs and through subterranean passages, he, as well as "Yellow Rose" and Milton, succeed in making good their escape.

Thinking of his lucky escape, John now firmly resolves to begin a new life, and he also succeeds in persuading "Yellow Rose" and Milton to a similar resolution. "Yellow Rose" finds a position as housemaid, while Milton has found work as a porter. John himself obtains a position at an office, and, being intelligent and industrious, he soon succeeds in working his way up. Once a week he meets "Yellow Rose," but his feelings for her soon die. He has seen Lady Northon again, and pure, passionate love springs up in both their hearts. John, who had approached the lady under the name of Warming, soon after obtained her consent. "Yellow Rose" has long felt that John's feelings towards herself have undergone a change, and one afternoon, on his refusal to meet her again in the evening, she resolves to shadow him, and witnesses the meeting of John and the beautiful Lady Northon. Her heart torn with unspeakable grief, she hastens back to the thieves' kitchen, and there writes a letter to John telling him she will go out of his life for ever. John heeds but little the reasons which have caused her to take this step, his happiness and his love for Lady Northon are his only consideration.

Two years pass. "Yellow Rose" still pines for John, but her delicate body has proved unequal to the intensity of her grief.

Broken and ill she gradually fades, and ere King Death draws his mantle around, speeding her to the realms of eternal peace and happiness, her conscience points out to her the path of duty. She must see John once more, and in her terror she scrawls him a letter, and old Jonas posts it.

Many, many times Detective Barley has tried in vain to trace John. He succeeds, only to find that John is able to prove an alibi as "Mr. Warming." But he does not give in. Disguised as a criminal, he haunts the old thieves' kitchen, and is sharp enough to detect one day how the "Yellow Rose" breaks down, sobbing bitterly, as she reads in the daily paper of John's marriage with Mary Northon. He doubles his endeavours and shadows his steps, and when old Jonas is seen to post the letter which she had addressed to John, he succeeds by making himself acquainted with the contents of that communication, and now he is quite sure that he is on John's track. John, in answer to the letter he had received from "Yellow Rose," hastens to her couch of suffering, where she is lying with a broken heart. John is kneeling beside her when the detective enters, covers him with his revolver, and is about to arrest him. But the door is flung open and Mary, Lady Northon, rushing into the room, hurls herself between the two men. Meanwhile John, prepared for every danger, has drawn a revolver.

Mary had just returned home, and, not finding John at once, had entered his study, and finding the letter from "Yellow Rose," it was an easy task for her to follow him, which an indescribable unrest had warned her to do. Her love for John allows of no doubt as to his innocence, and "Yellow Rose," overcome by so much courage and affection, in a wave of emotion which calls into being all the good that her life had left in her heart, confesses that she stole the bonds and had hidden them, and that John is innocent. Without losing a moment's time, both men make their way to the place indicated by "Yellow Rose," followed by Mary Northon, and there they find the stolen notes. All three return to "Yellow Rose," who, however, has passed into the Great Unknown. Peacefully she had passed into the Eternal Sleep, where sorrow and grief will never find a place.

THE HOUSE OF HÜBSCH AND CO.

THE EXHIBITOR'S ALADDIN'S CAVE.

Quite a number of really good Continental "Features" have emanated from Charing Cross House, where Messrs. A. E. Hübsch and Co., Ltd., have their extensive offices and projection theatre. The careful selection of the films is evident, while the principal's knowledge of the Continental market can always be relied upon by exhibitors. One of the many agencies handled by the company (some eight or more) is the famous Messter Features, and we have much pleasure in herewith reproducing the photograph of their charming leading lady, whose successes in *The Spectre of the Sea* and other films are still fresh in the memory of the exhibitor.

Miss Henny Porten, the famous and beautiful "lead" of the Messter Projection Co., is one of the greatest of Continental artistes. Her latest, and perhaps her best,

tions provide a picture which should prove one of the best of the season.

In addition to the usual dramatic productions Messrs. Hübsch have always on show some excellent industrial and scenic subjects of more than passing interest. Their comedies are also usually well worth while, so that a seat in their comfortable Projection Theatre generally provides some "good things" for all exhibitors who attend.

A FINE SELIG POSTER.



MISS HENNY PORTEN.

portrayal is that of the leading character in *His Blind Wife*, a 2,000 ft. subject which will be released on March 26.

The picture is a brilliant enactment of stage and society life, and the tragedy of a wife's devotion to an erring husband has received what can truly be described as a startling presentation. The play is powerfully acted, the scenes are well mounted, and the strong situa-



Our illustration gives a very slight idea of the beauty of a very fine poster issued by the Selig Polyscope Co. Like everything which emanates from the sign of the Diamond S, it is exceptionally well produced and will not fail to attract attention wherever exhibited.

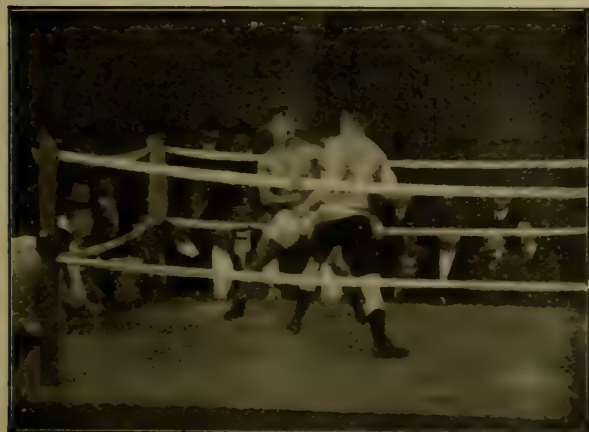
"A SPORTING CHANCE."

A DEAD CERT. OF THE LION'S HEAD BRAND.

One of the most popular trade marks seen on the screen at the cinema theatre is undoubtedly that of the Lion's Head, the designation by which the productions by Cricks and Martin are known. Whenever the title of a picture



by this firm is shown it is always heralded by an outburst of acclamation, and we venture to predict that when "A Sporting Chance," their latest creation, length 2,000 feet, to be released on May 1st, has been witnessed, as it undoubtedly will be by the patrons of every picture theatre throughout the length and breadth of this country, it will in every instance be accorded vociferous applause. The lion as a hall mark signifies sterling quality, and, appropriately enough, in regard to film production is the emblem of the highest standard of excellence. It is with pleasure that we are able to chronicle the fact that in this 2,000-foot all-British production we have a sporting picture which is



bound to get home. The contest in the ring is no mere make-belief, but a genuine exposition of the noble art, one which would do justice to the National Sporting Club. The story is never lacking in interest, and culminates in

a climax which makes it one of the strongest of its kind. The photography is excellent, and the acting of no mean order. Tersely summed up, the picture may be described as a worthy example of the English producer's highest attainments.

The plot is as follows:—

Captain Panton falls in love with Dorothy, the daughter of an old-fashioned country squire—Sir John Hampden. His advances are distasteful to the girl, who is already in love with Cecil Ormonde.

The captain, a man of shady antecedents, to secure his ends attempts the ruin of her father. He offers to match a fighter for a big prize against all comers—a fight with the raw knuckles.

Sir John, a great sportsman and an inveterate gambler, finds a man, and the terms of the contest are duly arranged at a gathering at his home. As the guests are departing, the old sportsman cannot refuse the invitation of Panton



to a quiet game of cards, and in the morning, owing to the shady play of his opponent, is owing a large sum of money. The captain offers to cancel the debt if he may marry the girl. Realising that her father is ruined if she refuses, Dorothy wavers, but writes to Ormonde, asking his assistance.

Ormonde is an amateur athlete and boxer. He arrives when Panton is pressing his attentions, and in the course of a violent quarrel floors him.

On the eve of the fight Panton hires two ruffians, who kidnap the squire's man and trainer and leave them bound and gagged. On the eventful night Sir John finds his man missing, and is inclined to compromise, but an old friend, Chichester, persuades him to see the thing through.

Ormonde volunteers, and in the fifth round of a hurricane fight wins the battle, and, incidentally, a bride.

The timely appearance of the squire's man and his trainer completes the discomfiture of the villain, who is expelled from the club.

BIG A FEATURES, LTD.

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for this date only.)

March 24th.

(For this date only
one copy available.)

THE WANDERING JEW

(Length 4,600 feet approx.).

Exclusive rights already disposed of for Bath, Newport, Leeds, Belfast, Manchester, Oldham, Luton, Plymouth, Bristol, Tottenham, Brighton, Newcastle, Glasgow, Birmingham, Swansea, Devonport, Ynshyr, Camden Town. We have also given options on 35 other towns.
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HAVE YOU BOOKED FOR YOUR DISTRICT?

Remember "Mysteries of Paris." This production is by the same author,

EUGENE SUE.

Book the Greatest of Detective Dramas,

A VICTIM ^{OF} THE CAMORRA,

(3,500 feet approx.).

Life and Adventures of the late LIEUT. PETROSINO
(AMERICA'S CHIEF OF THE SECRET SERVICE DEPARTMENT).

WHO GAVE UP HIS LIFE

WHILST TRACKING ESCAPED CONVICTS. MEMBERS OF THE

BLACK - HAND GANG IN ITALY,

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A MARTYR TO DUTY.

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ANOTHER "BIG A" SENSATION.

"A VICTIM OF THE CAMORRA."

The firm of Big A Features, Limited, have placed on the British market a succession of long features, and have had the satisfaction, moreover, thanks to their business acumen, of breaking a number of records in takings where their productions have been on show. The firm, of which Mr. Arthur W. Austin, formerly of Andrews Pictures, Limited, is the general manager,



with Mr. Jas. D. Goldgraber, a smart American pioneer exhibitor, as sales manager, has other "big things" in hand. One, a 4,500 feet subject (on a famous novel), we will review shortly, the other being the greatest sensation in American detective dramas so far seen.

"A Victim of the Camorra" deals with the adventures of the famous Italian-American detective, Lieut. Petrosino, whose tragic death at Palermo when just within an ace of capturing his men, thrilled the world some four years ago.

Owing to the number of the Italian colony, New York had achieved an unenviable notoriety in respect to the "Black Hand," and Lieut. Petrosino, at one time a member of the Secret Service of Carabinieri, was attached to the American police in order to direct operations against the Order.

An early incident in the picture shows a gang of "Wharf Rats," who terrorised an East River district. Two officers bravely tackled the toughs, but are badly handled. Petrosino, attired as an ordinary constable, is dispatched, and his summary methods create great amusement to the beholder. Two of the gang, really "Black Hand" men, are captured. Comical incidents mark the application of the third degree method of forcible "interrogation," in which the two discomfited "cops" are allowed to take a vengeful share.

We are thus introduced to *actual characters*, the man Guiseppi and his assistant (and later on Mme. Petrosino herself) enacting once more for the moving picture camera the very scenes they once took part in. The capture forms an amazing clue to an attempt to blackmail prominent Italian residents. Meanwhile Signer Lorenzo, a famous banker, has received a message. He shows the letter, demanding the sum of \$5,000, to the police, and is followed by spies as he returns from the depot. We see the gang meet in a cellar, whose cabalistic signs are freely displayed. Here a ballot takes place, and Guiseppi draws "the murder ball." The same evening Lorenzo is seen bidding his children "good-night." The next morning the city resounds with the news of his murder! Petrosino is assigned to the case, and finds a clue, a button and some dirty cloth attached. A

small thing, truly, yet a clue leading to great events. By a clever disguise he gains admittance to an Anarchist club, and sees Guiseppi, whose demeanour fixes his attention, and is trailed to his rag-picker's hut. Here the detective finds, while in hiding, the coat with the missing button, and becomes the witness of a brutal attack upon a young girl, Guiseppi's daughter. He springs forth, but the alarm brings others, and the detective is stunned and securely fastened in a sack. A van is soon on the way to the East River, but the girl whose life has been saved leaves the hut and informs the police. An exciting rescue is witnessed, the motor-cycle squad arriving just in time to prevent the death of the Lieutenant. A raid is now planned, upon the cellar this time, where Petrosino gains admittance disguised as an Italian navvy, and gives the secret countersign. At the crucial moment he fires two shots, a terrific struggle ensues, reserves rush in, and the entire band is captured. We next see them as "brother masons," wearing the hideous stripes of the U.S.A. convict. Here again the "Black Hand" is at work, and a most sensational escape, with daring leaps for life, is witnessed. Some are recaptured, but two, Guiseppi and Rigerro Raralto, get away. A rush on a trolley car follows, and the two are safe. Once in the Italian colony, they are soon disguised, and a merchant and a smart widow are seen to leave by the steamer for Genoa.

Again the "third degree" is employed upon remaining members, and a letter is found from Rigerro, from which an important clue evolves. Petrosino that night takes leave of a sorrowing wife, who well knows his danger, and (as an elderly gentleman) joins the mail steamer for Italy. At the Café Venezia, Palermo, the elderly tourist sits at a table. While he dines several guests leave and glance his way. He settles his bill, and generously tips the garçon. Leaving the café he is followed. Just keeping him in sight are several "Black Hand" men. He is a doomed man! At last his hour has come, and in broad daylight, just at the moment of his triumph, he is murdered by a gang of miscreants. Within an hour the news is widespread, and cables are working at full pressure. A great sorrow is felt over in New York, where his abilities in tracking down the gangs had earned him a universal respect. We then see the great scene, which concludes with a tribute to



the martyr, a truly enthralling detective drama, founded upon astounding facts, and, as we said, employing some of the original participators in the events. Here, indeed, have the exhibitors on this side an opportunity of advertising a great and a powerful attraction!

W. H. P.

Released Monday, April 28th.

Length 3,500 feet approx.

OUR FIRST EXCLUSIVE.

The Pick of the Bunch.



A WHITE WOMAN or, TRUE TO HER TRUST.

2,650 feet.

We beg to announce that we have secured the EXCLUSIVE RIGHTS for the UNITED KINGDOM of the above SENSATIONAL, DRAMATIC Film from the Big A Feature Co., Ltd.

A FEATURE FILM full of SENSATIONAL SURPRISES, and containing a HUMAN DRAMATIC STORY, easily followed, that appeals to all. Will prove ONE OF THE WINNERS OF THE YEAR.

Will be released about end of April.

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'Phone: 331 City.

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A WHITE WOMAN; OR, TRUE TO HER TRUST.

The Reliance Film Hiring Co., of Cecil Court, W.C., have secured the exclusive feature rights for "A White Woman" from Big A Features, Limited, for the United Kingdom, and have already effected a large number of bookings for this fine romance of stage life.

The subject will be on view daily, and exhibitors who are in search of a telling long feature should certainly call upon Mr. De Freece at the Reliance Film Hiring premises, who is also handling a number of other "big things" by various makers.

The story of "A White Woman" is very powerful and well played by all concerned.

Ernest Lange, a wealthy young aristocrat, was somewhat different from the "usual run" of his class. No woman had

Marcelle sees the note upon her return, and, being overcome, is persuaded to drink some drugged wine which Raoul has prepared. Lange misses his train, and is leaving the station when he sees a man forcing a woman into a carriage. He recognises his wife, and a struggle ends in Ernest being violently thrown from the moving train by Jones.

By an ingenious series of falsehoods Marcelle is at length persuaded to live with Jones, and eventually has to take again to the stage to support both. By the misrepresentation of a news item she is later convinced that Ernest is dead.

Jones' ill-treatment proves too much for her, and a final crisis comes when he develops a craving for drink. Ernest, meanwhile, has once more turned to his books, for, although the



appealed to him as yet, and his studies form his only love. His books were to him an all-absorbing passion. One day, however, he encountered an actress, Marcelle, whose charms completely enslaved him. Her beauty and stately form awakened the dormant passion, and within a few months the pair were man and wife. A year later an old friend of Lange's called, a Raoul Jones, who was glad to meet his chum and even more so to have a chat with Marcelle.

He proposed a walk, and artfully chose his conversation to please the lady. One evening later he called, and, finding Ernest to be at his club, was not loth to accept an invitation to enter the house and partake of refreshment. He proposed that he and Lange's wife should surprise the latter at the club, and, calling a taxi, an address was given to the driver. This proved to be a resort of a doubtful character, where he persuaded Marcelle to wait, but she saw the ruse, and asked him to escort her to her home. Raoul finds his purpose unaccomplished. Meanwhile, Ernest has returned home, and left a note that he is called away for a few days.

police had been informed, efforts to trace the couple had proved unavailing, as Jones had so planned matters that Marcelle was soon in a foreign country. She was at length compelled to leave Jones, and eventually returned with a touring company to the town where she had once shared a happy home with her husband. She still believed him dead. Upon the last night of the week Ernest was persuaded to visit the theatre, and he made one of a small party.

More engrossed in conversation than in the play, he sat for some time, until at last he turned towards the stage, where a familiar voice claimed his every attention. In a flash he was upon his feet, his arms were outstretched, and he cried out "Marcelle! Marcelle!"

His friends could not restrain him. In a few seconds he was upon the stage. Amid a scene of emotion the twain were once more in each other's arms, and a woman who was "True to Her Trust" had again found her dear husband.

Release date current.

Length 2,650 feet, approx.

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THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found

Films Released during February, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn	Length	Date.	Title	Maker	Descriptn	Length	Date.
All for Jim	Majestic	D	1016	1	Bob's Ill Luck.....	Cines	C	434	8
A Suffragette in Spite of Himself	Edison	C	600	2	Bloomer and Stout Seek a Wife.....	Cines	C	443	12
Animal Within, The	Flying A	D	967	1	Boss of Katy Mine.....	Essanay	D	939	13
Auntie is Transformed into a Pig	Lux	C	670	5	Bridal Room	Imp.	D	938	13
Arab's Bride, The	Thanhouser	D	1000	15	Biter Bit, The.....	Pathé	C	698	5
An Elephant on their Hands.....	Vitagraph	Co	967	6	Basque Wedding, A	Pathé	T	481	8
As You Like It	Vitagraph	D	3115	8	Brother's Acquittal, A.....	Reliance	D	975	19
As the Bells Rang Out	A.B.	D	457	23	Bedelia and the Newly Wed.....	Reliance	C	999	21
Adventuress Outwitted	Clarendon	D	715	9	Bob's Deception	Rex	D	1085	15
Adhesion	Cricks and Martin	C	410	7	Bunny at the Derby	Vitagraph	Co	577	13
At the Foot of the Scaffold	Hepworth	D	1975	9	Bay of Cattaro	Welt	T	311	23
At the Foot of the Ladder	Thanhouser	C	1000	19	Bob and the Apache	Cines	Co	604	15
Arabian Sports	Vitagraph	E	1010	15	Billy Boy.....	A. & C.	C	484	19
Ascending Mt. Blanc.....	Gaumont	Sc	370	16	Beauty Spot, The	American Standard	C	695	9
An Artist's Nightmare	Pathé	C	684	12	Breezy Blackpool	B. & C.	T	385	27
Atala	Selig	D	1000	16	Burglar Burgled	Cosmopolitan	C	660	13
A Glass of Goat's Milk.....	Clarendon	C	400	20	Bidoni as Orderly	Cines	C	817	15
A'most a Man	Essanay	Co	987	27	Bloomer Seeks a Smile.....	Cines	C	369	15
Alkali Ike's Motorcycle	Essanay	Co	989	27	Broncho Billy's Love Affair	Essanay	D	990	16
Alfonso and His Umbrella	Gerrard	C	340	16	Bronx Cocktail, A	Imp.	C	310	16
Artist's Tragic Idyll.....	Gerrard	D	730	20	Beware Painting	Itala	C	450	2
Arabella and the Wizard.....	Lux	C	494	26	Bewy Day in the Jungle	Kalem	C	670	27
Atonement	Nordisk	D	2184	9	Bravery of Dora	Lubin	D	1013	27
An Amateur Cowboy	Pathé	C	474	19	Bob's Cheque	Alter Ego	C	550	26
An Amateur Poisoner	Pathé	C	666	22	Bridge of Life	Comet	D	1950	26
Ailantho's Silkworm.....	Pathé	Sc	521	22	Bloomer, Wrestling Champion	Cines	C	469	22
Another Man's Wife	American Co	D	992	26	Bidoni Absent Minded	Cines	C	670	26
Albion Docks at Port Louis.....	Pathe	T	333	26	Boomerang, The.....	Nestor	Co	977	26
Battle of Wits	Kalem	D	1005	2	Betrayed by a Kiss	Pathé	Co	665	19
Brutality	A. B.	D	1009	9	Boy and the Burglars	Pathé	Co	664	19
Burglar at the Ball	Hepworth	D	575	2	Badger, The.....	Urbanora	N	370	19
Battle in the Virginia Hills	Kalem	D	970	9	Bobby, the Tamer	Cosmopolitan	C	595	20
Bettina's Substitute.....	Vitagraph	Co	557	1	Biella and the Antiqu ties	Cosmopolitan	T	350	23
Billy's Shoes	A and C	C	795	5	Better Part	Invicta	D	1000	26
Blood Stain, The	A and C	D	980	8	Birthday Gift	Nordisk	D	2273	23
Burglar's Dilemma	A. B.	D	1007	16	Billy's Pipe Dream.....	Vitagraph	Co	668	27
Bloomer Out of Work	Cines	C	456	1	Converts, The	A. B.	D	986	2
Broken Ideal.....	Cines	Co	774	5	Chichester and Arundel	H. and B.	T	370	2
Bullfight	Cines	A	436	5	Cruel Deception	A and C	D	2500	1
Bronco Billy's Heart	Essanay	D	988	2	California Snipe Hunt.....	Kalem	C	525	9
Billy McGrath's Art Career	Essanay	Co	987	6	Capt. Ben's Yarn	Majestic	D	999	5
Blind Musician	Imp.	D	528	2	Carmen of the Isles	Selig	D	937	2
Bar. K. Foreman	Lubin	D	1064	13	Country Woman In Disguise	American, Ltd.	Co	675	2
By the Sea	Lubin	D	1057	16	Corfu and the District	Brockliss	T	355	8
Between Love and War	Selig	D	1004	6	Comic Film Journal. No. 5	Du-kes	C	—	16
Bludsoe's Dilemma	Flying A.	D	1000	1	Chaperon Gets a Ducking	Kalem	C	525	13
Brand of Cain.....	Ammex	D	999	22	"Conway," the Kerry Danc. r	Kalem	P	140	13
Bold Story, A.....	Clarendon	C	600	2	Cry for Help, A	A. B.	D	1000	23

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal. No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiancé's Dilemma	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathe, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	29
Chase Across the Continent, A.	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A.	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Diuner	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Gretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A.	Lubin, C		165	20
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, Co		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A. B., Co		397	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	2
Don't Pinch my Pup	Thanhouser, D		1000	5	His Father's Son	Thanhouser, D		1000	1
Dance at Silver Gulch, The	Essany, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A. B., C		502	16	His Partner's Snare	Melies, D		1038	1
Diplomatic Lover, A.	Pathe, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A.	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	9
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A.	Pathe, C		1063	5	Horse Thief's Daughter	Nestor, D		975	5
Dupin's Clarinet	Urbanora, C		305	5	Hereditary Taint	Pathé, D		1324	8
Day's Outing, A.	A. B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Tens Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essany, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A.	Gaumont Co		690	20	Horseshoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathe, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	20
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A. B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essany, D		975	9
Faithful	A. B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essany, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouser, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	20
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A. B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		405	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathe, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Collier's Escape	Selig, D		402	23
Falls of Cadyville	A & C, T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnicus Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15

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King the Detective and the Smugglers	Imp.	D	939	3	Mother's Portrait.....	Ambrosio,	D	914	27
Kullen.....	Nordisk,	T	443	23	Mary of the Briarwood Dell.....	Barker,	D	1179	16
Lieut. Daring and the Photographing Pigeon B. & C.,	D	1245	2	Microscopic Animalcula.....	Eclair,	Sc	410	20	
Lucky Fall, A.	Lubin,	D	1053	9	Model for St. John.....	Vitagraph,	D	898	27
Locked Out	Lubin,	C	397	9	New York Hat, The	A. B.,	D	998	2
Love and War	Majestic,	D	985	5	New Zealand Flax Industry	Empire,	I	461	6
Legend of Lost Arrow	Selig,	D	505	2	New Zealand Ferns and Waterfalls	Special,	T	215	6
Love of Lady Irma	A. B.,	D	988	13	Never Again	A. B.,	Co	590	16
Linked Together	Edison Co.	500	8	Non-commissioned Officer	Edison,	D	1000	5	
Lace Makers' Romance	Gaumont Co.	1320		"Nam Gioa," or Festival of Heaven	Pathe,	T	445	1	
Lie not unto your Wife	Imp. Co.	570	6	Night Birds.....	Pathe,	N	334		
Leah the Forsaken	Imp.	D	2421	6	Naples	Cines,	T	251	8
Lamprey Fishing	New Agency,	E	367	9	Nell of the Pampas.....	Flying A,	D	1000	8
Lost Inheritance	Selig,	D	988	2	Norwich	A. & B.,	T	410	23
Love and Craftiness	Brockliss,	C	450	5	Nora the Cook	Lubin,	C	689	23
Law of the West	Cosmopolitan,	D	2500	6	Nick Winter and the Ace of Clubs	Pathe,	D	1693	15
Law of God	Flying A.,	D	1012	0	Now the Sun Sets	Eclair,	S	430	6
Lady Doctor, The	Gaumont Co.	670	5	Never Failing Remedy.....	Gerrard,	C	370	9	
Love Token, The	Lubin,	D	1008	22	New York's Fire Fighters	Powers (1912),	T	262	26
Love Laughs at Locksmiths	Pathé,	C	533	2	Old Songs and Old Memories	Selig,	D	872	9
Life for a Life	Cines,	D	2322	15	On the Coast of the Adriatic	Welt,	T	298	16
Latest Additions to U.S.A. Navy	Edison,	E	600	22	On the Mountain of St. Gothard (Series II) ..	Gaumont,	T	300	6
Love and a Burglar.....	Hepworth,	C	650	20	Old Sweetheart, The	Imp,	D	935	9
Luck's Out	Nordisk,	C	771	16	Official Appointment.....	Vitagraph,	D	787	13
Lodging for the Night	Pathé,	Co	378	12	Out of the Shadows.....	Vitagraph,	D	1010	15
Looking for a Job	Pathé	C	552	15	Old Reporter, The.....	Edison,	D	1000	22
Lessons in Courtship	Vitagraph,	Co	462	22	On the Mountain of St. Gothard (Series III),	Gaumont,	T	315	13
Life Regained	Brockliss,	D	2925	26	Old Doll Maker	Invicta,	D	1000	12
Legal Murder	Eclair,	D	2355	9	Obsession, The.....	Melies,	D	1020	22
Loneliness of Neglect	Flying A.,	D	1000	22	On the Steps of the Throne	Pasquali,	D	3350	23
Lighting of Love's Way	Invicta,	D	1010	22	On the Line of Peril.....	Vitagraph,	D	1013	20
Lady Leone	Invicta,	D	1470	22	Oh, My Aunt!	Cricks & Martin,	C	720	22
Leopold, the Leopard	Lux,	C	688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha,	T	350	22	(Series IV.)	Gaumont,	T	335	23
Lily's Day	Eclair,	Co	510	20	One Hundred Franc Gold Piece.....	Itala,	Co	435	16
Lord Browning and Cinderella	Vitagraph,	Co	1017	27	Old Prospector.....	Nestor,	D	977	22
Lost in the Sea	Eclair,	D	2375	27	Orphan, The.....	Pathé,	D	1966	22
Monastery of Piedra Aragon	Cabot,	T	384	6	Old Organist	Rex,	D	980	27
Mifanwy, a Tragedy	Hepworth,	D	675	6	Pink Corset, The.....	Ambrosio,	Co	790	2
Mayor from Ireland.....	Kalem,	D	1015	9	Preparing the Den	A. B.,	C	496	13
Merchant of Venice	Thanhouser,	D	2000	8	Pimple's Eggs-traordinary Story.....	Cosmopolitan,	C	295	2
Mouth of the Adour	Gaumont,	T	240	2	Prince Arthur.....	Cosmopolitan,	D	910	2
Mountebank's Daughter	Lubin,	D	1003	16	Polidor's Perfume.....	Pasquali,	C	535	2
May and December	Pathe,	D	1238	1	Pickles.....	Pathe Frères,	C	305	1
Mickey's Pal	A. & C.,	D	1025	15	Penitent, The.....	Essanay,	D	786	13
My Hero	A. B.,	D	1007	20	Pulque Pete and the Opera Troupe.....	Kalem,	C	455	20
Marvellous Valley of Lerio	Cosmopolitan,	T	350	6	Palmetto Hat Industry	Lubin,	I	345	20
Mr. Hubby's Wife	Essanay,	Co	980	9	Percy the Bandit.....	Nestor,	Co	957	12
Mummy and the Cowpuncher	Kalem,	C	560	23	Prospector and the Indian.....	Pathe,	D	725	5
Mayor's Crusade	Kalem,	D	985	23	Poverty's Thrall.....	Pathe,	D	1948	8
Medicine of the Future	Lux,	C	410	8	Pimple as Cinema Actor	Cosmopolitan,	C	495	9
Mother's Strategy, A	Lubin,	D	1014	20	Power of Love.....	Flying A.,	D	1000	15
Moth and the Flame	Melies,	D	1020	15	Passing Cloud, A.....	Gaumont,	Co	800	13
Masquerader, The	Pathe,	C	461	8	Problems of Aviation	Gaumont,	Sc.	266	16
Maros, The	Pathe,	P	502	8	Playtime in Old Japan	Pathé,	E	353	15
Mike's Brainstorm	Selig,	C	920	13	Plan that Failed, The	Powers,	Co	775	15
Man Amongst Men.....	Selig,	D	1000	13	Polidor as an Orderly Soldier	Pasquali,	C	555	16
Mamma's Glove	Urbanora,	D	765	5	Poet and Peasant	Vitagraph,	D	1013	20
Modern Atlanta	Vitagraph,	Co	1010	13	Pimple as a Ballet Dancer.....	Cosmopolitan,	C	230	16
Merrypimple and the Statue.....	Ambrosio,	C	433	20	Peninsula of Sorrento	Cines,	T	273	22
Mother's Day Out	Clarendon,	C	390	23	Pat Clancey's Adventure	Edison,	D	1000	26
Mannequin, The	Elite,	D	1859	9	Prodigal Son	Gerrard,	D	2665	8
Miss Nelly's Marriage	Gaumont,	Co	820	13	Pineapple Culture	Gaumont,	I	350	20
Mother-in-Law must Marry	Itala,	Co	590	2	Prodigal's Return.....	Hepworth,	D	875	27
Mountain Tragedy	Kalem,	D	1000	27	Pass It On.....	Hepworth,	Co	550	27
Matrimonial Breeze	Pathé,	C	349	15	Piccaninnies and the Water Melons.....	Imp,	C	931	27
Michael McShan	Vitagraph,	Co	695	20	Polidor, A Ladies' Protector	Pasquali,	C	505	27
Mystery of the Astorian Crown					Price of a Misdeed	Urbanora,	D	2080	26
Prince.....	Cricks & Martin,	D	765	20	Queen for a Day	Edison,	D	1000	8
Merry Widows.....	Elite,	Co	893	13	Question of the Hair	Selig,	Co	604	23
Mathilde	Eclair,	D	3250	13	Redeemed Reputation	Ammex,	D	1012	8
Mystery Man and His Box	Gerrard,	Tk	475	13	Romance of the Rails.....	Edison,	D	1000	1
Mind Reading Extraordinary	Gerrard,	C	330	23	Real Thing, The	Hepworth,	Co	550	2
Magic Goldfish	Pathé,	Tk	800	19	Rescue, Care and Education of Blind Babies ..	Edison,	T	1000	5
Marke in Kabylia.....	Pathé,	T	319	19	Race with Time	Kalem,	D	825	16
Mantlet of Red Evans	Selig,	D	1005	23	Ranch Mates	Lubin,	D	1060	13
Miss Aubry's Love Affair.....	Selig,	D	1002	27	Rangers Girls	Melies,	D	1033	8

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Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	6
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	2	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A	A.B., C		999	6	Twisted Trial, The	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathe, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savoia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	8
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathe, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathe, C		472	22
Saving the Innocents	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathe, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathe, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther	Gaumont, C		680	23	Wonderful One-horse Shay	Lubin, D		1058	13
Sally in Our Alley	Hepworth, D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown	Barker, C		714	27	Weary's Revenge	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nestor, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	6
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathe, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Waffles at the Front	Pathe, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochin China	Pathe, E		337	15
Toymaker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathe, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl	Essanay, D		970	23
Trails of Faith	Reliance, D		909	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Friscot fight a Duel	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathe, C		499	22
Thief, The	Cricks & Martin, D		720	13	White Lie	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo	Empire, E		350	23	Wine Making	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

THE CINEMA FILM REGISTER.

Films to be Released during March, 1913.

Title.	Maker.	Description.	Length.	Date.	Title.	Maker.	Description.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Between Sky and Sea	Cines, D		622	19
Affair of an Egg	A. B., Co		305	13	Broncho Billy and the Maid	Essanay, D		992	16
Adventure in the Autumn Wood	A. B., D		1007	16	Bobby's Holidays	Gaumont, C		620	16
Alfred Harding's Wooing	Barker, Co		740	6	Broken Doll, The	Gerrard, D		2220	9
Ape's Devotion	Clarendon, D		870	2	Boomerang, The	Kalem, D		1038	30
Artful Artists	Gerrard, C		330	2	By Boat to Christiana	Nordisk, T		335	16
Artist's Romance	Lubin, D		795	13	Bag of Mystery, A	Pathe, C		271	15
Aquatic Elephants	Vitagraph, A		266	1	Boniface's Harem	Brockliss, C		491	19
Artist's Hoax, The	B. & C., Co		510	30	Broken Life, A	Cricks and Martin, D		1100	27
Annie Crawls Upstairs	Edison, D		1000	19	Broncho Billy and the Outlaw's Mother	Essanay, D		995	23
Awakening, The	Flying A., D		983	15	Betty's Bandit	Nestor, D		975	22
Absent Minded Valet	Vitagraph, Co		1017	20	Bridge of Sighs	Pathe, C		326	22
Awakening of Bianca	Vitagraph, D		1007	22	Betrayed to the Turks	Savoia, D		1950	26
Alkali Ike in Jayville	Essanay, Co		992	27	Buffalo Hunt	Cosmopolitan, D		950	23
Apartments No. 13	Invicta, Co		1000	19	Bologna	Cosmopolitan, T		400	23
Asbestos Quarry in America	Pathe, I		359	22	By Unseen Hands	Cines, D		2270	29
Adam and Eve	Vitagraph, D		948	29	Bloomer's Adventure	Cines, C		470	29
All for a Girl	Vitagraph, Co		567	29	Broncho Billy's Brother	Essanay, D		998	30
Adventurous Honeymoon	Ambrosio, C		772	23	Building the Los Angeles Aqueduct				
Along the Old Turko-Bulgarian Frontier	Ambrosio, T		355	27		Flying "A," I		986	29
At the End of the Line	A. & C., D		984	29	Big Rock's Last Stand	Invicta, D		1960	22
Alfonso's Lady-Killing Adventures					Border Parson	Nestor, D		965	29
Amulet, The	Invicta, D		1000	26	Bad Tangle	Imp., Co		636	30
An Inventive Lover	Pathe, C		1021	26	Cracksman's Daughter	Cricks and Martin, D		1665	6
Athens	Pathe, T		434	29	Cat's Paw	Essanay, D		994	9
Alhambra	Urbanora, T		360	26	Careful Nursing	Rex, D		889	13
Bill Bogg's Windfall	A. B., C		609	2	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
Business Buccaneer, A	Kalem, D		1010	2	Cabby's Nightmare	Gaumont, C		495	9
Brave Old Bill	Kalem, C		350	2	Case of Smallpox	Imp., C		429	2
Buster and the Cannibals	Lubin, C		737	2	Casaway, The	Pathe, D		547	8
Best Man Wins	A. B., C		456	9	Critic, The	Ambrosio, D		1800	13
Blind Cattle King	Lubin, D		1059	9	Captain's Dilemma, The	Cosmopolitan, Co		750	6
Babble Shooting	B. & C., Sp		259	13	Cyrenacia	Cosmopolitan, T		300	9
Baja	Cines, T		698	1	Cheap Housing Problem, The	Gaumont, I		230	13
Bloomer's Troubles	Cines, C		438	1	Collar Stud, The	Gaumont, Co		1025	13
Bidoni Hard Up	Cines, C		999	5	Court Intrigue, A	Nordisk, D		2834	9
Billy Mixes with his Relations	Essanay, Co		986	13	Cormorant, The	Pathé, N		548	12
Blackened Hills	Flying A., D		994	1	Curio Hunters	Vitagraph, Co		807	22
Bolted Doors	Gaumont, D		1250	2	Caucasian Bride	Elite Sales, D		550	23
Book, The	Hepworth, D		1200	6	Cupid's Window	Gaumont, Co		535	20
Blackfoots Conspiracy	Invicta, D		1020	5	Casablanca	Gaumont, T		430	20
Beach Combers	Melies, D		986	15	Consequences, The	Invicta, D		1000	22
Brother and the Bat	Reliance, D		900	15	Cranberry Industry	Imp., I		358	16
Bobby and the Bow-wow	Pathe, Co		574	1	Collaborators, The	Powers (1912), Co		695	22
Broken Oaths	Solax, D		984	15	Carrier Pigeon, The	Pathe, N		612	19
Billy's Burglar	Vitagraph, D		1722	8	Curious Family, The	Selig, C		514	27
Bite of a Snake	A. B., Co		562	20	Civilian, The	Broncho, D		1740	23
Business as Usual	Clarendon, C		455	16	Colonel's Peril	Cosmopolitan, D		975	27
Bloomer Hurries Up	Cines, C		542	8	Casimar, Gentleman and Pickpocket	Eclair, C		520	13
Beauty Spots on the River Nebi	Cines, T		284	8	Convict's Secret	Gaumont, D		2530	30
Blow for Blow	Cines, D		2400	12	Chaufeur's Secret, The	Gerrard, D		2300	23
Bidoni Obstinate	Cines, C		1184	12	Crossed Swords	Nordisk, D		2066	24
Broncho Billy's Promise	Essanay, D		989	2	Cowboy's Leap Year	Powers, Co		650	29
Bad Stroke of Business	Gaumont, C		565	6	Candy Girl	Imp., Co		985	30
Breton Scenery	Gaumont, T		365	6	Circus Rider's Romance	Elite, D		2000	30
Back from the Dead	Gaumont, D		2380	9	Constructing Aeroplanes	Express, E		372	23
Baker and the Sweep	Lux, C		290	12	Don Caesar de Bazan	Reliance, D		2000	1
Buck's Romance	Selig, Co		1017	13	Dick and Daisy	Majestic Co.		985	8
Beyond the Polar Circle	Urbanora, T		355	5	Despised Present	Gaumont Co.		1185	2
Beauti ul Dalmatia	Welt, T		315	20	Detective Dickson	Lux, D		2090	5
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	Defeated	Milano, D		1809	12
Camprodor	Cabot, T		381	9	Darktown Duel	Vitagraph Co.		107	6
Blood-stained Pearl, The	Cosmopolitan, D		875	9	Day at an Infant Asylum	Imp., T		276	6
Bloomer and His Cousins	Cines, C		394	15	Dangerous Wager	Kalem, D		1013	20

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Delphin Catching	Pathe, T		372	8	Gonthran and his Accom'pice	Eclair, C		770	6
Dormouse, The	Cosmopolitan, N		270	13	Greater Love, The	Rex, D		770	6
Dupin Loses His Wife	Urbanora, C		375	19	Greater Wealth	Selig, D		1085	23
Dr. Bridget	Vitagraph, Co		859	29	Golden Chance	Cosmopolitan, Co		1100	20
Dandy, The	Vitagraph, Co		453	29	Gunfighter's Son	Selig, D		960	30
Defective Detective, The	Hepworth, Co		575	16	"Gay Deceivers"	Elite, Co		1000	27
Desperate Chance, A	Kalem, D		978	30	His Cook Lady	Majestic, C		558	1
Dora Thorne	Thanhouser, D		1000	29	Highbrow Punchers	Ammex, D		988	8
Don Juan's Compact	Brockliss, D		2128	26	Hope	Edison, D		1020	1
Debt, The	Rex, D		1930	29	How Grandfather Clocks are Made	Geem, I		416	9
Dream of Glory	Pathe, D		605	29	Hazel Kirk	Majestic, D		2000	5
Day in the Life of a New Recruit ..	Urbanora, C		510	26	High Cost of Reduction	A.B., C		565	16
Exchanged Labels	Imp, C		456	13	He Swore Off Smoking	Edison, C		525	5
Employers Liability	Nestor, D		950	1	High Explosives	Edison, I		325	5
Eavesdroppers	Vitagraph, Co		498	6	Harnessing a Mountain Stream	Edison, T		400	8
Everybody's Doing It	Cosmopolitan, C		305	2	Hearts and Skirts	Nestor, Co		975	5
Emperor's Kiss, The	Pathe, D		1072	5	Her Ambition	Powers (1912) D		935	5
Escape of the White Glove Gang	Gaumont, D		2590	23	His Double	Solax, Co		942	12
Emperor's Crime, The	Pathe, D		1668	19	His Nemesis	Cosmopolitan, D		1050	2
Easter Bonnet	American Standard, Co		780	10	His Mother's Hope	Edison, D		1000	12
Elephant Hawk Moth	Pathe, N		430	29	His Birthday Jacket	Essanay, Co		996	2
Erfurt	Express, T		396	26	Husband's Broom	Brockliss, C		358	22
Familiar Sights in Geyserland	Empire, T		420	6	Hero of the Mountains	Elite Sales, D		2560	13
Freda's Photo	Clarendon, D		1025	9	High Jinks	Elite Sales, Co		1176	13
Fooling Their Wives	Lubin, C		516	16	Heiress, The	Essanay, Co		998	23
Feet That Speak	Lux, Co		380	5	How they got the Vote	Edison, Tk		625	26
Fatty, The Bad Boy	Pathe, C		512	1	Her friend the Doctor	Nestor, Co		950	26
Friends of Birds	Pathe, Sc		360	1	Hemp Industry in New Zealand	Pathe, I		547	19
From the Depths	Cricks and Martin, D		1145	13	Hidden Letter, The	Pathe Co		703	19
First Set ler's Story	Edison, D		1000	15	Hero of the Mountains	Elite Sales, D		2930	13
Fraud that Failed	Flying A, D		995	5	How a Horseshoe Upset a Happy Family ..	Edison, C		475	22
For Two Pins—	Gaumont, Co		925	9	His Old-Fashioned Mother	Flying A, D		658	15
Flag of Freedom	Kalem, D		1033	23	Hero's Reward, A	Kalem, Co		578	27
From Nice to Monte Carlo	Lux, T		300	8	House in the Woods, The	Lubin, D		1018	27
Fate of a Poet	Elite, D		1290	20	Her Heart's Desire	Pathe, D		919	21
Forest Rose	Thanhouser, D		2000	22	Harbour Island	Selig, D		1008	20
Forgiveness	American Standard, D		1035	9	How the Duke of Leisure reached His Winter Home	Selig, C		503	20
Flesh and Blood	A. & C., D		2018	22	Happy Sequel, A	Eclair, D		830	30
Fairy Bottle	Cricks and Martin, Tk		810	29	Hardest Way, The	Eclair, D		960	23
Fatal Fight	Cosmopolitan, D		1890	16	Here's Your Hat	Essanay, Co		976	30
For Her	Edison, D		1000	29	How Ned Got His Rise	Imp, C		725	27
Foolshead between Celibacy and Matrimony ..	Itala, C		460	9	Hand of Death	Pathe, D		868	26
Fatal Recognition	Elite Sales, D		628	20	His Lordship's Little Lapse	Pathe, C		2147	29
Four-Footed Hero	Invicta, D		2000	29	His Blind Wife	Messter, D		2095	26
From the Western Land	Pathe, D		1185	19	Hussein the Pirate	Vesuvio, D		1985	16
Forest Fire, A	Edison, I		1000	19	In a Garden	Thanhouser, D		1000	5
Fred as a Soldier	Nordisk, C		712	16	In Montenegro	Ambrosio, T		400	2
Foolishness of Oliver, The	Invicta, D		1010	15	In Belad-El Djerid	Gaumont, D		360	2
Flight into Egypt, A	Pathe, D		2389	12	Insurance Agent	Lubin, D		1008	16
Forest Adventure, A	Pathe, D		629	12	Isaacs as a Broker's Man	Cricks & Martin, C		610	15
From Passau to Vienna	Welt, T		345	27	It Happened Thus	Invicta, D		1010	8
Funnicus Treasure	Eclair, C		465	30	In Old Town	Majestic, Co		995	32
From the Bottom of the Sea	Cosmopolitan, D		2750	30	Island of Java	Pathe, T		361	5
Funnicus's Serenade	Eclair, C		545	13	In the Flat Above	Vitagraph, Co		830	13
Father's Little Flutter	Hepworth, C		600	30	Inkey and Co.	Cosmopolitan, C		320	9
Foolshead Hero	Itala, C		465	16	It's Never too Late to Mend	Edison, D		2000	22
Foolshead Swallows a Crab	Itala, C		285	23	Indian Outcast, An	Invicta, D		1010	15
Forgive us our Trespasses	Melies, D		1007	29	I.O.U. Ten Dollars	Nestor, Co		965	19
Father's Crime, A	Pathe, D		1009	20	Infernal Dance, The	Royal Film Agency, D		2910	6
False Order	Selig, D		1005	30	Illumination, The	Vitagraph, D		1063	20
First Steeplechase	Urbanora, C		600	26	Indian Justice	Lux, D		710	22
From the Depths of the Sea	Cosmopolitan, D		1900	30	Idol Worshipper	A. & C., Co		820	26
God Within, The	A.B., D		1010	2	In the Pyrenees	Gaumont, T		360	27
Girl and the Gambler	Lubin, D		1015	6	In Zoological Gardens	Gaumont, E		310	30
Gold is not All	A.B., D		996	13	Industrious Dustman	Gerrard, Tk		360	30
Glimpses of the Thames in Flood ..	Hepworth, T		375	6	In Honour Bound	Rex, D		1000	27
Game of Lawn Tennis	Milano Co		266	13	John Arthur's Test	Lubin, D		1031	2
Good Stuff	Powers C		935	1	Joe's Reward	Reliance, D		995	8
Galley Slave's Romance	Rex, D		945	15	Johnnie Goes Ducking	Kalem, C		365	13
Girl of the Mountains	Selig, D		1006	2	Just out of College	Lubin, D		840	16
Guiseppe's Good Fortune	Essanay, Co		195	6	Jack's Lucky Comet	Pathe, C		831	1
George Barnwell	Hepworth, D		2900	13	Jungle Pictures in Cochín-China	Pathe, T		479	1
Grandfather	Kalem, D		1003	20	Jealous Wife, A	Pathe, D		947	8
Guiding Light	Lubin, D		1940	30	Japanese Idyll	Rex, D		898	6
God of Gold	Selig, D		1016	9	Jimmy	Essanay, D		993	27
Golden Rod	Powers, 1912, D		670	15	John Sterling, Alderman	Imp., D		1874	20
Great Bullion Robbery	Eclair, D		2100	30					

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Judgment of the Sea	Melies, D		1026	22	Mrs. Lirriper's Legacy	Vitagraph, D		1013	20
Jimmy and Jacko	Pathe, P		576	22	Mrs. Tweedledum as a Militant Suffragette				
Jim Loses His Wife	Pathe, C		491	12		Ambrosio, C		595	23
Juggling Jenkins	Savoia, C		395	29	Merrypimple's Moving Day	Ambrosio, C		615	30
Kissing Kate	A.B., Co		450	23	Man They Scorned	Broncho, D		1695	30
King Cotton	Kalem, I		423	23	Monty's Proposal	Cosmopolitan, C		990	30
Kneitons, The	Pathé, P		343	8	Mjorsen	Nordisk, T		239	24
Kentucky Feud	Rex, D		1000	8	Masculine Matchmakers	Pathe, C		754	26
Kid, The	A.B., D		989	27	Mystery of Corner House	Nordisk, D		2884	31
Keeping Up Appearances	Lubin, Co		1015	30	Noble Profession	Edison, I		1000	1
Lewes and Bosham	H. and B., T		363	6	New Zealand River Scenery	Empire, T		283	13
Lady's Hairdresser	Ambrosio, C		890	2	New Squire	Edison, D		1000	8
Love and the Law	"Flying A," D		1000	1	Near-Sighted Cupid	Selig, Co		952	6
Legend of Godfrey de Buillon	Gerrard, D		1000	2	No Place for a Minister's Son	Edison, Co		700	12
Literature and Love	Lubin, D		1013	13	None but the Brave	Imp., Co		993	6
Leopard and the Burglars	Lux, C		460	1	New Film Actor, The	Nordisk, C		574	2
Lust for Gold	Pathé, D		1114	1	Northland Winter	Svea, T		360	23
Love of Long Ago	Thanhouse, D		1000	15	Natooosa	Vitagraph, D		994	29
Love versus Pride	Clarendon, D		885	23	Nell's Little One	Cines, C		897	29
Love and the Varsity	Clarendon, C		660	30	Northland Winter	Svea, T		360	23
Love and a Lemon	Nestor, Co		960	12	Neighbour's Children	Elite, D		2000	27
Love through a Lens	Essanay, Co		989	16	No Flies on Smart	Elite, Co		680	30
Lidless Eyes, The	Gaumont, D		1085	16	Oyster Fishery at Whitstable	B & C, I		600	6
Lakes of Salzburg	Gaumont, Sc		295	16	Once Was Enough	Lubin, Co		658	6
Life in Old Japan	Pathe, I		364	16	Ostrich Farming	B & C, I		483	15
Losing his Temper	Pathe, C		345	12	Our Children's Zoo	Cricks and Martin, A		205	8
Little Jack O'Connor	Pathe, D		900	12	On Donovan's Division	Edison, D		1000	5
Little Organ Player of San Juan	Selig, D		1030	16	On the Mountains of St. Gothard	Gaumont, T		380	2
Last of her Tribe	Selig, D		1015	20	Officer 174	Imp, D		957	9
Love's Deception	Eclair, Co		645	6	Old Fashioned Elopement	Edison, Co		1000	15
Lady Clare	Edison, D		1000	26	On the Mountains of St. Gothard				
Love among the Geysers	Edison, Co		1000	29	Series VI.	Gaumont, T		360	9
Law in their own Hand	Hepworth, C		550	23	Old Oaken Basket	Lubin, D		1017	20
Little Willie and the Bellows	Hepworth, C		475	27	On the Threshold	Lubin, D		1013	23
Long Wait, A	Pathe, C		510	19	Old Love Letter	Majestic, D		995	19
Liberty Hall	Pathe, C		372	22	Opitsah	Selig, D		1017	13
Lost Heir, The	Pathe, D		885	22	O'Hara, Squatter and Philosopher				
Loyal Deserter	Selig, D		1024	23		Vitagraph, Co		997	13
Lake Como	Cines, T		323	29	Omens of the Mesa	Vitagraph, D		987	15
Latent Spark	Flying "A", D		1000	26	Old Story With a New Ending, An	A.B., Co		520	30
Lily's Three Guardians	Gerrard, D		1760	30	On the Austro-Servian Border	Ambrosio, T		304	13
Life of St. Louis	Gerrard, H		620	30	Old Appointment, An	Edison, D		500	29
Leopard Avenger	Lux, D		1600	30	Oh! That Mouse	Itala, C		675	9
Love the Conqueror	Pathe, D		1229	26	Opening of a Flower	Pathe, E		359	22
Little Charlie and Carlo	Elite, Co		900	23	Our Faithful Dumb Friends	B. & C., A		390	27
Life in Tripoli	Express T		517	29	Office Boy's Birthday, The	Edison, Co		600	19
Lion Tamer, The	Vitascope D		1963	23	Old Dutchman's Quarrel, The	Gerrard, D		900	16
Mexican Spy, The	Lubin, D		2044	9	Only a Little Drop of Water	Lux, C		335	19
Muggy Becomes a Hero	A.B., Co		703	6	On the Danger Line	Powers, 1912, D		990	19
Mail Clerk's Temptation	Thanhouse, D		1000	5	On Secret Service	Cosmopolitan, D		2300	16
Marie Louise	Cines, D		698	1	On the Verbano	Cosmopolitan, T		375	30
Mission of a Bullet	Kalem, D		988	16	Oxygen	Eclair, E		510	13
Manicurist and the Mutt	Kalem, C		773	16	Owen More	Invicta, Co		1026	29
Making a Baseball Bug	Lubin, C		322	13	Open Road	Imp, D		983	23
Miss Taqu of Tokio	Thanhouse, D		1000	15	Power of Silence	Lubin, D		1936	2
Manufacture of Embroidered Tapestry	Gaumont, I		395	5	Peace Offering	Kalem, D		503	6
Making a Mess of it	Pathe, C		498	5	Price of Deception	Barker, D		1070	2
Mrs. Jefferson's Robber	Pathe, D		1016	8	Proposal under Difficulties	Edison, Co		990	8
Millionaire Vagabonds	Selig, Co		1020	9	Postman, The	Imp, Co		302	9
Mary's Goat	Thanhouse, D		495	22	Peter's Pledge	Lubin, D		1018	16
Mystery of the Elk City Bank	Urbanora, D		1770	5	Paralytic, The	Solax, D		1000	8
Misappropriated Turkey, A	A.B., D		1008	30	Professor and the Lady	Vitagraph, Co		738	1
Mystery of a Secret Passage					Pirate Gold	A B, D		1008	23
American Film Releases, D			1035	6	Pixen Pete	Lubin, C		726	20
Man v. Bear	Elite Sales, Sp.		200	6	Pat Wishes to Economise	Lux, C		396	8
Misplaced Kindness	Gaumont, C		900	23	Prisoner's Story	Melies, D		1031	8
Mother's Awakening, A	Rex, D		945	22	Polidor's High Hat	Pasquali, C		515	6
Mirth and Mystery	Urbanora, Tk.		445	19	Percy's Express Delivery	Urbanora, C		310	5
Mystic Moonstone, The	Cricks and Martin, C		305	22	Pescara	Cines, T		349	15
Miner's Request, The	Essanay, D		992	20	Peddables to Valuedrena	Gelebert, T		503	30
Miss Simpton's Jewels	Lux, D		595	15	'Podrum Hunt, The	Kalem, I		383	30
Motor Boat Party, A	Lubin, Co		233	27	Price of Jealousy, The	Lubin, D		1030	30
Miser, The	Lubin, D		1010	27	Pat as a Bird Fancier	Lux, C		525	15
Mended Happiness	Pathe, D		994	12	Paisy's Mistake	Nestor, Co		910	15
Maternity	Pathe, D		2397	22	Polidor's Gift	Pasquali, C		515	13
Miss Robinson Crusoe	Thanhouse, D		1210	29	Pair of Boots, A	Selig, C		572	20
					Prisoner of War	Ambrosio, D		1850	20

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
Pat's Busy Day	Lux, Tk		495	22	Safe Retreat	Gerrard, C		460	23
President Taft's Home	Powers (1912), T		290	22	Sultan for an Hour	Itala, C		570	16
Polidor Suffers from Hydrophobia	Pasquali, C		495	20	Studies in Popular Astronomy	Urbanora, E		410	26
Private Enquiry Office	Eclair, D		2150	13	Soldier's Promise	Cosmopolitan, D		585	30
Professor's Discovery	Gaumont, D		980	27	Silver Wedding	Messter, Co		980	19
Playing His Master's Cards	Gaumont, Co		680	27	Two Runaways	Kalem, D		1000	2
Paper Trail	Hubsch & Co		2324	2	Twilight of Her Life	Lubin, D		1015	2
Princess's Revenge, A	Vitascope, D		2130	29	Three Musketeers, The	Aquila, D		1549	9
Quality of Nobility, The	Pathe, D		2639	15	Three Friends	A.B., D		1010	9
Queen of Spades	Cines, D		2066	5	Telephone Girl and the Lady	A.B., D		1010	6
Question of Hair	A. & C., Co		994	19	Traffic in London	B. and C., E		666	9
Question of Corpulence, A	Gaumont, Co		970	16	Totville Eye, The	Edison Co		1000	1
Rochester	H. & B. T		255	2	Treacherous Shot	Kalem, D		1005	6
Ramble through the Zoo	Welt, A		567	9	Timely Rescue	Lubin, D		1003	9
Reward for Broncho Billy	Essanay, D		986	13	Treasure Trove	Thanhouser, D		1000	1
Ranger and his Horse	Selig, D		1010	6	Tender-Hearted Boy	A.B., D		1008	13
Ring and a Spanish Grandee	Thanhouser, Co		1000	12	Tweedledum and Friscot Fight a Wager	Ambrosio, C		687	2
Romance of the Western Hills	A.B., D		1008	20	Tailor's Revenge	Hepworth, C		450	2
Red Man's Love	Invicta, D		1010	12	Trapper Bill	Invicta, D		1950	1
Rose Among Thorns	Pathe, D		1948	5	Tempress, The	Pathé, D		765	1
Raising Barley in Japan	Selig, I		315	9	Timid May	Vitagraph, Co		800	8
Rival Adventurers	Cines, D		1793	15	Truth Will Out	Ambrosio, D		2260	6
Rid me of Fancy	Cines, Co		939	19	Tweedledum Wants to Marry	Ambrosio, C		590	9
River Scenes in Lower Normandy	Gaumont, Sc		210	13	Tear not Shed in Vain	Cines, D		664	8
Ragtime Mad	Hepworth, C		500	20	Trail of Cards	Flying A, D		992	5
Red Sweeney's Mistake	Kalem, D		973	27	Their Masterpiece	Flying A, D		992	8
Red Stain, The	Pathe, D		871	12	Tongueless Man	Invicta, D		1000	5
Rodine's Ride	Selig, D		1003	16	Tribal Law	Invicta, D		1950	8
Re-Incarnation of Karmar	Vitagraph, D		1886	22	Two Women	Powers, 1912, D		950	8
Rodolfi Goes Back to the Land	Ambrosio, Co		1500	16	Tombs of the Former Emperors of Annam	Pathe, T		429	5
Rose of Mexico	Flying A, D		990	22	Trip up the River Seine	Pathe, T		499	8
Rearing Greyhounds	Gaumont, I		355	20	Two Little Scapegraces	Pathe, C		537	8
Ride for Life, A	Invicta, D		998	26	Two Shipowners, The	Brockliss, D		1834	5
Rough Ride with Nitro-Glycerine	Selig, D		1014	27	Turkish Spy, The	Skandinavia, D		2495	8
Red Devils, The	Urbanora, D		995	19	Through the Suez Canal	Svea, T		336	6
Rivers of Indo-China	Eclair, T		410	13	Taking Care of Baby	Thanhouser, D		525	19
Rivals, The	Nordisk, D		900	24	Three Girls and a Man	Vitagraph, Co		501	15
Regatta Day at Singapore	Pathe, T		287	26	Toll of the Sea, The	Invicta, D		1000	12
Shaughraun	Kalem, D		3075	16	Trapped by Fire	Invicta, D		1000	19
Six Cylinder Elopement	Thanhouser, Co		1000	1	Travels in Hungary	Prieur and Co, T		345	15
Secret Marriage	Pathé, D		2518	1	Trio Hamelins	Pathé, I		366	12
Southampton and Nettley Abbey	B. and C., T		492	16	Talisman, The	Pathé, D		1541	12
Surprise Packet	Cricks and Martin, C		535	1	Turned Adrift	Royal Film Agency, D		2756	2
Sheriff's Inheritance	Essanay, D		992	9	Tweedledum's Mother-in-Law	Ambrosio, C		345	16
Strange Case	Imp, D		954	13	Turin	Cosmopolitan, T		340	16
Spanish Pyranecy	Pathé, T		363	1	Two Little Pals	Hepworth, D		1050	27
Study in Diplomacy	Pathé, D		2469	8	Tigris	Itala, D		3600	16
Servant Problem	Vitagraph, Co		889	6	Tempest on the West Coast of Jutland	Skandinavia, T		285	26
St. Gothard, Road of the Alps	Welt, T		355	16	Tommy and the Glue Pot	Pathe, C		474	26
Story of an Overcoat	Ambrosio, C		660	9	Two Strings	Pathe, D		823	26
She Never Knew	Cines, D		1066	12	Triple Trapeze	Pathe, P		443	29
Some Rare Specimens	Edison, Z		1000	12	Two Fathers	Urbanora, D		975	26
Sunday Afternoon in Rural England	Edi-on, T		300	01	Temperance Lecture	Cosmopolitan, C		630	23
Seige of Mafeking	Empire, T		338	23	Tal'sman, The	Itala, C		375	20
Sawmill Hazard	Kalem, D		1018	23	Taft Day at Brockton Fair	Imp., T		450	23
Sealed Envelope	Powers, 1912, D		940	12	Too Polite	Lux, C		490	29
Sammy Orpheus	Selig, Co		1034	13	Unworthy Son	Melies, D		1026	1
Six o'clock	Vitagraph, D		1017	13	Usurer, The	Kalem, D		1000	13
Susie to Susanne	Vitagraph, Co		1017	13	Unusual Honeymoon	Vitagraph, Co		745	1
Strange Life in Earth and Water	Flying A, N		400	19	Uncle and the Cook	Pathe, C		508	5
Silver Plated Gun	Flying A, D		976	22	Valley of the Maggia	Welt, T		367	2
Stronger Man, The	Pathe, D		661	19	Village Blacksmith	Lubin, D		1014	6
Scrap of Paper	Pathe, D		1027	22	Virgin of the Fire	Reliance, D		990	5
Steak and Onions	Selig, C		517	27	Vintage of Fate	Selig, D		1000	6
Song of the Sea Shell	Vitagraph, D		954	27	Virtue of Rags	Essanay, D		994	6
Signal of Distress	Vitagraph, D		1020	27	Voice of Conscience	Thanhouser, D		1000	19
Strong Man's Love, A	Clarendon, D		2095	30	Valley of Ardargie	Gaumont, T		265	23
Set of Magic Teeth, The	Gerrard, C		310	16	Very Select Dinner Party	Pathe, C		558	29
Salisbury and Stonehenge	H & B., T		354	27	Wedding March	Rex, D		1000	1
She Must Elope	Lubin, C		697	30	When Joey was on Time	Edison, D		500	5
Shocking her future Mother-in-Law Majestic	Co		1010	26	Why Lightwad Tips	Kalem, C		495	9
Sacrifice, The	Nordisk, D		2772	16	Was Mabel Cured?	Invicta, Co		1000	1
Sauce for the Goose	Pathe, Co		798	12	Wives of Jamestown	Kalem, D		1823	23
Scoop, The	Vitagraph, Co		1017	20	Winning of Helen	Majestic, D		995	12
Sacred Colours	Ambrosio, D		592	27	When Helen was Elected	Selig, Co		1007	2
Spider and the Fly	Brockliss, Tk		243	23	When a Count Counted	Thanhouser, Co		1000	12
Smart Subterfuge	Gaumont, Co		710	30					

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Wood-Violet, The.....	Vitagraph, D		925	6	We are but Little Children				
Whitstable-on-Sea	B. and C., T		314	20	Weak	Hepworth, D		925	20
Winter Sports in St. Moritz	B. and C., I		316	23	Where Destiny Guides	Flying A, D		976	19
What's in a Name.....	Lubin, C		346	23	When Cupid Runs Wild	Imp, Co		949	16
Woman's Right, A.....	Nordisk, D		1920	2	When the Stormy Winds do Blow	Lux, C		530	26
When Old Friends Meet	Nestor, D		965	12	Weaker Vessel, The	Pathe, D		2584	29
Woman Hater, The	Pathé, Co		778	5	Woman Left Alone	Flying "A," D		980	29
Water Spider, The	Pathé, Sc		492	8	Widow's Wiles.....	Gaumout, C		1040	30
Wild Pat	Vitagraph, D		892	15	Yvonne, the Foreign Spy	Imp., D		975	2
Won by a Child.....	Cricks and Martin, D		735	20	Yosemite National Park.....	Edison, T		375	21
When Soul Meets Soul.....	Essanay, D		994	20	Young America	Pathe, D		91	29
With the Best Intentions	Gerrard, Co		230	16	"Zigomar, The Eel's Skin"	Eclair, D		3265	23
Woman's Honour, A	Gerrard, D		2400	15	Zara	Ambrosio, T		356	16
What Katie Did	Edison, D		1000	26					

Films to be Released during April, 1913.

Aurora Floyd	Thanouser, D	2000	9	Birds of Prey	Urban, E	285	9
At the Dog Show	Vi agraph, Tp	403	3	Bit of Blue Ribbon, A	Vitagraph, D	1013	19
As it is in Life.....	A. B., D	988	17	Bee Keeping	Eclair, I	500	20
Auntie's Affinity.....	Lubin, Co	1031	17	Cross your Heart.....	Thanouser, D	1000	2
Anatomy of Plants	Pathe, Sc	518	5	Cub Reporter's Temptation	Kalem, D	973	3
Antique Vase, The	B. & C., D	609	24	Called Back.....	Thanouser, D	2000	2
Ambiguous Position, An	Cines, Co	1211	12	Clue in the Dust	Melies, D	995	9
All's Well that Ends Well ..	Cricks & Martin, C	850	19	Cowboy Editor	Selig, Co	537	3
At Bear Track Gulch	Edison, D	1000	19	City of San Francisco	Edison, T	1000	12
All on Account of a Little Bit of String ..	Gerrard, Co	295	10	Calamity Anne's Vanity.....	Flying A, C	995	2
Alphonso as Toreador	Gerrard, C	465	20	Chateau de Blois	Pathe, T	460	5
Absinthe	Invicta, D	990	9	Clue, The	Selig, D	1012	10
Adventures of the Counterfeit Bills, The	Vitagraph, D	941	17	County's Prize Baby	Thanouser, D	1000	19
Angel of the Desert, The	Vitagraph, D	1023	17	Congo Life	Messter, E	460	6
Brothers.....	A. B., D	1008	3	Cork and Vicinity	Vitagraph, T	341	5
Brooms and Shovels	Eclair, Co	815	3	Coquette Looks for Work	Alter Ego, C	516	16
Bliggs on the Briny	B & C, C	420	10	Coster Joe.....	Clarendon, D	745	13
Belinda's Elopement	Cricks and Martin, C	510	5	Compagna Romana.....	Cines, T	357	12
Blood and Bosh	Hepworth, C	650	3	China and the Chinese	Essanay, T	992	13
Beetle's Deception, A	A. & C D	925	5	Charley the Irrepressible.....	Gerrard, C	520	13
Bargeman's Daughter	Alter Ego, D	1848	5	Cold Storage Egg, The.....	Kalem, C	378	24
Beautiful Spots in Switzerland	Brockliss, T	403	5	Call of the Desert	Nestor, D	965	12
Billikin Revolts.....	Cricks & Martin, C	365	12	Camping Out	Rex, Co	898	10
Black-eyed Susan.....	Cosmopolitan, D	1600	6	Casey at the Bat.....	Vitagraph, Co	498	19
Bloomer, Governess.....	Cines, C	515	5	Drink Cure	A. B., D	1013	20
Broncho Billy's Gun Play	Essanay, D	996	6	Dangerous Weapon	Brockliss, C	495	2
Bury St. Edmunds.....	H. & B., T	330	20	Drake's Love Story	Hepworth, D	2325	6
Before the White Man Came.....	Invicta, D	1960	5	Death of Moretto	Cines, D	1815	16
Beloved Vagabond.....	Pathe, C	359	2	Dangers of the Street	Edison, E	500	10
Billyboy takes a Hand of Bridge	Pathe, C	638	5	Deceivers Both	Hepworth, Co	900	13
Barcelona and Surroundings	Urbanora, T	410	2	Danish Landscapes	Nordisk, T	354	7
Better Man	Vitagraph, D	908	10	Dupin as a Policeman.....	Urban, C	485	9
Busman's Birthday, The	BB., C	775	6	Day in the Black Forest.....	Welt, T	340	24
Buddy and His Dog	A. & C., D	1030	12	Dorothy's Birthday.....	Invicta D	1000	2
Bloomer Reservist	Cines, C	455	12	Dr. Maxwell's Experiment	Lubin, D	1053	20
Beggar Prince, The	Pasquali, D	2660	27	Doctor's Patient	Pathe, D	1871	2
Baby, The	Sascha, C	455	16	Dotty the Dancer	Thanouser, Co	1000	5
Bud's Heiress	Selig, Co	1010	13	Down on the Rio Grande	Lubin, D	1015	3
				Devil in the House, The	Eclair, Co	920	3

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Dreamland Tragedy	Powers, D		930	2	Lady Barber of Roaring Gulch.....	Nestor, C		975	2
Eldorado Lode.....	Edison, D		1000	12	Lady Peggy's Escape	Kalem, D		1218	13
Engraver, The	Lubin, D		1021	17	Leap Year Proposal	Vitagraph, Co		1023	5
Exploits of Dandy Joe	Elite, D		2346	13	Landscapes and Customs of Bulgaria	Ambrosio, T		400	10
For Sale, A Life	Thanhouser, D		1000	2	Last Blockhouse	Kalem, D		1782	20
Flash of Lightning	B & C, D		785	13	Look not Upon the Wine	A.B., Co		530	27
Farm Bully	Kalem, D		1028	10	Love in an Apartment Hotel	A.B., D		1008	27
Father's Triumph	A. B., D		1005	13	Lost Lunch, A.....	Brockliss, Co		304	10
Flat, The	Vitagraph, D		830	3	Lea and the Bobbin.....	Cines, C		329	16
Father's Authority	Cines, Co		664	9	Lake Geneva, U.S.A.	Edison, T		400	19
Farmer's Daughter	Essanay, D		996	10	Lady of the G.P.O., The	Gaumont, Co		795	10
Frankfurters and Quail	Thanhouser, Co		1000	16	Lieut. Lilly and the Splodge of Opium				
Freckles	Vitagraph, Co		1003	10		Hepworth, Co		725	17
Forest Tragedy, A.....	Elite, D		1064	17	Land Grabber, The	Invicta, D		988	16
Folly of Phyllis, The	Elite, Co		500	24	Lass o' the Light, The.....	Imp, D		955	10
Fugitive, The	Flying A, D		1000	9	Life in the Balance, A	Kalem, D		988	27
Finer Things, The.....	Flying A, D		1000	12	Lipton Cup, The	Selig, D		1006	17
Fatty's Big Mix-up.....	Nestor, Co		950	16	Love Hath Wrought a Miracle ..	Vitagraph, D		518	17
Funnicus—The Unintentional Burglar..	Eclair, C		578	20	Missing Jewels	Lubin, C		781	6
Girl of the Sunset Pass	Lubin, D		1016	6	Masher Cop	A.B., C		479	3
Guildford	B & C, T		523	10	Matrimonial Adventure of Bar X				
Girl at the Brook.....	Essanay, D		999	3		Hands	Kalem, C	443	13
Gulf of Salerno	Cosmopolitan, T		360	6	Mayor's Waterloo	Lubin, D		1012	10
Grateful Cupid	Elite, Co		845	6	More than she Bargained For	Lux, C		520	2
Ghost of a Bargain	Rex., C		864	3	Man who Might Have Been	Selig, D		1000	3
Game Warden.....	Kalem, D		618	17	Marriage of Convenience.....	Vitagraph, D		1010	3
Gwendoline	Pathe, D		824	2	Making an American Citizen	A & C, D		994	5
Gamekeeper's Dog, The	Gerrard, D		550	13	Maudie's Adventure.....	Clarendon, C		400	6
Grouch, The	Hepworth, D		1000	12	Man in the Bottle	Cosmopolitan, C		585	6
Gold from the Gutter	Nordisk, D		2588	7	Men Were Deceivers Ever	Gaumont, Co		1000	6
Guardian of their Hearts, The.....	Selig, D		1100	13	Monty's Mistake	Hepworth, Co		425	10
Gallop of Death, The	Eclair, D		960	20	Man Eater.....	Lux, D		1530	5
Gontran and the Complimentary					Making a Man of Her	Nestor, Co		970	9
	Tickets. Eclair, C		626	24	Man and His Wife, A	Messier, D		1872	9
Horse that would not stay hitched ..	Kalem, Co		513	3	Murder of Squire Jeffery,				
Holy Cities of Japan, The	Eclair, T		400	3		The	Cricks and Martin, D	975	17
His Sacrifice.....	Flying "A," D		985	5	Making of Broncho Billy, The	Essanay, D		996	13
His Day	Majestic, D		995	19	Maid of Honour, The.....	Edison, D		1000	16
Hypnotism in Hickville.....	Essanay, Co		996	17	Magnets	Gaumont, E		540	10
How They Outwitted Father	Edison, Co		1000	19	Motor Ride on the Alps	Gaumont, T		215	10
Heroine of the Plains.....	Invicta, D		1800	12	Mill Girl, The	Hepworth, D		950	17
Happy Family, The	Imp, Co		714	6	Nurse at Mulberry Bend	Kalem, D		988	6
His Children	Lubin, D		1061	24	New Day's Dawn	Edison, D		1000	5
His Career	Powers, 1912, D		975	16	Night Clerk's Nightmare.....	Thanhouser, C		500	19
It all came out in the Wash	Vitagraph, Co		466	12	Night Before, The.....	Messier, Co		677	9
Interrupted Wedding Bells	Edison, C		1000	2	New Cure for Divorce, A.....	Thanhouser, Co		1080	26
In the Grip of Death	B and C, D		1100	20	Oil and Water.....	A. B., D		1546	6
Is Marriage a Failure?.....	Gaumont, C		485	3	One on Willie	Kalem, Co		628	13
Indian Dances and Pastimes.....	Invicta, E		950	9	Orange Growing.....	Lubin, I		369	13
In the Power of Blacklegs	Kalem, D		993	17	Oh, What a Bobo!	A. B., C		461	3
In the Land of the Turk.....	Pathe, T		565	5	Ostrich Feather Industry	Cines, I		460	9
Importing Cattle from Mexico in the United					Old Fashioned Mother.....	Rex, D		1000	5
States	Kalem, I		308	27	Our Lady of the Pearls	Selig, D		1174	10
Invisible Hands, The	Lux, Tk		350	16	One Life for Another	Urbanora, D		1600	2
Island of Arbe, The	Sascha, T		475	12	On the Ocean	Brockliss, T		357	11
Impressions of Corsica	Urban, T		345	9	On the Altar of Death	Cosmopolitan, D		2020	13
Jealousy	Gaumont, Co		510	3	Over the Black Fence	Edison, Co		975	16
Just a Woman.....	Powers, 1912, D		990	9	Old Mam'selle's Secret.....	Reliance, D		2000	23
Jim goes Fencing Mad	Pathe, C		377	5	Other Half, The.....	Thanhouser, D		1000	25
Jobson's Luck	B & C, D		970	27	Over the Garden Wall.....	Urban, Co		995	9
Jack in the Box	Majestic, D		995	26	Private Smith.....	Lubin, D		1019	6
Jailbird's Daughter, The	Savoia, D		2045	12	Pride of Angry Bear.....	Kalem, D		1043	6
Letters of a Lifetime	Thanhouser, D		1000	5	Power of Sleep	Edison, C		1000	5
Lost Note	Lubin, D		1024	3	Prosecuting Attorney	Kalem, D		995	10

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Press Gang	A.B.,	D	553	10	Supreme Sacrifice, The	Lubin,	D	1018	27
Pimple Goes a-Busking	Cosmopolitan,	C	210	6	San Xavier Mission, Tucson	Lubin,	T	235	27
Professor's Dilemma	Invicta,	Co	1010	5	Smugglers' Prisoner, The	Melies,	D	1048	11
Pat the Boxer	Lux,	C	450	5	Thou Shalt Not	A.B.,	D	995	6
Parting of the Ways	Pathe,	D	2600	5	Thanksgiving	Reliance,	D	995	12
Prompted by Jealousy	Selig,	D	1007	6	Thunderbolt, The	Thanhouser,	D	1000	9
Plain Girl's Love	Selig,	D	1014	6	Truant's Dream, The	Thanhouser,	D	1000	12
Please Help the Poor	Thanhouser,	D	1000	16	Too Many Caseys	Vitagraph,	Co	673	5
Poacher's Daughter, The	Elite,	D	2300	20	Two Jolly Acrobats	Welt,	C	340	10
Pecos Pete in Search of a Wife ..	Flying A,	C	998	12	Tenderfoot's Triumph	A.B.,	D	997	10
Pair of Braces, A	Gaumont,	Co	985	13	There were Hobos Three	A.B.,	C	537	20
Plaster of Paris	Gerrard,	E	550	20	Tweedledum as Cabman	Ambrosio,	C	395	3
Peril of the Dance Hall, The	Kalem,	D	1008	24	Treasures on the Wing	A. & C.	C	974	2
Pat and the Compass	Lux,	C	335	12	Title Cure	Edison,	C	1000	9
Paul and Virginia	Rex,	D	1900	12	Three Suitors and a Dog	Kalem,	Co	553	17
Poison Ivy	Selig,	C	512	17	Training a Lightwad	Lubin,	Co	505	17
Planting the Spring Garden	Vitagraph,	Co	984	17	Thief of Love	Pathe,	D	1225	2
Quarantined	Lubin,	C	500	3	Training Fighting Cocks	Pathe,	I	355	2
Quiet Flat	Lux,	Co	455	9	Two Women and Two Men	Vitagraph,	D	1026	10
Queer Elopement, A	A.B.,	D	1000	24	Two-Fold Inheritance	BB.,	D	2700	9
Running Waters of New Zealand ..	Empire,	T	283	13	Tweedledum as a Boxer	Ambrosio,	C	475	13
Requited Love	Essanay,	D	994	3	Traveller's Adventures, A	Brockliss,	Co	1040	10
Running Away of Doris	Edison,	D	1000	2	Thirteenth Man, The	Essanay,	D	998	17
Red Man's Burden	Edison,	D	1000	5	Trixie and the Press Agent	Kalem,	C	428	27
Rights of a Savage	Invicta,	D	1000	2	Turning Point, The	Kalem,	D	1038	24
Rest Cure	Lubin,	C	673	10	Teacher at Rocheville, The	Kalem,	D	1025	24
Regeneration of Nancy	Lubin,	D	1014	13	Told in Confidence	Nordisk,	C	731	7
Romance, The	Flying "A,"	Co	987	5	Through Nubia	Eclair,	T	310	24
Rays of Death	Gaumont,	D	1325	5	Up-to-Date Lochinvar	A.B.,	C	478	17
Rivals, The	Pathe,	C	792	5	Unsullied Shield	Edison,	D	1000	9
Reaping the Harvest	Comet,	D	1051	27	Unknown, The	Lubin,	D	1031	20
Round-up in the Hills	Comet,	D	1060	24	United we Stand	Nestor,	D	880	6
Road of Transgression	Essanay,	D	998	13	Until We Three Meet Again	Kalem,	D	2073	27
Rubber Culture in Brazil	Gaumont,	I	350	13	Venice	Welt,	T	371	5
Rajah's Casket, The	Gaumont,	D	2460	13	Vanished Dream	Cines,	D	722	2
Revolutionary Romance, A	Selig,	D	1010	17	Vengeance of Durand	Vitagraph,	D	2027	5
Ranger's Wife, The	Urban,	D	775	9	Vengeance	Imp.,	D	1913	3
Romance of a Rickshaw	Vitagraph,	D	1010	19	Victim to Duty, A	Messter,	D	828	9
St. Augustine, Florida	Kalem,	T	478	3	Vengeance of the Fakir, The	Eclair,	D	1925	24
Sandwich	B & C,	T	370	3	What's the Use of Repining?	A.B.,	C	535	6
Sagacity v. Crime	B & C,	D	1254	6	Winning a Wife	Celio,	Co	968	21
Silence of Richard Wilton	Hepworth,	D	725	3	Whose Wife is This?	Selig,	Co	516	3
Secret Service	Cricks and Martin,	D	1355	3	While She Powdered Her Nose ..	Vitagraph,	Co	921	3
Sofia, Capital of Bulgaria	Ambrosio,	T	320	3	Who Stole Bunny's Umbrella? ..	Vitagraph,	Co	610	3
Sport of Fate	Cricks and Martin,	D	1125	10	What George Did	Essanay,	C	993	6
Shledi	Cines,	T	315	5	Woodland Streams	Gaumont,	T	190	6
Stout and Lea's Honeymoon	Cines,	Co	408	9	Wild Man for a Day	Lubin,	C	520	20
Sheriff's Story	Essanay,	D	976	10	When a Gipsy Loves	Skandinavia,	D	1800	9
Serenade by Proxy	Edison,	Co	1000	12	Wonderful Doll	Pathe,	D	335	2
Spanish Romance	Gaumont,	Co	1100	3	Woodland Wooing	Pathe,	D	1964	2
Simple Simon on the Warpath	Gaumont,	C	895	6	Wedding Present	Pathe,	D	766	5
Senator's Dishonour	Kalem,	D	1023	20	Worishofen	Welt,	T	320	17
Son's Example	Melies,	D	1016	3	Warning from Beyond	Elite	D	2460	10
Skeleton, The	Powers, 1912,	Co	700	5	Wrong Bottle, The	A.B.,	D	1000	24
Story of Rebecca	Pathe,	D	1006	5	Way of the World	A.B.,	D	958	27
Scenes of the Olympic Regatta	Svea,	T	320	6	World-Weary Man, The	Imp,	D	951	6
Sammy Goes Yachting	Urbanora,	C	295	2	Will Willie Win?	Kalem,	C	672	24
Sue Simpkin's Ambition	Vitagraph,	Co	941	10	Way of the Transgressor, The	Powers, 1912,	C	900	12
Showman's Magnet, The	Elite,	C	590	6	Will and a Way, A	Thanhouser,	D	1000	26
Stolen Melody, The	Elite,	D	1800	24	Why Tom Signed the Pledge	Thanhouser,	Co	355	23
Schwarzatal Valley, The	Messter	T	290	6	Wings of a Moth, The	Vitagraph,	D	938	19
Susceptible Smiff, The	Gaumont,	C	420	13	Wheat and Tares	Eclair,	D	1928	20

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FILMS.

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Releasing:—FLYING A Films.



"HIGH AND LOW." (*American Co.*)

Cast:

James Calvin.....	George Periolat
James Calvin, junior.....	James Harrison
Ralph Carrington.....	Warren Kerrigan
Charles Bergen.....	Jack Richardson

Jim Calvin, son of the rich mill owner, was, like many of his friends, good for advice but weak on execution. He

took them home. Then Calvin repented and sent for his son, and Carrington, easy to forgive, gave one-armed Bergen and Jimmy a job in the lumber yard. It marked a turning point.

Released April 23rd.

Length 994 feet.

"THE GREATER LOVE." (*American Co.*)

Ed. Evans kissed Betty good-bye and went West. In a Mexican boarding-house he met Conchita, who promptly



wouldn't work until he enjoyed a heart-to-heart talk with his father. Ralph Carrington, the foreman, caught Jimmy smoking—an unpardonable offence—so he "fired" Jimmy on the spot. Hanging about the lumber yard was one-armed Bergen, a former victim of the sharp Calvin saws. He saw Jimmy and they plotted mischief, for Jimmy was denied his home. One-armed Bergen and Jimmy met behind a fence one night and attempted an assault upon foreman Carrington. The latter, with the aid of a policeman, subdued them, passed some change to Mr. Policeman and



fell in love with him. One day Jose, her lover, hurled a rock from far up on the mountains and broke Ed's leg. Betty, in a distant city, hearing of the accident, at once went West to his bedside. And then Conchita realised the truth. Jose took advantage of the chance to attempt Evans' life. Conchita, hovering over the sick man, saw the knife over her shoulder, threw herself upon the sick man and received the blade through her back, thus sacrificing her life that Evans might live and be happy.

Released April 26th.

Length 997 feet.

"FATHER'S FINISH." (*American Co.*)

A rollicking good comedy. Father being a minister and a bit over-particular, took a decided dislike to Bob. So Bob and his sweetheart thought out a plan, and the two



blackened up their faces in such a way that no one could recognise them. Then they went to papa and asked him to marry them. Papa, in his ministerial capacity, performed the ceremony—then the dénouement.

Released April 23rd.

Length 595 feet

"FAMOUS ILLINOIS CANYONS AND STARVED ROCK." (*American Co.*)

Located about one hundred miles from the metropolis of the West is a bounty of the most gorgeous canyons to be found anywhere. Solid rock forms veritable pyramids, and is covered with beautiful vegetation in endless variety. Nature alone has been the architect, and has shown its master hand in a very marked manner. One canyon ad-



joins another, and each seems to excel the other in the beauty of the rock formation as well as the lavish display of decorative and romantic forests and vegetable life. Natural springs abound in the region, and the various strata rock seem to have been permeated with vari-coloured chemicals, which add to the overwhelming beauty, and offer a delight to the eye and soul of man that is awe-inspiring. The Illinois River, silent but majestic, enhances the gorgeous situation. Much of the early history of the State of Illinois was enacted at this location, and it was here where the illustrious Marquette planned to establish the capitol of the New World.

Released April 26th.

Length 390 feet.

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"NEVER FORGET THE RING." (*Barker.*)

Cast :

Connie Bliss.....Miss Irene Vernon
Mr. Jack Goldboy (Dad).....Mr. Fred Paul
Percy Goldboy (his son).....Mr. Macdonald

Percy Goldboy, dressed to kill, goes to tea at Mrs. Matchmaker's house, and meets fascinating little Connie Bliss. Percy falls head over ears in love with her, and on returning home he tells his dad, a manly sporting man, all about it. Dad looks at the photo of Connie Percy shows him, congratulates his son, and wishes him the best of luck. Percy calls again on Connie, but his declaration of love has to be postponed—someone comes into the room at the critical moment. Determined to pop the question without delay, Percy buys a magnificent ring, and invites Connie to a little dinner. Before he starts for the restaurant, he shows dad the ring, and in the excitement of the moment hurries off to keep the all-important appointment with Connie, leaving the ring on the library table. At the restaurant before Connie arrives, Percy discovers his loss, and hurries home to find the ring. In the meantime dad has picked it up, and resolves to visit the restaurant and give the ring to Percy. In the hall of the hotel, dad recognises Connie, who is waiting impatiently for Percy. Dad introduces himself, and, after waiting for Percy a short while, suggests that she starts dinner with him. Percy, at home, is nearly frantic, he cannot find the ring. The house is turned upside down by him and the servants. At last, in despair, he returns to the restaurant—too late! The ring is on the orthodox finger of Connie's left hand, placed there by dad himself, and now Percy will have to call her mother.

Released May 1st.

Length 630 feet.

"UNCLE AS CUPID." (*Barker.*)

Cast :

Jack Graham.....Mr. Edward Viner
Mr. Selwyn (Jack's uncle).....Mr. Fred Paul
Nellie Miles (Jack's sweetheart)
Miss Irene Vernon
Nellie's Mother.....Miss Rachel de Solla

Jack Graham and Nellie Miles are very much in love, but being also poor, a marriage between them seems very remote. One day Nellie reads in a newspaper an announcement to the effect that if Jack will call on a certain lawyer, he will hear something to his advantage. Jack calls upon the lawyer, and is introduced to his uncle, who decides to adopt him. Thus Jack finds his position in life very much advanced. He neglects Nellie in consequence, and gets into a fast set. Some time passes, and Nellie, much concerned by Jack's non-appearance, thinks of Mr. Selwyn, and decides to call upon him. He hears the girl's story, and promises to help her. Mr. Selwyn's plan starts at once. Next morning Jack receives back his ring. This brings the young man to his senses, and he vows to give up the life he has been leading, and seeks Nellie's forgiveness. In the meantime, Mr. Selwyn's plan proves Jack's manhood and sincerity, and successfully re-unites the lovers.

Released April 27th.

Length 865 feet.

"BINK'S WIFE'S UNCLE." (*Barker.*)

Cast :

Uncle.....Mr. J. H. Batson
Mr. Bink.....Mr. Rolfe Leslie
Mrs. Bink.....Miss Doreen O'Connor
Deaf Joe.....Mr. Tom Coventry

Mr. and Mrs. Bink, whilst at breakfast, are overjoyed to read a letter from uncle. He proposes paying them a visit, and, best of all, says he intends leaving the Binks all his money. During the morning Mrs. Bink receives uncle's wire, saying that he will arrive on the four o'clock train. Wife sends the telegram and a note to her husband at his office. The messenger boy, however, does not deliver the note until four o'clock, the lad stopping on the way to look at an exciting football match. Bink hurries off to the station. In the meantime, Mrs. Bink, arriving at the station in time, meets uncle, and engages a man, Deaf Joe, to look after the luggage. Uncle, with his niece, calls at Bink's office, to find he has left. Bink arrives breathless at the station, and seeing Deaf Joe with uncle's luggage, at once concludes that the man must be the expected relative. Despite Joe's resistance, Bink takes him home and gives him a right good welcome. Mrs. Bink and uncle now arrive on the scene, and at the sight of her once pretty parlour, now a wreck, and the very elated Joe, the wife faints away. At that moment uncle enters, only to be thrown out by Bink as an intruder. The end soon comes, but Bink's awakening is too late. Uncle leaves his money to the "Dogs' Home."

Released April 24th.

Length 780 feet.



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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**"MAKING AN AMERICAN CITIZEN." (Solax.)**

Some two hundred and fifty years ago a small vessel laden with a handful of emigrants sailed from Plymouth for the New World. They left this country not because they were wasters, nor unemployed, nor unemployable, as is so often the case with those who now seek their fortunes abroad, but because they were determined to have liberty or die in the attempt to obtain it. The departure of this little boat with its few score souls on board marked the dawn of a new era in the history of the world, for the Pilgrim Fathers who sailed in the "Mayflower" were the seed from which has sprung that mighty Republic of the West, the United States of North America. Some hundreds of years later on, in New York harbour, was erected the largest statue ever produced, with a million candle power light in its hand. The statue of Liberty illuminating the world. Although the passing years have not brought in the States the freedom that might have been anticipated, nevertheless, taken as a whole (with the possible exception of this country) more liberty is enjoyed in the New World than in any other portion of the globe. If anything may be taken as a gauge by which to measure the moral height to which a nation has attained, it is most certainly the position of women. Just in proportion as women are independent and free, just so high does a nation stand. In this film we are introduced to a Russian Pole who has shifted out to the States. In his own country he is accustomed to see women treated as mere beasts of burden, attached to men for the purposes of waiting on them, or ministering to their bodily comforts. From the moment of his arrival on American soil he is introduced to a new condition of affairs. Gradually he learns, bit by bit, through bitter and hard experience, that under the Stars and Stripes no woman is the property of a man; that in body and soul she belongs to herself, and that in the whole wide world there is not one man good enough to be the master of another. The Russian benefits by his hardly bought knowledge, and in the final picture we see him raised through the ennobling influence of Liberty to the proud position of a citizen of the United States.

Released April 5th.

Length 994 feet.

"LASS O' THE LIGHT." (Imp.)

Cast:

The old lighthouse keeper.....Frank Smith
His daughter.....Vivian Prescott
Her sweetheart.....W. E. Shay
The assistant keeper.....W. Dunn

In a quaint old lighthouse on the edge of the cliffs lives a maiden with her old father, who tends the light. One day she receives a letter from her sailor lover, in which she learns that he has signed on a ship that must sail on the morrow. He follow his letter in person and takes a tender farewell of his sweetheart. From a distance, the lighthouse keeper's assistant watches with hatred in his heart the success of his rival, and plots how he may wreck his future happiness. On the following morning the assistant keeper attempts to force his attentions on the girl. She repulses him and flies to her father, who threatens his assistant with instant dismissal should his offence be repeated. Later in the day the girl gets a brief note from her lover, saying that he shall pass the lighthouse in the evening on board his new vessel. She shows her father the note, which he inadvertently drops. The note is found by the assistant keeper, who sees here a chance for revenge. The ship bearing his

rival must pass a dangerous point whose position is indicated by the revolving light in the lighthouse. There is a gang of wreckers in the village, some of the members being known to the plotter. He visits them and arranges for a false beacon to be placed on the coast so that the ship will be misled and strike on the concealed rocks. Then he returns to the lighthouse and succeeds in drugging the keeper's supper beer. He puts out the lamp in the lighthouse whilst his accomplices erect a light further down the coast, giving the right periods of light and dark by passing a coat every now and then in front of the rays. The ship approaches, its course being watched by the girl through a pair of glasses. She soon discovers that it is taking a false course, and then sees that the warning light in the turret is burning no longer. She rushes to light it, but is attacked by the cowardly assistant, and nearly strangled. She starts the steam fog horn, and soon its weird sounds are traversing the ocean. But her attacker puts the engine out of gear, and the warning hoots cease. She then sees, to her horror, that a false light is burning along the coast. She rushes to the cliff, and, slipping on the edge, rolls headlong down the steep to its foot, where she lies a bleeding and inert mass. She is picked up and taken to the wreckers' hut. When she recovers consciousness she is being tended by the daughter of one of the wreckers. The girl is sympathetic, for she has a lover of her own. Her aid is invoked, and she promises to do her best to save the threatened ship. She hastens to the lighthouse and awakens the sleeping keeper, who rushes into the lamp room and re-kindles the light. Meanwhile, his daughter has made her way to the beach and sprung into a small boat. She rows for dear life towards the imperilled vessel, and, standing in the stern, waves a lantern. Her desperate efforts are observed by those on board, and the ship with her lover on board is saved.

Released April 10th.

Length 955 feet.

"THE SMUGGLERS' PRISONER." (Melies.)

After having made an exceptionally good haul in the small hours of the morning, Jim and John, who are partners in a small fishing smack, decide to spend the rest of the day as a holiday. Jim's wife, Annie, prepares luncheon, and, leaving the children in charge of her husband's partner, goes for a long-promised row with her husband. After a pleasant day on the sea, they make for home, and find, to their horror, that the boat is leaking. In spite of all their efforts to bail out the tiny craft, the water rises in her more and more, till at last husband and wife find themselves in the sea a considerable distance still from the shore. Jim manages to seize the floating oars, and, placing them under his wife's arms, starts to swim to the shore. The inset of the current carries Annie to land, and she is found by John in an exhausted condition. He takes her home and restores her with heat and food. He searches then high and low for his missing partner, but all his efforts are in vain. Jim has disappeared. He has, in fact, been picked up by a passing boat attached to a smuggling gang, and when he has recovered is forced to become one of their party. In port he attempts to escape by instigating a mutiny, but he is overpowered and threatened with immediate death should he ever renew his attempt. After which he is placed under strict surveillance. Five long, weary years pass by and Jim has not returned; Annie is still waiting and watching for him, firm in her belief that he still lives. John has come to love her, and many and many a time has asked her to be his wife, for he entertains no hope that his former friend and partner is still in the land of the living. But hope is yet alive in Annie's bosom.

and she gently refuses. It comes to pass that the smugglers' vessel approaches the port where John has formerly lived. The temptation to see his dear ones is too great, and he springs overboard. On the beach are little Mary and Jim, junior, his children. They see a struggling man buffeting with the waves, and, jumping into a little boat, row out to his assistance. Little do they know that they are going to the rescue of their own father. Jim is too exhausted to climb into the craft, but he hangs on till the children can reach the shore again. They leave him on the sands safe from the waves, and rush home to tell their mother. She runs down to the water's edge and finds there, to her intense joy, the husband whose loss she has mourned so many a year.

Released April 11th.

Length 1,048 feet.

"PAUL AND VIRGINIA." (Rex.)

Here is a picture that will make unusual appeal to all women. It is a straight drama, and serious. There is no comedy in it. It is a story of early France, the scene changing to the island of Martinique, then to France again, and back to Martinique. The settings of the latter scenes show considerable care, being in large degree primitive. The interiors in the French scenes have been laid with due attention to historical accuracy. The costumes are of the period. There is a wide variety of tinting, which materially adds to the charms of the picture. The story, which is in two parts, opens with a secret wedding. A young nobleman, of aristocratic lineage, marries de la Tour. The young couple go to Martinique, where a year later the husband dies, leaving his wife and daughter penniless. Margaret, a young woman whose only family is a son, Paul, takes her in and cares for her. Paul and Virginia grow up together. They are childhood sweethearts. As they grow to man and womanhood the tie strengthens. The aunt of the mother of Virginia writes that, as she fears death and dreads the possibility of her estate going to strangers, she will educate and provide for Virginia if she be sent to France. The Governor arranges for her departure. After Virginia has sailed for France the mother of Paul, noting his melancholy mood, informs him of the circumstances of his birth, which, she tells him, preclude the possibility of his marrying Virginia. In France Virginia is taken to the arms of her great-aunt. She is told that she is to be a countess. As a preliminary she is sent to a convent to be educated. While she is there all the letters that come from Martinique for Virginia are intercepted by the great aunt. Back in the island the mother and friends of the girl in France cannot understand her silence. Virginia is annoyed by the attentions of a dissolute nobleman. She refuses to have anything to do with him. As the result her great-aunt disowns her. Virginia sends word to the island that she is coming home, and sails. A storm is raging as the vessel bearing Virginia nears the coast. The villagers are all watching for the ship. As the craft founders Paul makes an ineffectual attempt to save Virginia. The body of the hapless maiden is found on the beach in the morning. It is Paul who discovers it. There is a solemn funeral. It is attended by the soldiers, by sisters, by all the neighbours, and the natives. The next morning Paul goes down to the beach to the spot where he and Virginia had spent so many happy hours in the days of long ago, and is found by his mother beyond the reach of further sorrow.

Released April 12th.

Length 1,900 feet.

"BUDDY AND HIS DOG." (Solax.)

Buddy, a boy of eight, assists his family by selling newspapers in the streets. His parents are very poor, and Buddy has a route that is the envy of all the other village newspaper boys. Every morning at five he gets up to go

for his day's copies at the publishers. One morning a little dog comes up to him. At the same time a window is opened and a lady appears, who asks him to take the dog away as it is a nuisance in the neighbourhood. Before his morning's work is over Buddy and the dog are great friends. But he is afraid to take his new companion home. He knows that his parents would be angry, for it would be another mouth to feed, though but a small one. So he hides the dog in a wood-shed and goes home alone. At dinner time he secretes as much food as he can manage without being detected, and feeds his canine friend. But the friendship cannot be permanently concealed, and Buddy is well scolded by his father and mother, for, as they think, being guilty of a wicked waste of food. However, he refuses to give up his pet, declaring that he is willing to go without himself so as to share with Foxie. A few days later Buddy's father reads him a paragraph in the day's paper, to the effect that all dogs found without a licence after August 1st will be shot. Buddy tries desperately to earn sufficient money through extra work to save his pet, but employment is difficult to get, and when August 1st arrives he is still about 75 cents short of the required amount. He writes a pathetic letter to the police, asking for mercy for his dog. The letter is so oddly written that a policeman and a lady reporter with a camera man go to the boy's home, thinking there will be a good chance of getting some interesting "copy." When Buddy sees them approaching, he thinks his dog is about to be shot. He hugs the animal to his warm little heart and gets shot as well with the camera. But the sympathies of the newspaper people are touched, and Buddy is handed a receipt for his dog's licence, much to his delight.

Released April 12th.

Length 1,030 feet.

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"AN AMBIGUOUS POSITION." (*Cines Co.*)

Albert is quite in a state of rebellion when his father tells him that an old friend has died and left a daughter whom he has ordered to marry Albert when she is twenty-one. As she has inherited a large fortune, Albert decides to go to Rome and visit her, but determines he will not marry her. Arriving in Rome, he makes his way to the house of an old friend, Hugo, who makes him welcome and listens to his story, but as he is just off on a journey he is not able to assist him. Before leaving, Hugo asks Albert to look after his *fiancée* for him while he is away. Meanwhile Lucie, Albert's intended wife, has taken the rooms lately occupied by Laura, Hugo's *fiancée*, and when Albert arrives to see her he mistakes Lucie for Laura and falls in love with her. He meets Laura, and thinking her his *fiancée*, introduces her to his father when he arrives in Rome. The old gentleman is amiability itself, and takes Laura about to see the sights, proud of the company of such a fascinating little woman. Unfortunately, however, the old gentleman's wife is of a jealous disposition, and has instructed a private detective to watch her husband while in Rome, with the result that he reports her husband's gallantry to Laura, and she soon appears upon the scene. Hugo has arrived back and has been making strong running with Lucie under the impression that she is Laura. The whole party meet in a hotel, where, after an exciting time and the unravelling of this comedy of errors, Albert and Lucie willingly carry out the wishes of her father, and all are made happy.

Released April 12th.

Length 1,211 feet.

"BLOOMER, RESERVIST." (*Cines.*)

Bloomer and Mr. Stout are master and servant who are both on the reserve, and the usual order arriving for the pair to do their annual fifteen days' drill, after some bustling preparations they arrive at headquarters and have a number of ludicrous mishaps on the parade ground before settling down to their own duties. Bloomer and Stout have slightly changed positions, as Stout has been promoted to the dignity of corporal, and takes a delight in ordering Bloomer about, who submits very unwillingly and is often guilty of insubordination to his superior officer. The changed positions give rise to some really laughable incidents, until Bloomer manages to secure from headquarters an exemption from duty, when he immediately packs up and returns home, determined at all costs to avoid such a complication again. This subject is very amusing throughout.

Released April 12th.

Length 455 feet.

"DEATH OF MORETTO." (*Cines.*)

James is a small farmer with a kindly heart, and when he sees an old man being molested by a hulking ruffian, he makes for him, and the result of the struggle is that the old man's assailant dies. James at once makes for the

mountains, and under the assumed name of Moretto quickly establishes himself as a successful brigand. One day, while being pursued by the authorities, he calls at a farmhouse and secures assistance of Louis and Annie, son and daughter of an old farmer. Moretto and Annie are mutually attracted, and they meet together on many occasions unknown to Annie's brother. Ultimately the brother discovers his sister's secret, and she confesses that she loves the brigand. A stormy scene ensues between the two, and Louis vows vengeance upon Moretto. The new marshal of the district has sworn to capture Moretto and tells the old farmer his plans, which being overheard by Annie, she immediately hurries off and gives him timely warning. The second part opens with a meeting between Moretto and Annie, which is witnessed by Louis. He, jealous of his sister, quarrels bitterly with Moretto, and determines to put the officers on his track. Annie overhears her brother tell her father "that Moretto will be captured before morning." She once more warns her lover, and when pursuit becomes serious she hides him in her bed-chamber. The officer finally discovers his hiding place and routs him out, when the new marshal discovers that Moretto is his own brother. Then occurs a struggle betwixt fraternal love and the officer's desire to do his duty. The call of duty prevails, and Moretto is arrested and conducted to prison. He knows that his sentence will be death, and he prevails upon Annie to procure him a revolver, with which he shoots himself and in death expiates his many faults.

Released April 16th.

Length 1,815 feet.

"COQUETTE LOOKS FOR WORK." (*Alter Ego.*)

Coquette is a young lady who has the misfortune to be constantly out of work. She goes out to secure a place, and is fortunate, or unfortunate, enough to be engaged by a fashionable milliner as messenger. She is loaded up with hat boxes to deliver to customers and sets off in high glee on her mission. But alas for her good intentions, she doesn't get far away before she comes in collision with some one with whom she has a stand-up fight, and a dog runs away with one of her boxes. She collides with a pastry cook, falls over building materials, and has innumerable adventures, ultimately arriving back at the shop with her boxes and hats in a terribly dilapidated condition, and at once receives her dismissal, and we leave Coquette once more looking for work.

Released April 12th.

Length 516 feet.

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"WHEN WE CALLED THE PLUMBER IN." (Clarendon.)

We are open to admit that the plumber of our story is a slight exaggeration of the average man one meets in this



line of business. He is searching for a leakage in the gas pipes, and leisurely moves from one room to the other. If a gas globe is in his way, he knocks it off, and instead of troubling to use steps to raise himself he takes anything handy. Having in this way smashed most of the occasional tables and other light furniture in the house, he finds himself in the garret, and here he discovers the leakage. In remarkably short time he has set fire to the chest of drawers, and shortly afterwards he quite by accident makes a nasty gash in the water main under the floor. His mate, who until now has been busy with the maid, comes rushing to the rescue, and to keep the water down places the bed on the forceful spout. The result of this intelligent move is that the bed is merely carried up on the top of the jet like a ball on a fountain, and it remains for the plumber to discover a new method, which he immediately does. Thrusting his



hand below the floor, he twists the pipe round, and the upward flow ceases. Not so the downward flow, however. As we

have stated, the room is at the top of the house, and the unfortunate family rush from room to room carrying baths, towels, and basins, and vainly endeavouring to catch the downward waterfall. After some remarkable scenes in the various sitting rooms, we see them scrambling downstairs, followed by a veritable cataract, and still carrying their useless baths and bowls, till, in the last scene, we arrive in the basement. "Still waters run deep." In the basement we have an excellent example of this fact. On the happy surface of the untroubled waters in the kitchen we find baby seated in her bath, drifting gaily around in circles, followed by the affectionate dog. The entrance of the worried family of course disturbs this merry group, and we are tickled by the efforts of the undisciplined suburbanites as they vainly struggle with their valuable furniture and cooking utensils, in their endeavours to save them, up to their waists in water. The picture finishes in the usual way with the bill for repairs to water service.

Released April 24th.

Length 455 feet.

"WHAT COULD A POOR MAN DO." (Clarendon.)

On his wedding morn Brown is delayed through his tailor having failed to despatch his "wedding trousers," so he



'phones for and ascertains they are on the way, and sends his best man on to the church to explain that he is coming on by the next train. The trousers duly arrive. Brown takes a short cut to the station, followed by his faithful dog, but crossing a stream he misses his footing and gets wet to the knees. Safely in the train, he decides to air the wet garment, so hangs them up by the window. Alas! There is a strong wind blowing, and the trousers are blown out, to Brown's dismay and the delight of the dog, who leaps out of the window in pursuit. The following scenes are indescribably funny. People come in and out at the various stations, and Brown resorts to covering his legs with papers in a vain attempt to hide them. At last, when left alone, he makes himself trousers out of paper. Arrived at his destination, he makes a wild dash for the church in his strange garb. Here he meets with no sympathy—he is ignominiously turned out by his prospective father-in-law and the verger—but, happily, at the last moment, the dog arrives upon the scene with the luckless relic. Peace is restored, and the happy event is consummated.

Released April 27th.

Length 575 feet.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"ON THE ALTAR OF DEATH." (K.B. 101 Bison.)

An Indian maid, Silver-Cloud, arrives at the fort to sell beadwork and other Indian ornaments. She is being rather roughly handled by a sentry, when the Lieutenant intervenes. He buys some of the things, then gives the maid access to the fort, in order that she may find more buyers. She approaches the troopers, but quickly leaves them and their rough jests, then knocks at the Colonel's door. She is taken in by the Colonel's wife, and sells some of her goods to the ladies in the drawing-room. As she leaves the fort the Lieutenant meets her again, and is apparently attracted by her. The Colonel's wife receives a letter announcing the arrival of a friend with her daughter, Mary. In the interval between the announcement and the arrival of the guests the Lieutenant has been wooing the Indian maid. Seated on the rocks, they spell out together the old, old story. But when the American ladies arrive, his fancy quickly turns to Mary. In order to entertain his guests, the Colonel has a muster of the Indians, who are invited to visit the fort. Silver-Cloud comes at the head of her tribe, together with her old mother. Whilst the white folk are endeavouring to converse with the Indians and examining them curiously, the Lieutenant leaves the house with Mary on his arm, intending to take her to see the visitors. Silver-Cloud, seeing her lover coming, runs forward to meet him, and throws her arms round his neck, much to the Lieutenant's dismay and the astonishment of his fair companion. The young fellow throws off the Indian girl's caress, and walks away with his new companion. Stunned by this extraordinary treatment, Silver-Cloud retreats to the gate of the fort, and there her passion breaks out, love being turned to hate by this treacherous treatment. The Indians have returned to their camp, but, dissatisfied with the Government's broken promises, they declare war. Silver-Cloud in her tent hears the declaration, and her first impulse is to run and warn the white men of their danger. But suddenly she

stops as she runs, for a vision rises before her of the scene in the courtyard, when the man who had wooed her cast her aside. Remembrance rouses a vengeful spirit, and she decides to leave them to their fate. Mary and her mother have returned to civilisation, and the Lieutenant receives news of her marriage. He has hardly time to swallow his disappointment when he is summoned to take charge of an ammunition wagon which is leaving for Fort Laramie. The wagon, with its convoy, winds through a narrow rough road between high hills. The Indians observe it, and when the train reaches a narrow gorge, they pour in a deadly fire. A tremendous fight ensues, in which the white men, barricaded behind their wagon, are hard set to keep the red men off. The Lieutenant scribbles a note appealing for help, slips it under the bridle of one of the horses, and sends it riderless back. Silver-Cloud, watching the fight, intercepts the horse, and captures the note, which she destroys. But immediately she is assailed with doubts, and finally love conquers hate. She knows of a secret passage through the rocks, and, scrambling through this, she rushes in amongst the white men, and tells them of the way of escape. Firing a few last shots, they run to the steep rock, climb it, and scramble along the passage-way. Guessing that the Indians will follow, they carry with them a keg of powder, with which to blow up the path when once they are safely through. Sure enough, the Indians learn of their retreat, and quickly follow. The whites get through, and, laying a train of powder, ignite it. There follows a tremendous explosion, which sends the white men and Silver-Cloud crashing down the mountain side. It is a tremendous spectacle, ended, as we see when the smoke clears away, by the annihilation of the small force. They lie here and there on the ground. In her dying moments, Silver-Cloud, with a supreme effort, casts herself on the body of her faithless lover, and so they are wedded at the altar of death.

Released April 13th.

Length 2,020 feet.

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ECLAIR FILM CO., LTD.,

14, MOOR STREET, CAMBRIDGE CIRCUS, W

Phone: Regent 630.

"THE GALLOP OF DEATH." (Eclair.)

Cast:

Sir Henry Abernathy.....Alec B. Francis

Mr. James Bryan.....Lamar Johnstone

Mrs. James Bryan.....Miss Averill

The story opens with the arrival of the honeymoon couple in America. The wedding trip of Mr. and Mrs. Bryan had been a tour around the world, and while in India Mrs. Bryan had become very much attached to a trained tiger which her husband purchased for her, at the same time arranging for the services of a Hindoo trainer and care-

being a buyer and times his call when only the servants are in. While being shown through the bathroom, he secretly pours some vitriol into a basin of toilet water. He thanks the caretaker and leaves, gloating over the success of his devilish plan of revenge upon the woman. Returning from her ride she goes to bathe her tired and dust-filled eyes in the basin of water usually prepared for her. She screams out in pain—the servants rush in—the Hindoo caretaker also follows. He finds a handkerchief on the floor and the peculiar odour arouses his suspicion. He takes it at once to the tiger, who has been trained to follow a scent, releases the beast, and they make for the trail of the guilty man. They tree him, and, at the point of a gun, the Hindoo forces the wretch to the suburban police



taker. They opened up their home in a suburb near New York City and were as happy as could be. Just like the lovers they still were, the couple would take long rides each day out along the cliffs of the Hudson. Then the Ghost of divorce appeared. It came in the guise of a letter from Mrs. Bryan's first husband, whom she had separated from in England. He had learned of her second marriage, which was in violation of her agreement not to marry again. He had come to America and had sent her a request to meet him. To guard against any exposure of her past—particularly to Bryan—she consents to meet the man at a place designated by him. He implores her to leave Bryan and return to England with him, and when she refuses he threatens her. In his growing anger, he attempts to use force and she strikes him with her riding crop and gallops off. The man, a cad at heart, determines upon a scheme of revenge. Fearing exposure, she persuades Bryan to offer their home for sale. He consents and this becomes the means whereby the divorced husband gains entrance to their home. He comes on the pretext of

station house. The woman, in the meantime, believes she has been blinded for life, and rather than that Bryan shall know her past, she decides to take her horse and dash over the Hudson Cliffs to death in the water below. She compels her groom to saddle her horse for her and place her on its back. Then she starts on her "gallop to death." But, no, not death, for Bryan returns unusually early that day. He hears of his wife's plans and follows. Savagely she whipped and spurred her steed on—they seemed to go with the very wind as they bounded over rocks and wound in and out among the woodland trees. And behind her rode Bryan, who never raised his whip nor touched his spur, but he begged his horse to go faster, faster, and faster, and the beast understood. And now he comes in sight of her—grabs her from the saddle and rears both horses up and away from the edge of the precipice. Death had ridden hard and fast—but life was faster. And but a few weeks later the threatening veil was raised from her eyes and sight returned once more—and happiness, too.

Released April 20th.

Length 960 feet.

"FUNNICUS—THE UNINTENTIONAL BURGLAR."
(Eclair.)

Funnicus seems to be destined to meet with the most thrilling adventures when he goes a-wooing, and, this time,



he unfortunately meets with a burglar at the entrance to his lady-love's home. The burglar not only makes him exchange wearing apparel, but he carries off the beautiful bouquet that Funnicus had intended as a love-offering. Presenting a somewhat unconventional appearance, Funnicus diffidently enters his lady-love's home, but, suspicious noises have already alarmed the household, and the whole family, armed with various kitchen utensils, lie in wait for the burglar. They do not recognise Funnicus in his unwonted attire, and he, seeing their forbidding aspect, seeks refuge under a table. They hurriedly retreat and call in some gendarmes. Funnicus is by this time entrenched in the kitchen, but by the combined efforts of the gendarmes and the family the kitchen door is burst open and he is run to earth. During the confusion which follows, Funnicus

their bewilderment. The real burglar, meanwhile, has been captured and is brought into the police station. Thereupon Funnicus repossesses himself of his clothing and his somewhat damaged love-offering, which he presents to his fiancée, and all ends happily.

Released April 20th.

Length 578 feet.

"WHEAT AND TARES." (Eclair.)

Cast :

Charles Vallier.....	Charles Krauss
Robert de Larcey.....	M. Liabel
Jeanne de Larcey.....	Josette Andriot
Suzanne Dubreuil.....	Suzanne Grosnier

M. and Mme. de Larcey meet some friends, Mlle Suzanne Dubreuil and Charles Vallier, at Gröndelwald, whither they have come for the winter sports. Suzanne's vivacity and charming manners make her a general favourite, and M. Larcey seems to find in her a congenial spirit. Jeanne, who trusts her husband implicitly, is well aware of his admiration for the young girl, and is only amused by his innocent flirtation with her, until Charles Vallier begins to poison her mind with veiled hints and subtle innuendoes. She treats his words at first with the contempt they deserve, but he persists in sowing the seeds of distrust and suspicion in the young wife's heart, giving to the husband's most innocent actions a deep and guilty significance until, imperceptibly, Jeanne begins to distrust her husband. One day when Mme. de Larcey is skating, she meets with an accident and is hurt somewhat severely. She is conveyed to the hotel, and later, when the doctor is summoned, she learns with consternation that she will have to rest for a month. Her friends, moved by sympathy for her, wish to share her compulsory imprisonment indoors, but Jeanne will not hear of it, and insists upon her husband accompanying Suzanne on her various sledging and skiing expeditions. During her convalescence, however, Charles Vallier is Jeanne's constant companion, and by his persistent efforts succeeds at last in arousing a jealous hatred of Suzanne and complete distrust of her husband in the



makes his escape through a window; unfortunately he drops into some feathers which a merchant is engaged sorting beneath the window. He presents a curious appearance when caught by the gendarmes, and, escorted by his fiancée and her family he is marched off to the police station. Here, with some difficulty, he discloses his identity, much to

young wife's heart. Thereupon he discloses his true motives for doing so, and pleads his own love for his unhappy companion. She, however, treats his love with contempt, and denouncing him for having made her miserable to serve his own ends, she bids him leave her. The next day M. de Larcey is summoned to Paris, and he departs with

regret, leaving his wife at Gründelwald. Jeanne, now quite recovered from her recent accident, takes up again with renewed zest the customary pastimes of the famous winter resort. Accompanied by Suzanne, she goes sledging and skating, but, though outwardly she is the best of friends with the young girl, her heart is full of jealousy and hatred. One day, on one of their sledging expeditions, when they have come to a lonely part of the mountain, Jeanne dismisses the guide saying they will return alone. When the man is gone she turns to Suzanne, and with a glance of deadly hatred asserts that as she, Suzanne, has stolen her husband's heart she need expect no mercy from her. They are standing near a deep ravine, and before the bewildered girl can protest, Jeanne has bound her securely with rope to the sledge, and dragging it to the edge of the deep declivity hurls it headlong down the steep sides. Some



hours later Suzanne is found by a hunter, unconscious, and half dead with cold. She is carried back to the hotel, her condition is found to be critical, and her father is sent for from Paris. M. de Larcey, on the eve of his return to Gründelwald, learns with horror of Suzanne's accident, and on arriving at Gründelwald hastens to enquire after her. Suzanne, meanwhile, has recovered consciousness, but refuses to give any information as to how she met with the accident. On meeting his wife again M. de Larcey alludes to the mysterious affair, and, something in his wife's manner gives him a terrible suspicion. He taxes her with knowing something of it, and she confesses her guilt, adding that he has deceived her, and Suzanne has spoilt her life. Almost overcome with surprise and horror, M. de Larcey protests his innocence and that of Suzanne, and at last succeeds in convincing his wife of the truth; nevertheless, she will not admit who incited her to do the cruel deed. A little later, moved by contrition and remorse, Jeanne seeks Suzanne, and they learn the part played by Vallier. Suzanne is sympathetic and forgiving, and the friends now happily reunited treat Vallier when he next visits them with the contempt that his slanderous tongue merits.

Released April 20th.

Length 1,928 feet.

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ADVERTISEMENT RATES
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"THE MAID OF HONOUR." (Edison.)

Cast:

George Lee Marc MacDermott
 June Fairfax Mabel Trunnelle
 Grace Pendleton Bessie Learn
 Her mother Mrs. Wallace Erskine
 Her father Harry Eytinge
 The minister Julian Reed

Grace Pendleton, a charming girl, but somewhat nervous and very unsophisticated, is to be married to George Lee. Her school friend, June Fairfax, comes to be Grace's maid of honour. But when June and Lee meet they recognise



each other, though they hide their recognition from the Pendletons. They had met before under circumstances that precluded their even knowing each other's names, and yet in that meeting they had known each other as affinities, and had kissed, only to be separated. Neither knew where to find the other, and each buried the secret, and now they are thrown together—he, the bridegroom; she, the maid of honour. After the meeting, June and Lee struggle bravely to carry themselves through the ordeal, though various circumstances make this difficult indeed. The evening before the wedding we see them go through the rehearsal of the ceremony. Grace retires to her room with a headache. June also retires, after accidentally dropping a rose she has been wearing. After reaching her room June wonders whether Lee will think she has dropped the rose for a purpose. Then she wonders whether he picked it up, and is tempted to go and see. Upon reaching the hall she finds Lee kissing the rose, and turns to flee, but he seizes her wrist, and professes his undying love. June agrees to elope with him. They are convinced that Grace will recover from the blow, that she does not feel very deeply anyway, and their own happiness is paramount. June gets her travelling bag, and they are about to leave the house when Grace comes on the scene, walking in her sleep. While June and Lee stand on one side the sleeping girl goes through her part of the marriage ceremony as it has been rehearsed. The madness of June and Lee disappears. At the end, June leads the still sleeping Grace up to her own room. Then she goes down to Lee again, and, with a wordless look of

chastened understanding, they separate. In the last scene we are shown the wedding ceremony, and June is truly a maid of honour.

Released April 16.

Length 1,000 feet.

"OVER THE BACK FENCE." (Edison.)

Cast:

Col. Crompton William Wadsworth
 Charles, his nephew Harry Beaumont
 Matilda Scraggs Alice Washburn
 Nell, her niece Bessie Learn

Colonel Crompton, a bachelor, and his nephew, Charles, live in a house adjoining that of Matilda Scraggs, an old maid, whose niece, Nell, is very much in love with the bachelor's nephew. The old folks are sociable neighbours until one day the colonel's dog bites the old maid's cat, and the trouble begins. The colonel declares his nephew must pay no more attention to Nell. The old maid forbids her niece to speak to Charles. The young folks, however, carry on their courtship just the same over the fence which divides the back gardens of their houses. The elders tear them apart whenever they catch them in conversation, and so persistent are they in their endeavours to separate the young couple that Charles and Nell secretly make an agreement to change their tactics and pretend to quarrel. This has the desired effect on the old people, who are contrary enough to induce the young couple to make up again, especially as Charles makes himself quite agreeable to the old maid and Nell captivates the colonel. The deception of the pretended quarrel is so cleverly carried out by the young couple that the elders become quite discouraged in their vain efforts to



reunite them. The old maid hits upon a plan, and invites the colonel and his nephew to an afternoon tea in her garden. The colonel, of course, accepts the invitation, and attends promptly, accompanied by his nephew. Over their tea and cake the colonel mildly discusses the strange attitude of the young people, and after much advice and good counsel, the elders bring about, as they think, a most satisfactory reconciliation of the young couple.

Released April 16th.

Length 975 feet.

"HOW THEY OUTWITTED FATHER." (Edison.)

Cast :

Old Forsythe.....Herbert Prior
 Annette, his daughter.....Gertrude McCoy
 His secretary.....Augustus Phillips
 Peter Fossil.....William Wadsworth
 The maid.....Mrs. C. Jay Williams
 The wig-maker.....Julian Reed

Annette, the daughter of Jay Forsythe, a wealthy but eccentric old banker, is secretly in love with her father's secretary, George Deal, who is a good-looking chap but not yet blessed with this world's goods. Old Forsythe has other views for his daughter, and insists on her marrying



Peter Fossil, a rich and short-sighted old gentleman. Annette confides her father's wishes to George, who hatches up a plot to defeat the scheme; he proposes to disguise himself as the father, receive the unwelcome suitor, inquire into his past, and finally eject him. That evening George goes to a wig-maker and has himself fixed up in an exact imitation of old Forsythe. He also sends a message calling the banker away from home. When George presents himself before Annette the deception is so perfect she mistakes him for her father until he reveals his identity. Peter Fossil, the despised suitor, arrives promptly and proposes to Annette. She listens demurely and refers him to her father. George, disguised, puts old Fossil through the third degree until he is thoroughly discomfited; then he peremptorily forbids him the house. Old Fossil is about to depart never to call again when suddenly Mr. Forsythe himself appears, indignant at having been called away on a fool's errand. To his surprise he sees his double standing before him; both men engage in comical gestures, as if trying to discover the identity of the other. Annette nestles up to George claiming him as her father, while Forsythe sinks into a chair, a prey to doubt, anger, and despair. He finally calls up the police department, describing George as a dangerous lunatic at large. George meanwhile, with the aid of a toy pistol, forces Peter Fossil into another room and compels him to don the disguise, and thus Fossil is transformed into Forsythe's double. George then brings Fossil before Forsythe, holding him until the police arrive and drag him off to prison. After this display of heroism George finds little difficulty in winning the heart and hand of Annette, with her father's consent and best wishes.

Released April 19th.

Length 1,000 feet.

"AT BEAR TRACK GULCH." (Edison.)

Cast :

Old Pete Griffin.....William West
 Big Slim.....Herbert Prior
 Jack Turner.....George Lessey
 Stage driver.....Bigelow Cooper
 Mr. Lorraine.....John Sturgeon
 Alice, his daughter.....Edna Flugrath

Alice Lorraine, a young school teacher, takes her father to a little mining camp recommended by her physician, in the hope of saving or at least prolonging his life. The physician provides her with a letter to an old friend in the camp, so "the boys" of Bear Track Gulch give him a real "Western" welcome. Alice is the first woman to ever alight from the stage at the Gulch, and her personal charms and devotion to her invalid father soon win the admiration of every man in the camp. The change of air failing to benefit her father, Alice is soon left alone, and, to add to her misfortune, she gets a letter telling her that the bank in which she had deposited her meagre savings has failed. The boys learn of this, and start to raise money for her by subscription, but old Pete Griffin realises the danger of wounding her by this method. They decide that Bear Track Gulch is an illiterate camp, and that it needs a school. Of course, a school requires a teacher, and none but Alice would do. Thus is Alice put on a living wage at least. Jack Turner, one of Alice's pupils, is deeply smitten with her, but his bashfulness prevents an avowal of his love. One day he finds her crying over and kissing the photograph of a young man, and decides that she left a sweetheart behind her when she moved "West" with her father. He tells the boys that she must be sent back, and keeps his own feelings in the background. Under his leadership they



steal over to Alice's little claim at night, and "salt" a mine at her very door. The following morning the "school committee" call under pretext of business, and apparently accidentally pick up a piece of valuable ore from the salted mine. An auction is immediately arranged, and Jack buys the claim, thus enabling Alice to start back at once, but Alice does not want to go. At the last moment, when about to board the stage-coach, Jack tells of his love and speaks of the photograph. Alice quickly shows it to him, a picture of her father taken years ago. Needless to say, Alice does not go back.

Released April 19th.

Length 1,000 feet.



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Phone: City 8463

Releasing:—**ELITE, DUSKES, CONTINENTAL, EIKO, BB,**
and **SKANDINAVISK** Films.



"A FOREST TRAGEDY." (Elite.)

The young squire is deeply infatuated with his gamekeeper's wife. He is informed by the gamekeeper that poachers have lately been very much in evidence, and he gives instructions to put an end to their depredations at all costs. The gamekeeper has become suspicious of the attentions paid to his wife by the squire, and when he receives orders to proceed to town on business which would take him away for a day or two, he resolves to secretly return at night to put his suspicions at rest. The gamekeeper hastening back during the evening and observing the squire leaving his house is blinded by jealous fury, and kills him. He quickly returns to town, reaching there long before morning, so that his absence has not been noticed. The squire's body is found next morning, and the affair is naturally put down to the poachers.

Released April 17th.

Length 1,060 feet.

"BUMKE'S FIRST AND LAST RIDE." (Elite.)

Bumke one day while walking in the park is greatly smitten by the charms of a certain lady he sees there taking riding exercise. He determines forthwith to take riding lessons, so that he may have an opportunity of meeting his adored one again. He joins a riding school, and after one or two lessons considers himself proficient. However, although Bumke may think that he has learnt all there is to know of horse-riding, the horse is evidently of a different opinion, and shows the poor rider some new and sensational tricks as soon as they come on to the horse ride. In short, Bumke's exhibition of horsemanship greatly astonishes the lady, and when he ends up by being thrown over his horse's head at the moment he is proposing for her hand, she is only able to control her laughter sufficiently to inform him that she is already married, and rides away, leaving poor Bumke in a ditch sadly crestfallen.

Released April 27th.

Length 460 feet.

"LITTLE CHARLIE AND CARLO." (Elite.)

Little Charlie is barely two and a half years old, and Carlo, the French poodle, is his best friend. While Charlie's parents are out for a walk, the little rascal climbs out of his cot, and, dressed in his nightie only, makes an excursion into the fields. Carlo, missing his charge, searches and quickly finds the fugitive playing amidst the wild flowers in the meadows. He escorts him home, and as a result of his escapade Charlie has caught cold. Carlo fetches the doctor, and also brings a bouquet of flowers for his little friend, in return for which kind services Charlie shares his cough

medicine with him. Carlo is rewarded for his faithfulness and intelligence by gaining the first prize at the Dog Show.

Released March 23rd.

Length 900 feet.

"NEIGHBOUR'S CHILDREN." (Elite.)

Elsie, the grand-daughter of the old shepherd; Hans, son of the blacksmith; and Paul, the son of the baker, are children of neighbours in the same village. Elsie and Hans are great chums, but Paul shows traces of a mean and spiteful disposition, and becomes their enemy. He breaks little Elsie's doll, and he gets a good drubbing from Hans for his behaviour, but repeats his rude conduct next day by breaking her slate and bullying her in the absence of Hans, who at last comes upon the scene and ducks their youthful tormentor in the horse-pond. Fifteen years pass away, and the early affections of the young playmates have developed into love. Hans and Elsie are sweethearts. The breaking of love's dream comes when Hans has to leave the village to serve his two years in the army. Meanwhile the early spite of Paul has turned into hate and jealousy, and he determines to take advantage of Hans' absence to persecute Elsie. A year goes by and the old shepherd dies, leaving Elsie alone in the world and her lover far away. Paul the baker tells the young girl that her grandfather owed him money, and that unless she pays him at once or enters his service to work off the debt, he will sell up her cottage. Elsie determines to enter the baker's house as a servant to work off the debt. There her persecutions begin. Repulsed in his unwelcome advances by the girl, the cowardly baker hides marked money in her box and accuses her of theft. The evidence is too strong against the girl, and she is sent to prison. From this time onward Paul takes to drink, and is ever tormented by the vision of the injured girl. In a few months Hans returns home again and learns the terrible news of his sweetheart's plight. He believes in her innocence, and one day in the minister's garden he overhears the wretched baker confess his crime. Hans is prevented from attacking the drunken wretch, but it is through this confession that Elsie is pardoned and released. Fifteen years again pass, finding Hans and Elsie happily married, with children of their own. One day a wretched beggar calls at their door, and Elsie out of pity offers him bread. Suddenly the beggar raises his face, and they recognise their old enemy, Paul the baker. Filled with righteous anger. Hans raises his fist to strike the miserable man, but is prevented by his forgiving wife. So their old enemy passes from their door and out of their lives for ever.

Released March 27th.

Length 2,000 feet.

ESSANAY FILM MANUFACTURING CO.,

148, CHARING CROSS ROAD, W.C.

'Phone: City 2129.

**"BRONCHO BILLY'S GUN-PLAY."** (*Essanay.*)

The sheriff of Sioux County, Arizona, is notified to locate the bandits' rendezvous. Carl Waters, the sheriff, scouts the country, and finally locates them. Returning to the town saloon and dance hall, Waters, who is smitten with the fair Caroline Heston, proposes to her. She promises to give her answer the following day. The next morning the sheriff enters the camp of the bandits. Through fear, he gives up his oath of office, and joins their band. Returning to the dance hall, his sweetheart, Caroline, promises to become his wife if he keeps his oath of office. He hesitates, undecided what to do or say, and finally leaves the place. Later the bandits visit the saloon. Waters decides that the love of Caroline is worth more than anything else in the world, and telegraphs Broncho Billy, his assistant, to come at once. Broncho Billy arrives. He tells the chief of the bandits, a full-blooded Indian, that he would like to join their band. The Indian takes Broncho Billy to a den. Here the Indian pulls a gun on Broncho. Broncho Billy, a cool-headed individual, calmly rolls a cigarette, and pretends not to notice the Indian. Finished rolling his cigarette, Broncho puts his hand into his inside vest pocket, presumably for a match, but pulls out a revolver, and makes the Indian drop his. Broncho Billy then takes his prisoner to jail. The sheriff, Waters, returns to the dance hall, where he tells Miss Heston that he has decided to keep his oath of office. The young couple plan their future happiness.

Released April 6th.

Length 994 feet.

"WHAT GEORGE DID." (*Essanay.*)

Cast:

Calvert, owner of office E. H. Calvert
Mr. Carney Augustus Carney
His wife Eleanor Blanchard
His daughter Beverly Bayne
Stenographer Dolores Cassinelli
Geo. Riley, office boy Thomas Shirley

George Riley, the keen, clever, nonsensical office boy, buys a loaded cigar and puts it in a box of cigars on his employer's desk. Mr. Carney enters the office with Mr. Calvert. He offers Calvert a cigar, and takes one himself. The one Carney tries to smoke blows up. That evening Calvert calls at Carney's home, and proposes to his daughter, Beverly. Carney, aware of the fact that Calvert is trying to induce his daughter to marry him, orders him from the house. Returning to the office, Calvert gives his office boy, George, some money to buy some flowers, and tells him to take them to his sweetheart. George, in delivering the flowers, passes a street faker, who is selling celebrated sneeze powder. George buys some of it, and scatters it over the flowers. That evening Calvert calls on Beverly. Mr. and Mrs. Carney enter the living room, where the couple are seated. Beverly shows her mother and father the beautiful flowers, which they all smell. A sneezing contest is held right then and there. Again Calvert is ordered from the house. The next day Calvert reads an advertisement in the paper, stating that a certain love tablet would aid bashful lovers. He sends George after a box of them. George, the rascal, gets a box for himself, and pours half of it into the office sterilised water cooler. Calvert takes his box of love tablets, and bribes the butler in the Carney home to put some of it in Miss Beverly's coffee. The butler carries out the plan to the letter, but instead of Beverly getting the coffee, her mother drinks it. Mrs. Carney becomes a love fiend immediately, and makes violent love to the butler. Mr. Carney sees it all, leaves the house in a huff, and goes to his office, where George gives him a glass of the "love" water. Carney, following his wife's footsteps, makes love to Calvert's stenographer. At this point

Mrs. Carney rushes into the office, and a reconciliation is brought about. Calvert suggests that they all drink to the health of Mr. and Mrs. Carney. George pours out four glasses of wine, and "fixes" them all with the love powder. Everybody becomes loveable, even the stenographer, who hugs the office boy with violence.

Released April 6th.

Length 993 feet.

"THE FARMER'S DAUGHTER." (*Essanay.*)

Cast:

Reginald Hoops Harry Cashman
Reginald Hoops, jun. ... Francis X. Bushman
Nellie Allen, his fiancée Beverly Bayne
Mary Allen, her mother Helen Dunbar
John Allen, her father Wm. Walters
Seth Allen Whitney Raymond

Reginald Hoops, jun., son of a wealthy financier, meets with an automobile accident. The car turns turtle, and young Hoops is pinned beneath the wreckage. Farmers in the immediate vicinity go to the rescue. John Allen, a farmer, carries young Hoops to his home, and sends for a doctor. Hoops is informed by the doctor that he must remain in the farmer's home until he has recovered. Nellie Allen, a beautiful type of the fair sex, and daughter of farmer Allen, nurses Hoops back to his normal condition. Hoops becomes infatuated with Nellie, and proposes to her. They elope, because it is considered more romantic. In the meantime Mrs. De Puyster St. John, mother of Alice, the young debutant to whom Reginald had been engaged prior to his meeting with the pretty farmer's daughter, issues engagement announcements. Reginald and his charming Nellie arrive in the city. He takes her to a friend's home until he can persuade his father to consent to the marriage. Alice St. John calls on Reginald's father. Mr. Hoops asks Alice if she would marry his son if he were poor. She tells him most emphatically that she would not. Mr. Hoops tears up the engagement announcement, and asks the lady to kindly leave his home. Mr. Allen wires to his wife, telling her to come to town, that wedding cards have been issued. The family arrive, and a quiet wedding takes place.

Released April 10th.

Length 996 feet.

"THE SHERIFF'S STORY." (*Essanay.*)

Sheriff Coverdale of Custer County, Wyoming, visits his relatives in New York City. During his stay he joins one of the local clubs there. One night at the club, several of the members ask the sheriff to tell them a good story, of some of his experiences in the West. Sheriff Coverdale tells them he had a prisoner once, and like all other prisoners, claimed he was innocent. The prisoner, Tom Racey, had a scheming wife with a remarkable personality and clever ability. Her shrewd manner assisted her materially in gaining entrance to the jail, where her husband had been lodged. While the sheriff's back was turned, she handed Tom a note which informed him that he can escape by using the enclosed files. Tom files his way to freedom. The sheriff is notified and goes in pursuit. Discovered among the bushes, Sheriff Coverdale fires at the fleeing outlaw. Racey finally reaches his home. His wife tells him to get into bed immediately and pretend to be dead. Sheriff Coverdale, with his deputies, find Racey and, believing him to be dead, leave the house. Mr. and Mrs. Coverdale calmly pack up their belongings and leave town. Returning to the house of the bandit, the sheriff finds a dummy form in bed and the tenants missing. Sheriff Coverdale's fellow club members laugh their appreciation of the splendid story, and they all join in a drink.

Released April 10th.

Length 976 feet.

GAUMONT CO., LTD.,

5 AND 6, SHERWOOD STREET, W.

Phone: Gerrard 5966 (Four Lines).



"THE RAJAH'S CASKET." (Gaumont.)

John Palmer, a retired colonel, writes to the Rajah of Palakotta, an old friend of his army days in India, announcing a visit from his future son-in-law, Captain Cooper. After his marriage with the colonel's daughter Nelly, the captain is to take up residence at the garrison near the Rajah's palace, and accordingly Palmer gives him a letter of introduction to take to the Rajah previous to his journey home for the wedding. As a present for his friend's daughter the Rajah gives a casket of precious stones of great value into Captain Cooper's charge. The captain writes home to his fiancée telling her of the gift which he will bring with him when he returns, but the contents of the letter are apprised by the notorious cracksman, Clement Rocca, who robs the train and opens all the mail letters. Rocca deter-

then goes out for a walk on the cliffs. Half an hour later he is found insensible on a seat by his father and Derwent. The latter elicits the information that the receipt for the casket has been stolen from the captain's pocket-book. Rocca, of course, has possessed himself of this and hands it to another accomplice, who disguises himself in the cave as an orderly, and goes to the hotel with the papers necessary for the return of the casket. When the Coopers and the detective arrive at the hotel they find that the box is gone. The captain gives chase to a car which is just disappearing down the road, whilst Derwent hastens to keep watch over the cave. Hiding behind a projecting piece of rock near the entrance, he awaits developments. In the interior Rocca's accomplice hands over the sealed casket and then makes off. Derwent now cautiously proceeds to



mines to obtain the casket, and subsequently arrives at the English Hotel at Biarritz, where Colonel Palmer and his daughter are staying. He cultivates their acquaintance, but his movements arouse the suspicions of Detective Derwent, who happens to be at the hotel, and discovers that he has mysterious meetings with a beautiful woman, his accomplice. When a telegram from Captain Cooper announces the time that his father and himself will arrive, Rocca invites the colonel and his daughter to join him in going to shoot on Birds' Island. Having plenty of time they agree, and go off in Rocca's motor launch. On arriving at the island, Rocca makes off on pretext of driving up the birds from the other end, but instead he returns to the mainland, knowing well that when the tide rises the island will be completely submerged. Detective Derwent meanwhile has discovered the previous night that Rocca is a man to be watched carefully, for he has seen through a hole bored in the floor separating their rooms that the latter is plentifully supplied with disguises. Moreover, Rocca has availed himself of an out-of-the-way cave, accessible only by a dangerous footpath. Captain Cooper and his father duly arrive, and the casket is deposited in the hotel safe—a fact which is noticed by Rocca's companion. The former

the mouth of the cave, revolver in hand. Suddenly he comes face to face with Rocca, who holds the casket in his hand, and before the latter recovers from his surprise he snatches the precious package from his grasp. The thief then shows fight, but in the slippery struggle that ensues loses his footing and staggers back over the edge into the rough sea, disappearing for ever. To return to Birds' Island, now deep below the full tide, it is a fortunate circumstance for the colonel and his daughter that they are strong swimmers, and they have managed to keep afloat until picked up by a fishing-smack. They get into some dry clothes lent to them by the sailors, an unconventional attire in which Nelly looks amusingly attractive, and are soon back at the hotel. Captain Cooper then returns from an unsuccessful pursuit, and a happy reunion takes place between all concerned, Detective Derwent's reappearance with the casket being a very welcome incident which contributes materially to a fortunate conclusion. The action of the drama is closely knit, and compresses considerable incident within reasonable limits—an important consideration in long films.

Released April 13th.

Length 2,460 feet.

"THE LADY OF THE G.P.O." (Gaumont.)

The beginning of the trouble was when Mr. Gerald, riding on the platform of a street car, saw Miss Suzanne as she was going to her work. No one, of course, could help being attracted by that young lady's chic appearance, and when she gets off we suppose that Mr. Gerald has nothing else to do but follow suit. Seeing the pretty damsel enter the district post-office, he conceives the plan of going to enquire for a few imaginary post restante letters. With the aid of the telegraph-boy, he discovers that the young lady behind window No. 6 is Miss Suzanne, whereupon he makes a bee line towards the window in question to ask for letters that do not exist. But whilst Mr. Gerald's appearance at the office excites admiration on the part of a lady customer, he is not so successful with Suzanne, who does not find his amorous tendencies to her liking, and finally gets rid of him by shutting the window on his fingers. Being thick-skinned in more senses than one, the admirer is not deterred by this brusque treatment, and returns home

fool!" There, in the window, faces wearing expansive grins look out. Suzanne puts her fingers to her nose.

Released April 10th.

Length 795 feet.

"A PAIR OF BRACES." (Gaumont.)

Leonce and his charming wife Suzanne have, of late, been living in calm, unruffled bliss. The incident of the pair of braces, however, nearly caused a storm in the domestic tea-cup. It so happened that one fine day, when Suzanne had telephoned to her husband's office informing him that she would be coming there after tea, she received some unexpected visitors. The producer to a well-known cinematograph company had come to present his respects, and to ask if the proprietors of the villa would allow him to photograph a scene in their magnificent garden. Suzanne grants the request graciously, and at the same time places her house at the disposal of the artists for changes of dress. By the time the operations are finished and everyone is gone, Leonce comes home in an impatient and irritable frame of mind. Suzanne has not turned up to meet him at the office as she arranged, and he is left to wander about



to renew his protestations of affection on the telephone, to the keen delight of the office boy, who listens at the other end. The connection is suddenly cut off, and the dulcet tones of Suzanne's voice are again lost to him. An idea then occurs to the wily Gerald, and he sits down to address an envelope to himself at the district office, enclosing a blank sheet of note-paper. Now Mr. Gerald's valet, James, owes his master a few slight grudges, and he does not fail to take note of the incident. Knowing that the letter has been posted, James goes early to the post-office and asks for the letter for Mr. Gerald. He opens it, and finding the blank sheet, suggests that Miss Suzanne should play a joke on her persistent but foolish follower. Subsequently, when the gallant Mr. Gerald makes his appearance, he finds Miss Suzanne's pretty face wreathed in smiles. Yes, she murmurs sweetly, there is a letter for him, and she stoops for a moment beneath the counter. Her little white hand rests on the edge, and Gerald strokes it fondly, takes hold of it, and puts a large bunch of violets near. He keeps on stroking the hand, but does not notice that Suzanne's place has been taken by a burly postman, who rises suddenly and confronts him with the violets. Gerald is so disgusted with this unexpected turn of events that only with reluctance does he turn to take the letter which Miss Suzanne holds out to him. He takes the envelope, but outside he perceives that it has been opened. A wild hope that Suzanne has given him a message surges in his breast, and he takes out the paper. He reads: "There's no fool like an old

alone. In his rambling through the house, he chances to see a pair of braces dangling at the side of the mirror in his wife's boudoir—a pair of braces that are decidedly not his own. In justice to Leonce, we must acknowledge that he tries hard to account for their presence, yet who but a man could have left them there? The horrible germ of suspicion breeds apace in the mind of the usually peaceful Leonce, and when Suzanne returns home she meets a dangerous-looking husband who looks as if he could strangle her with a pair of braces which he carries. On learning where they were found, Suzanne bursts into peals of laughter as she sees that one of the performers must have left them behind. She does not enlighten the amazed Leonce, however, and tells him to wait until she comes down again. Meanwhile, the maid comes to inform him that a gentleman has called for his braces, and in the ensuing conversation with the visitor Leonce discovers that he is speaking to the cinematograph producer, who takes the opportunity to thank him for the admirable views which he has obtained. Leonce at once returns the braces, and having a passion for the cinema, he is soon absorbed in tales about pictures. When he returns to Suzanne, he has to comply with a strange request. Suzanne thinks the incident of the braces so funny that Leonce has to draw up a plot in which a jealous husband confronts his wife with a pair belonging to someone else found in her room. This he does willingly, and the incident thus ends happily.

Released April 13th.

Length 085 feet.

THE GENERAL FILM AGENCY, LTD.

58, DEAN STREET, SHAFTESBURY AVENUE, W.

Phone: Gerrard 94.

"THE WOMAN OF THE PEOPLE." (*General.*)

Night is falling. The evening calm drives away the feverish cares of the day, and seems to whisper into the ears of men that one word "Peace!" The silvery light of the moon seems to smile upon the dreams of mortals—everywhere solemn silence—that mysterious peace of nature asleep. That silence was broken by a sob of anguish—peace rudely disturbed! The sob of anguish comes from the heart of a mother whose fair-haired child is engaged in a hopeless fight with death, his body shaken by spasms of agony. Is there anything more heartrending to witness than the anguish of a mother? Turning to Doctor Arzevedo, she moans pitifully, "Save him, doctor! Have pity on my distress." What was the doctor thinking at that moment? "Sophie de Boussiere," he replied, "you know I, too, am suffering, and that you can make me the happiest man alive! Have you pity on my pain? Madam,

at least, he will be well looked after!" The poor mother gathers up the few rags, and then, with a broken heart, she takes the child to the home. This is why Doctor Arzevedo was able to inform Sophie de Boussiere: "Your son is saved!" And this is why we see Sophie, in a transport of joy, crush the infant to her heart. Marie's husband returns from the public house, but an awful surprise awaits him. The cradle empty—his wife gone! A light dawns in this drink-sodden creature's mind. He bursts into tears, and tears wash away the shameful past. He will give up drink—he will work for Marie and the child. But where are they? We know that Marie's child had been substituted for that of Sophie's. Fate decreed that Marie should find a place as servant in Sophie's house. When she presents herself to her mistress, she finds herself face to face with her child. The baby utters a cry, and Marie recognises her boy. But there is another mother who is watching, and Sophie defends her maternal happiness. Having compas-



this is certainly not the time for recriminations—these are my terms: I swear I will save your child if you will swear to become my wife." What would a mother not do to save her angel's life? In silent grief Sophie de Boussiere nods, and the doctor carries the child to his surgery. A few days have gone by, and we are able to witness a picture full of joy and happiness. Sophie is clasping in her arms an infant full of life. Had the doctor, then, accomplished the miracle? Had death released its prey? Marie, a woman of the people, in tears on account of her child's illness, is sitting up waiting for her husband, who is out drinking with his companions. This infant, now asleep in his cradle, is the image of Sophie de Boussiere's child. Here, again, we find Doctor Arzevedo in attendance. He is startled at the sight of the infant. "This child is the double of Sophie de Boussiere's child," he murmured. A dastardly plan suggests itself to the doctor. As he had done in the palace, so he does not in the cottage. He appeals to the maternal heart. "Take your child to the foundlings' home: there,

sion on the unfortunate woman's distress, she asks for her history and gives her money to go and fetch her child from the home. There is, however, someone else to be reckoned with. Arzevedo will shortly marry Sophie and so secure the coveted prize. Arzevedo follows the woman, and when she, finding how she has been tricked and robbed of her offspring, shrieks in despair, he declares her to be mad. Bertrand, after a ceaseless search, at last finds his wife, who tells him all. He runs to the cemetery and obtains a copy of the death certificate of Sophie's son. An idea occurs to him: he obtains an entrance into Sophie's house by taking the coachman's place, and so finds out where the infant is hidden. The two mothers are face to face, and dispute the possession of the little creature, but there is no gainsaying the death certificate, which seems to say:—Oh! society lady! the woman of the people has a superior claim to this infant—a God given right—the right of motherhood!

Released April 24th.

Length 2,010 feet.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

'Phone: Gerrard 2451.



"PROPS' ANGEL." (Hepworth.)

"Props" is an old man who has been soured by his daughter marrying an actor against his wishes. In his capacity of property master at the Theatre Royal, he is heartily disliked by everybody. One day, however, he is spoken to very kindly by a little girl, who is playing the part of one of the fairies in the pantomime. He is so softened by her kind behaviour to him that he makes a kite for her sick brother, on which he paints a representation of the girl herself as an angel. The little girl, Elsie, and her brother, Bobby, are delighted with this present, and one day they persuade the old man to come home to tea with them, when



what is his amazement to find that the children's mother is his long-lost daughter, and that little Elsie, of whom he has become so fond, is his own grand-daughter. At first he is obdurate, but little Elsie pleads with him, and to the children's great delight, complete reconciliation takes place between their mother and the old man.

Released April 20th.

Length 1,050 feet.

"TRIED IN THE FIRE." (Hepworth.)

Featuring Mr. Alec Worcester, Mr. Harry Royston, and Miss Alma Taylor.

Thelma meets the Rev. Paul Drayton at a reception at her father's house, where he offends her by his very decidedly expressed views on the subject of women smoking. A little later on, however, her opinions undergo a change when Paul rescues her from the drunken attentions of a man called Denzil, also a guest in the house. Denzil, however, is determined to marry Thelma for the sake of her money, and he abducts the girl in order to keep her a prisoner until she consents to marry him. But Paul manages to discover her whereabouts, and rescues her single-handed in the most gallant manner, with the result that

Denzil and his accomplices are arrested, whilst Thelma, who has learnt to love and appreciate Paul, now that she has



seen him in his true light, gladly consents when he asks her to become his wife.

Released April 24th.

Length 1,275 feet.

"THE HOUSE THAT JERRY BUILT." (Hepworth.)

A firm of builders accepts a contract to build a house within a month. A man called "Hustler Bill" applies for a job, but is told that no hands are wanted. Shortly afterwards all the workmen go on strike, and the firm are then only too glad to fall back on "Hustler Bill," who promises to build a house for them, single-handed, in a day. This he is successful in doing, but when he applies for payment, they only give him a day's money for what is a month's work. Bill is so enraged at this, that he determines to have his revenge, with the result that in another day he pulls



down all that he has previously built up. The consternation of the builders when they go round with their customer to show him what they fondly imagine to be a complete house, can be better imagined than described.

Released April 24th.

Length 675 feet.

A. E. HÜBSCH AND CO. LTD.,

29A, CHARING CROSS ROAD, W.C.

'Phone: Gerrard 9264

"A VICTIM TO DUTY." (A. E. Hübsch and Co., Ltd.)

An exceedingly good drama, by Messrs. Projektior, is presented, with the above title, by Messrs. A. E. Hübsch and Co., of Charing Cross House, W.C. In addition to a well-enacted story, a series of sensational scenes are shown, in which the co-operation of one of the best German fire brigades was secured. The fire scenes are thrilling, while the turn-out and manoeuvres of the well-equipped brigade is a strong feature of the production. The use of the smoke helmet, scaling ladders and artificial respiration for life-saving is well depicted, so that, in addition to a well-enacted drama, we are given an insight of quite an unusual character into the methods of Continental fire fighters. The opening scene takes place in the brigade headquarters, where Officer Martin receives a letter from his sweetheart Lucy. Some good-natured chaff arises when he produces a photograph from his tunic, but his "pals" in the quarters know and respect his fiancée. During her visit on a subsequent drill day he discovers from a chance meeting that he has a rival in Rheingold, a fellow fireman. He does not, however, treat the matter seriously, although at the "clean up" later on a difference arises between the two men. Lucy returns to her home, and proceeds with her duties toward her parents and the household. The inside life of a fireman and his varied ways of passing spare time are seen. As the men are playing cards and telling yarns a scene of a different character is being enacted in the city. At Lucy's home the girl is called away to attend to outdoor duties. A lamp has been left upon the table. A breeze arises and the casement opens. A curtain blows to one side. It nears the lamp. Again the casement swings. This time the curtain gives a swirl. The lamp is caught and overturns. In a few seconds the apartment is in flames. Lucy rushes up with a horrified look on her face. To the window! A passer-by rushes to the alarm-post, and the message goes along the line. At the station, as if by magic, the cards are thrown on one side. Men rush from the games-room. The sliding-pole now holds its complement, and men arrive

below in record time. A rush is heard outside, and the doors swing open. The brigade turns out in full force—steamers, motor tenders, and escapes are flying to the scene of the alarm. They arrive; a jump for life takes place; a man lands into the shed from above. The scene is an actual fire. A woman is seen at the window. Martin and Rheingold are both busy saving life. Rheingold reaches Lucy and effects a brave rescue. She is just brought down the ladder in time. In another part of the building Martin is in difficulties. Again Rheingold is to the fore, but the fire is now a serious one, and he has to put on the smoke helmet. At last he reaches Martin, who is now unconscious. He is carried to the window and lowered down the face of the building by a rope. Just as Rheingold is about to effect his own escape he is pinned down by a falling timber. Martin is only revived by the use of artificial respiration apparatus, Lucy and her mother standing anxiously near and noting his comrade's efforts. An attempt has been made to rescue the brave rejected suitor, but it has proved of no avail. Lucy and her lover are safe, but a brave fireman has lost his life, and in saving that of others has proved himself truly "A Victim to Duty."

Released April 17th.

Length 823 feet.

"THE BAVARIAN LAKES."

One of the finest scenic pictures we have ever witnessed. A 360-feet "Express," released by Hübsch and Co. early in May, the subject is worthy of more than passing comment. Chiemsee is the first lake visited. This charming lake is followed by a more famous one, Schleirsee, a huge expanse, bordered by lovely Alpine scenery and noble mansions. The Isle of Fraunswurth, with its marvellously picturesque fisher cottages, is next visited, and the final scenes are those of Tegernsee, the most popular and perhaps the most picturesque of the lovely lakes of Bavaria. The tinting is superb, while the quality is everything that could be wished for.

Released May 8th.

Length 360 feet.

Will the Trade please note that
the Offices of THE CINEMA
:: :: have been Removed to :: ::

30, Gerrard Street, London, W.,

to which address all communi-
:: cations should be sent. ::

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4818.

Releasing:—BISON 101, GEM and VICTOR Films.



"THE NINTH COMMANDMENT." (Gem.)

John and Philip are rivals for the hand of the village belle, Emily. A fight ensues in which Philip is beaten, and it causes a feeling of hate in his breast. Emily, however, makes them shake hands before going on a hunting trip. Arriving at the log cabin, they are welcomed by their host, who shows them a new gun he has just purchased. In examining it, John accidentally discharges it, killing their host. He is distracted with grief, and Philip, seeing his opportunity, tells John to go away, leave him a clear field with the girl, or Philip will testify that the shooting was intentional. John, therefore, flees and Emily, believing Philip's false testimony, transfers her affections to him. John comes back, irresistibly drawn by his love for the girl; he is arrested on Philip's testimony and tried. Philip swears away his liberty by saying that the shooting was intentional. The jury retires and Philip, stricken with remorse, goes into an ante-room to rest. While there he dreams of the terrible result of his lies, is warned by the ghost of the dead man to go and make a full confession and save the innocent man. He starts out of his dream and rushes into the court just as the jury are returning a verdict of "Guilty." He confesses to bearing false witness against his neighbour. The lovers are reunited, and Philip is ostracised.

Released April 16th.

Length 1,010 feet.

"A MAID AT WAR." (Bison 101.)

Fred, the son of Colonel Clayton and brother of Eva, graduates with Frank, son of a neighbour and lover of Eva. At a club meeting, a member announces the declaration of war. All drink to the success of the South, with the exception of Frank, who refuses. He announces his intention of fighting for the North. He stands alone. Even Eva renounces him, and it almost breaks her heart. During the war Frank is detailed to obtain information from the Southern country, and his secret mission takes him near the residence of Colonel Clayton. He wears a Southern uniform, taken from a Southerner who died in the hospital. Fred is sent with an important despatch from his father to another Southern commander and takes an opportunity to make a hasty call on his sister. Frank sees the despatch up his sleeve, runs through the bushes and awaits the coming of Fred, when he pulls him from his horse, stuns him, takes the important despatch and rides off. All this is seen by a negro, who runs and tells Eva. Eva hastens to her brother's assistance, telling the negro to follow her with her horse. Fred regains consciousness and tells Eva of the theft. She takes his gun, and, mounting, rides after Frank. Her horse is the swifter and she overtakes him and holds him up. She gets the despatches and

marches him to the tent of the colonel to whom the missive is addressed. Frank is taken prisoner, and makes a sensational escape. A battle is fought in which Colonel Clayton is eventually forced to retreat after an attack and a



charge. Frank rejoins his command in time to show his mettle. War is over, and love eventually conquers. Frank and Eva are reunited.

Released April 19th.

Length 1,900 feet.

"THE LIE." (Victor.)

Two fellows, Charles Young and Tom Moore, were in love with Dora Blake. Charles was the choice of her mother but hated by her father, while Tom was the man whom the father chose as a husband for his daughter. Charles wrote a note to Dora asking her to elope with him. The next morning she meets him at the station. He is intoxicated! He goes to get the licence, and Tom, who is going out West, finds Dora and takes her away. Later Tom again pressed his suit and was readily accepted. The night before the wedding Dora received a note from Charles, whom she had not seen since that day at the station. Thinking that she might get him to consent to go away for ever, she allowed him to be shown into the room. He was going to stay away until the day of the wedding, and then show Tom the marriage license and also the sort of girl he was going to marry. Too dumb with terror to speak, the words she meant to say were forgotten. When he had gone she came to a full realisation as to what would happen if she did not stop him. Thinking only of her happiness, she sets out for his home. When Tom came he asked the butler where Dora had gone, and set out after her. Upon reaching Charles' room he witnessed a scene he would never forget—Dora pleading with Charles to destroy the licence and give her her happiness. Walking into the room, he asked what it all meant. Things were explained. Charles had wronged her, but she had lied to him. Taking her by the arm, he led her from the room and took her home. She begged for forgiveness, explaining that she did it to be happy with him whom she loved. But he was hurt and, kissing her good-bye, he said, "Only

a little lie—you have told me one—you will tell me others," and then he left her.

Released April 19th.

Length 1,010 feet.

"AN APACHE FATHER'S VENGEANCE." (Bison.)

Little Tapida, the Apache maiden, rides to the Fort with her baskets. She is pretty and shy, and the ladies make much of her and buy her wares. They think it will be fun to dress her in some good clothes and take her to the ball. She is girlishly pleased at the idea of dressing up and agrees. She duly appears with the women-folk, attired in a party dress, in which she is anything but comfortable. The guests laugh at her and Captain Cutler comes to her rescue. He advises her to go back to camp and talks kindly to her. Alchise, the Apache Chief and father of Tapida, comes to the Fort to ask if they have his daughter. He sees her in civilian clothes and is seized with insane rage. Alchise renounces the girl and she becomes a regimental favourite, being particularly attached to Cutler. The Chief vows vengeance and attacks the Fort while part of the garrison is absent. Tapida climbs the stockade, secures a dead Indian's pony and rides to a commanding hill, where she builds a fire and gives the Apache war signal. This is seen by the outgoing troop, who return at full gallop. They arrive just in time, for the survivors are penned in the officer's quarters, which are set on fire. The Indians are captured, and as Tapida runs to Captain Cutler, the old Chief Alchise fires and kills her and she dies surrounded by her new friends. Alchise falls riddled with bullets.

Released April 23rd.

Length 998 feet.



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"DRINK'S LURE." (A.B.)

The husband, a drunkard, leaves home, and his wife, with her little daughter, obtains a position as housekeeper to an old gentleman. The house is burgled by the husband and



two crooks, and the old gentleman is overpowered. The little daughter, roughly treated by the crooks is defended by her father, who secures his pardon by holding the burglars until the police arrive.

Released April 20th.

Length 1,013 feet.

"IN THE GRIP OF DEATH." (B. and C.)

Dennis McLeod arranges to run away with Kitty, daughter of Lord Verula, and the night before the elopement sleeps at the "Shepherd's Inn." Garston, a wounded highway-



man, takes refuge at the inn, and in passing through McLeod's room, changes coats with him. McLeod, arrested by runners, is about to be hanged, when Garston, dying from his wound, confesses and saves him.

Released April 20th.

Length 1,100 feet.

"AN UP-TO-DATE LOCHINVAR." (A.B.)

Albert, stranded miles away from his sweetheart, Dora, is informed that he must claim her by noon next day if he wants father's consent. Albert's last penny goes in



wiring Dora: "I am coming to claim you.—C. O. D." Then he packs himself in a barrel, and is despatched carriage forward to Dora's home. Papa pays the carriage, and Albert wins.

Released April 17th.

Length 478 feet.

"DOCTOR MAXWELL'S EXPERIMENT." (Lubin.)

Doctor Maxwell forces Dawson, a burglar, to undergo an operation that makes him an honest man. Later the burglar becomes a successful business man, whilst Maxwell is ruined



and goes on the downward path. Dawson marries Maxwell's daughter Alice, and their house is broken into by the outcast doctor, when Dawson, recognising him, is able to repay the debt.

Released April 20th.

Length 1,053 feet.

"THERE WERE HOBOS THREE." (A.B.)

There were hobos three. One got a job as mountain hotel guide; another got a position as hotel lake life-saver; the third got left. Later, the hotel proprietor fixed him as



"mountain echo," with amusing results. Then came a time when the life-saver was found wanting, so the echo pulled off a remarkable rescue. Thereafter the heroic echo was made life-saver-in-chief.

Released April 20th.

Length 537 feet.

"THE UNKNOWN." (Lubin.)

Julio, a Spanish peon, is forced to leave his country for America, where he saves the life of a child. The child's father gives him work, and Julio falls in love with his employer's daughter. Finding she loves another, Julio leaves for Spain. He is badly hurt in a fall, and spends the rest of his days with the soldiers who rescue him.

Released April 20th.

Length 1,031 feet.

"THE SENATOR'S DISHONOUR." (Kalem.)

Ethel Warren marries Senator Vane, rejecting Edward Lord, a struggling attorney. Lord, without knowing whom Ethel has married, leaves for the West, where he becomes



successful. He learns that Vane has accepted a bribe, and secures proofs to expose him. Ethel, hearing of her husband's dishonour, tries to steal the papers. Vane dies of heart failure, and Ethel and Lord are reunited.

Released April 20th.

Length 1,023 feet.

"THE ENGRAVER." (Lubin.)

Ralph Davis, an engraver, is kidnapped by banknote forgers, who force him to engrave a printing plate. With the assistance of Madge, an unwilling member of the gang, he sends through a message for help. The house in which



Ralph is imprisoned catches fire, but he is saved by the arrival of the sheriff, and later Madge becomes his wife.

Released April 17th.

Length 1,021 feet.

"THE LAST BLOCKHOUSE." (Kalem.)

Two reels.

The settlers, guarded by an escort of soldiers, start for their new home on the Western frontier. On the completion of the last blockhouse the soldiers depart, leaving the settlers to guard their property alone. A renegade half-breed named Rock makes friends with the settlers, but he insults the wife of settler Jim, and is well thrashed. For revenge he incites the Indians in the neighbourhood to attack the blockhouse, which catches fire. The flames reach the magazine, and a terrible explosion occurs, wrecking the settlement. Jim's wife, one of the few survivors, is carried off by Rock, and Jim, who is in the forest some distance away, hears the story from a dying settler. He at once rides for help, and returning with a party of soldiers, annihilates the Indians.

Released April 20th.

Length 1,782 feet.

"IN THE POWER OF BLACKLEGS." (Kalem.)

Lucy, secretary to a shop proprietor, is forced by her employer's son to give up the key of the safe. The next day



money is missing, and Tom, the owner's son, accuses Blair, Lucy's lover, of robbing the safe. The owner orders the arrest of Blair, but he is saved by Rosa, another employee, who was an unseen witness to the robbery.

Released April 17th.

Length 993 feet.

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Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"POLIDOR AS A DETECTIVE." (*Pasquali.*)

Polidor reads in his morning paper of the loss of a valuable ring by a fellow-citizen, who is desolated at his loss, and is prepared to handsomely remunerate the person who restores it to him. Polidor regards himself as in the first flight as a crime detector, and soon finds his way to the house of the owner of the ring, who accepts his proffered help with thanks, and stands round with his household in open-mouthed admiration as Polidor proceeds to subject the room to a minute search. But the admiration changes to passion when the little man's zeal carries him so far as to set him tearing out the stuffing of chairs and sofa, smashes vases which are possible receptacles for the ring, and finally to turning every room in the place upside down. Polidor cows his "client" with a pistol when he expostulates, but the latter manages to get on the 'phone to the police, and Polidor exchanges the rôle of detective for that of prisoner.

Released April 17th.

Length 582 feet.

"HOW RODOLFI CURES HIMSELF." (*Ambrosio.*)

Rodolfi has been sent away to the seaside to recover his health, supposed to have suffered as the result of over-study. His father and mother are surprised by the regularity of his applications for more money "for medicine." At last Rodolfi, senior, when his son has been even more pressing than usual in his demands, determines to go and



investigate for himself this so expensive course of treatment. Rodolfi has really fallen victim to the charms of a young lady visitor to the same resort, and has secretly wedded her. When the old man finds his son in the best of health and enjoying a honeymoon on the money supposed to be going to the physicians, he is furious, but the ready young man frightens him by threatening suicide, and so obtains his consent and blessing.

Released April 13th.

Length 550 feet.

"FOUR-IN-HAND COMPANY AT 20." (*Ambrosio.*)

Rodolfi is a skilful wooer. He is one of quite a troop of young men who wait upon the footsteps of the dainty Miss Louise, but whereas all the others assiduously ply her with flowers and other gifts, Rodolfi artfully affects an attitude of indifference, with the natural result of stimulating her



interest, so that when the lady finally declares that they will all take a trip to a rock in the sea and there picnic, and that she will there choose her husband, Rodolfi cleverly arranges that, disguised as a fisherman, he should row in the boat in which Miss Louise takes her way to the rock—the others being mortified to see them drift off together in the craft, while they are left stranded and lamenting.

Released April 24th.

Length 740 feet.



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"GOLD FROM THE GUTTER." (Nordisk.)

To keep pace with the rest of his associates, O'Neill has fallen heavily into debt, and the only alternative to ruin is for his daughter Marjory to make a good marriage. The girl is evidently cast in the same mould as her parent, and determines to win a wealthy husband. Stevenson, the rather impoverished scion of a noble house, loves Marjory, but the latter, knowing his position, keeps him at arm's length. Meanwhile, Mary, the sweet daughter of a vile and repulsive pedlar, is forced to trudge through the snow, seeking by the sale of a few flowers to gain sufficient to satisfy her father's craving for drink. Thus she meets Stevenson, and in some subtle way both seem to understand that they will come together again. Soon after Stevenson learns that he has been left a fortune, and when he draws a cheque in



advance the solicitor cautions him against his great failing, gambling. A party is held soon after at Mr. O'Neill's house, and there, while she is sitting alone, Marjory is confronted with a burglar. A crowd of young fellows stroll into the room, but recoil at the sight of the gleaming revolver pointed at them. Not all, however, for Stevenson bursts through their midst and grapples with the intruder. But the latter, who is none other than Mary's father, manages to escape. While the other guests heap congratulations upon Stevenson, Marjory disdainfully walks away. Her whole attitude changes, however, when she overhears that the young fellow has inherited a fortune, and she now smiles on his suit. But despite all, Stevenson cannot give up gambling. A few days later Mary is starving, and passing an open window through which she can see a table covered with good things, she enters. She has penetrated into Stevenson's house, and the young fellow, finding her there, insists upon her satisfying her hunger. A few minutes later his uninvited guest has departed, and Stevenson repairs to a gambling den. Luck is evidently not with him, for when he leaves again he has suffered heavy losses. But for all this he makes a definite proposal of marriage to Marjory, and she, believing that he is still wealthy, accepts him. A few days later she is undeceived by her family solicitor, and

she forthwith determines to break off the engagement. That same night Stevenson again meets Mary in the street selling flowers, and out of the remains of an inheritance which he is even now about to stake in a last flutter, he gives her a piece of gold. At the table ill-fortune again dogs him, and when he leaves ruin stares him in the face. Outside in the snow lies Mary asleep, dreaming of the future that her piece of gold holds for her. Thus she is found by Stevenson, to whom a sudden thought comes. Hastily he picks up the money from her basket, and rushes to a roulette table. Dame Fortune smiles on his last desperate venture, and an hour or two of plays sees him again in possession of a considerable fortune. But when he goes to make restitution to Mary he finds her gone. At home a letter from Marjory awaits him, and, reading it, he finds that she wishes to terminate their engagement. Now fully aware of the society woman's worthlessness, he turns his attention to the slum girl, and seeks to trace her. Inquiries lead him to a snow-covered lane, where on the bank, inanimate, lies the figure of the one for whom he has come in search. He picks her up, and bears her away. The scene changes, and we find Mary in bed listening to the confession of Stevenson. But the girl has no harsh words of reproach, and mutual love springing up within their hearts, they clasp each other in their arms.

Released April 7th.

Length 2,588 feet.

"TOLD IN CONFIDENCE." (Nordisk.)

Mrs. Jones, Mrs. Smith and Mrs. Brown are the chief members of a little coterie whose greatest pleasure lies in the use of their malicious tongues. If the slightest breath of scandal wafts through the town they seize upon it with avidity, and really there is no knowing where the matter will end. Thus it happens that one day Mrs. Jones, spying upon the doings of Mr. Miller and his family across the way, sees how a little gravy is spilt upon the coat of the master of the house. His annoyance is unnoticeable, but still it is food for gossips. Off she rushes to Mrs. Smith, and into her horrified, but none the less eager, ears she pours out a wonderful tale of strife at her neighbour's. Now the ball has been set rolling, and ere long half the town are assembled outside Mr. Miller's house and loudly declaiming the absence of the police while the murderer—for it has got to that—may be making his escape. Then the supposedly dead persons step out of the front door, and one by one the crowd remember other engagements. As to the three gossips, when last seen they are wrangling between themselves, while a crowd of children pelt them with snowballs.

Released April 7th.

Length 731 feet.

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"ZAZA." (Pathé.)

Cast :

Bernard Dufresne.....	M. Grand
(from the Theatre Comédie Française)	
Cascar	M. Mondos
Zaza	Madame Ventura
Madame Dufresne.....	Madame Dermoz
Petite Dufresne.....	Petite Fromet

Zaza, at home in her poor little room, receives Cascar, a friend, of the profession, whom she asks to appear with her at the Folies Parisiennes Theatre. Unfortunately, Zaza's idea of her own abilities is greater than Cascar's judgment of them, and he is very dubious that Zaza will succeed in the rôle she has selected for herself. He prevails upon her, however, to agree to sing a little song of her own, which

Dufresne from the commencement, and intoxicates him with her provocative glances and the swish and the soft touch of her garments. He allows himself to fall into the entanglement, and to enjoy the amusement which Zaza willingly offers him. Zaza, to whom Dufresne's constant presence is necessary, grows impatient and jealous every time that the manufacturer announces that he has to absent himself from St. Etienne. Her suspicions are also awakened, and she is almost prepared for the disclosure that Cascar ultimately makes to her, namely, that Dufresne is married and lives with his family in a fine house in the Avenue d'Antin, at Paris. Impetuous by nature Zaza, that same evening, hurries to Dufresne's house, signally careless of the fact that she has to appear on the stage. She obtains admittance to Dufresne's house, and, in the absence of Madame



is accompanied by a dance, before the manager whom Zaza proposes to approach. He has great faith in the song with its catchy lilt, and is inclined to think Zaza will make a hit. Zaza agrees to his proposal, and with him secures an engagement at a third-rate café concert in St. Etienne, near Paris. She and Cascar do make a hit, and to her success is due an introduction to Dufresne, a manufacturer, who in passing through the place has looked up an old friend, the author of a coming revue to be put on at the hall where Zaza and Cascar are billed. Zaza falls in love with

Dufresne, is entertained by her child, a little girl of some eight years. Zaza draws the little girl out, and it dawns upon her that, in spite of the fascination she exercises over him, the best part of Dufresne is given to those who belong to him, that he is, in fact, a loving father and husband. The knowledge serves to increase Zaza's fury, but she realises how powerless she is before the strong factors of family love and ties, and leaves the house without creating that scene it was her intention to bring about. Back in St. Etienne, she tells Dufresne, when he next comes, of her

visit. His anger confirms her belief that it is his wife whom he truly loves, and she breaks into bitter sobs when he leaves her with a farewell on his lips. Two years later, Zaza is a brilliant star of the theatre, commanding a fabulous salary. Dufresne is attracted and dazzled by her renown, and one day he calls upon her to revive old memories, and in the hope of finding himself on his former footing with Zaza. The artiste is like to yield to his entreaties, the old love for him regaining its ascendancy over her, but at the crucial moment she sees through a mist as it were, the child who talked to her so prettily two years before, and who, if she were not strong enough to resist, would lose its father. To break in upon the happiness of that home appears to her worse than sacrilege, and, putting temptation behind her, she bravely tells Dufresne that their ways lie apart.

Released April 12th.

Length 1,823 feet.

laughed as he picked up an old tin can, and slung it on to the branches of the bush, so that none but a prying eye could see it. "Now I must get off. I've got work way yonder. But you'll not forget me, May?" May promised she would not, and watched him as he mounted his horse and rode off with a good-bye wave of his hand. "Who was he, this very mysterious stranger?" She wished he would say; he would some day. In the meantime she was content to believe and trust in him. Perhaps it was as well for May that she did not see her stranger some few hours later, holding up the mail single-handed, and robbing its occupants with a dexterity which told of long practice. She heard of the robbery before the day was out, when the coach swept up to her father's office, and a cry was raised for the Sheriff. Her father dashed out, and in five minutes every man in Red Creek was mounted and ready to scour the country, under Sheriff Buckley's instructions, for the



"THE SHERIFF'S DAUGHTER." (A.K.)

May Buckley swung down to the water's edge, wondering if "The Stranger" would be there. She had called him "The Stranger" in her own mind ever since the day she had met him on the banks of the creek, and had fallen in love with him. He was a straight man, she was convinced, and she let herself go to the pleasure of loving him and of seeing his eyes light up whenever she appeared. He was there that morning. "May!" he said, simply, and held out his strong hand as he smiled down at her kindly and proudly. "I'll be away soon," he continued, "but I 'spect I shall be near enough to fetch your letters, that is," growing a little anxious, "if you'll be that kind enough to leave any—say, will you, May?" He stared down at the girl, and she nodded. "I'll fix up a post-office all for ourselves, see, here in this bush." He

thief who had so boldly made his haul. It was Sheriff Buckley's last ride. The thief, tracked and brought to bay in a narrow waterway, shot him dead as he rode ahead of his men, and then turned and escaped into the woods amidst the confusion amongst the boys, consequent upon the death of their leader. May took her trouble bravely when they brought back the dead Sheriff. "Poor dad," was her one speech, but in her heart she swore that the murderer should be brought to justice. It was the desire to see her father avenged that caused May to apply for the office of Sheriff. Official intimation of her appointment came in due course, and she sat down to make her plans. Five hundred dollars had been offered for the capture of her father's murderer, but the money counted nothing with her. To avenge her father was her object. She wondered if her mysterious lover, whom she had not seen since the tragedy, could help

her; and, acting upon the thought, she wrote him a note, elected to play the part of a spirit in the haunted house, and asking him to meet her at the cross roads. This she dropped into the little box which he had declared to be their post-office. On the following day May rode to the cross roads, and, to her joy, found the stranger awaiting her. "I want to talk to you, but not here; where can we go?" she said, after the first greetings were exchanged. "Will you come to my shack?" "Yes." And May rode contentedly by his side to the small cabin to which he took her. A child sprang into his arms as they entered. "My little girl," he said. "My wife is dead." May nodded sympathetically after the first surprise, and stooped down to chat to the child. Then she entered into her business, telling the story of her father's death, and asking for help to bring his murderer to justice. Once her companion betrayed emotion. He got up as if to hide it, and walked out of the cabin. May waited patiently for his return, speaking softly to the child, who talked of her daddy's doings interminably, and suddenly piped out, "I'll show you daddy's black face." She fetched a black mask, and, with mischief in her eyes, hid her face behind it. "What's that—where did you get that?" gasped May, fearfully. "It's daddy's—he gets money with it. See!" She hauled out a heavy bag from beneath the cushion of a rough canopy, and endeavoured to hold it up in her tiny hands. May took it from her. Her heart had gone like lead, but she scarcely faltered. Everything was too clear. Her lover was the man who had killed her father, and it was her duty to wreak justice. She whipped out her revolver as the man came back into the cabin, and covered him. He no less quickly snatched the child, and held her in front of him. "I know what you are," panted May, "and I'm here to shoot you. It's useless you holding the child. Release her." The man backed out of the door. May followed. When in the open he released the child, and ran to his tethered horse. May followed and shot, and he fell without a cry. An hour later May, leading a horse across which hung the limp body of "The Stranger," rode into Red Creek. She told her story to the men of the little place, and then, with a white, set face, sat down to write her resignation of her duties as Sheriff. When the letter was finished, she went back to the hillside to fetch the child.

Released April 9th.

Length 1,082 feet.

"THE MYSTERY OF THE RUE DONSKAYA."
(Russian.)

Elsa Loewsky, an adventuress of evil type, is associated with Paul Dobroff, who has suborned her to her life of sin. At the time the play opens Elsa is the mistress of Count Alexander Patoff, who, being wealthy, loads her with presents and luxuries of every kind. The liaison between Elsa and the Count does not, however, last long. He meets Olga Nortcheff, a beautiful woman of sympathetic character, with whom he feels in accord. Desirous of paying court to her, he deliberately forsakes Elsa. Thrown into a state of blind fury and jealousy by his desertion, Elsa seeks counsel of Paul Dobroff, who also bitterly resents the turn affairs have taken. He concocts a plan of revenge, by which he intends to take advantage of the fact that a certain house in a street, known as the Rue Donskaya, is popularly supposed to be haunted by the spirit of the former tenant, a lady whose portrait still hangs in the house. Dobroff instructs Elsa to mask her feelings, and to continue as far as possible her friendship with the Count. She is then to lead him into boasting that he will pass a night in the house in the Rue Donskaya. Elsa does not find her task difficult. Short paragraphs have appeared in the papers regarding No. 5, Rue Donskaya, and it is not difficult to lead the conversation upon the matter one afternoon when the Count and a number of his friends have gathered together in a fashionable rendezvous. Elsa taunts the Count by declaring that she does not believe he would dare to stop in the house one night, and he responds by laying a wager of one thousand roubles that he will do so. The wager is accepted. In the second part Elsa and Dobroff perfect their plans for the death of the Count. Elsa is

decided that he shall be the caretaker. On the night decided upon for the test of his courage the Count drives up to the house in the Rue Donskaya with a party of friends. They are admitted by the pseudo caretaker, who conducts them to a funeral-looking room. In one corner hangs the portrait, covered by a black velvet curtain. Here in this room the Count is to make himself comfortable for the night, and, after a laughing word or two to his friends, who leave him with many loudly expressed hopes for his well-being during the night, he settles down in an arm-chair with a cigarette and a book. The silence and the sombre air of the place oppress him, however, and, unable to read, he moves about restlessly. Ultimately he settles down again, and drops into a light sleep. His head has fallen on the table, when a man, the caretaker, crawls out of the chimney-place. At the same time the curtains of the picture, which the Count had previously inspected, move, and Elsa Loewsky steps out of the frame. Hurriedly the two accomplices extinguish the candles, and then the caretaker disappears, an evil-looking shadow. A slight noise from Elsa, and the Count awakes, horrified to see the ghost-like form before him. He retreats, she disappears, and he attempts to light the candles again. But a puff of wind extinguishes them once more, and he turns to close the window. As he does so, Dobroff, lurking in the background, fires, and the Count falls dead. Quickly and silently the two accomplices drag his body to the middle of the floor. Dobroff stops to write a note on a scrap of paper lying on the table before he parts with Elsa. Next day Patoff's friends come to the Rue Donskaya. The caretaker tells of terrible noises heard in the night, and leads them into the room where the dead Count lies. Here is found the note, reading: "Unable to support the horror of this night, I voluntarily take my own life." The little group of white-lipped men and women stare at the dead man and the note, and glance affrightedly around the room in superstitious dread. Elsa, watching the faces around her, notes their expression, and smiles as she realises that Dobroff's plan has assured her impunity, and that she is amply revenged on Olga Nortcheff, who lies sobbing by the side of the murdered man.

Released April 9th.

Length 2,033 feet.

"IN THE VALLEY OF THE SHADOW." (Chicago.)

A settler trades with an encampment of Indians, although his wife is down with fever. As a result he carries the infection into the Indian camp, and one of the women dies of the malady. The Redskins, terrified, flee from the valley over which lies the shadow of destruction and devastation. They fire the vicinity, and set out in a long file to seek a more healthy region. On the way another of the squaws falls in the throes of the fever, and dies under the burning sun, her son, Firefly, a child of some ten years, refusing to leave her even when life is extinct. The tribe continues on its way, and the boy remains clutching at the dead body of his mother. Towards nightfall, fatigued and frightened, he wanders away and falls in with the settler, the original cause of the spread of the fever. The settler's wife dies at the very moment the boy comes up, and the settler, also stricken down, and feeling his end near, entrusts his child, a little girl, to the care of the boy. At dawn the lad takes the horses, and mounting his charge upon one, sets out to find the Indian camp. This he does, and the little white papoose is adopted. Ten years later, Firefly, after being absent from his camp, returns from a hunting expedition to find that his playmate, now a beautiful girl, is to be given to the chief of another tribe in exchange for numerous gifts. Already the chief has claimed his bride, who has left the camp with him. Firefly, furious at the news, tracks the departing pair, and demands the return of the white girl, whose professed lover he is. The chief refusing, a struggle is engaged in, and results in the death of the stranger chief. Firefly takes the girl under his protection, and the two, turning their backs upon their old encampment, wander forth alone to commence their new life.

Released April 12th.

Length 956 feet.

R. PRIEUR AND CO., LTD.,

40, GERRARD STREET, W.

'Phone: Gerrard 9115.

Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"SHARPS AND CHAPS." (Nestor.)**

Professor De Risque, anxious to escape for a time the too solicitous attentions of Madame De Risque, arrives at Roaring Gulch, and, noting that the town numbers some very pretty girls amongst its population, he hangs out his shingle announcing the fact that he teaches the piano and violin. The professor is charming, and the young ladies are impressionable; they readily desert the constant cowboys for the professor. The cowboys get their heads together, and plan a counter-move. They hire a music teacher in the person of Mademoiselle Dulcie, and install her in an adjoining office to De Risque. The boys express a preference for the trombone and the clarionette, and find that it is necessary to practise hard, especially when the professor is making soulful harmony with one of the village belles. A two fold crisis occurs. Mademoiselle has all the boys literally at her dainty feet. She sends for her husband, who is a jewellery drummer. He arrives, and sells the boys engagement rings at double seaside-resort prices, and, after Dulcie has received a proposal and a ring from each of the boys, she departs with her hubby, and sends the boys her regards and thanks. Madame De Risque traces the professor, and leads him kindly, but very firmly, home.

Released April 19th.

Length 975 feet.

"SACRIFICED TO THE LIONS." (Lux.)

When they are turned out of their territory, the Indians approach the Governor, and endeavour to persuade him to return it to them. They fail to make him alter his decision by conciliatory methods, and so resolve to resort to more forcible means of attaining their ends. They steal the Governor's only daughter, and send a messenger to him, telling him that, unless he accedes to their demands, within three days his daughter will be sacrificed to the lions. The Governor sends a messenger to the Indians agreeing to their wishes, but he encounters many perils in the desert, and finally loses his way. Meanwhile, the three days expire, and the maid is cast into the lions' den. Just as the animal is about to devour her, the messenger, worn with the weary fight across the desert, arrives—just in time to save the maid from falling beneath the lion's paws.

Released April 19th.

Length 1,710 feet.

"HAWKINS MOVES." (Powers.)

The Hawkins family learn that they have to move. Mr. and Mrs. Hawkins find and rent a suitable dwelling. Moving day arrives, the van is packed, and Mrs. Hawkins goes ahead, leaving Hawkins to follow the van and see to its safe arrival. It is a warm day. Bill and Jim, two typical moving men, suggest to Hawkins the advisability of quenching a consuming thirst. Hawkins, though not a drinker, thinks their request reasonable, and agrees. They stop at the first saloon, and Hawkins for the first time experiences the revivino effects of the foaming mead. The company of Bill and Jim is congenial, and they linger. Leaving with the wagon some time later, several stops are made. The stops have their effects. Hawkins loses his bearings, and several hours are consumed hunting for the new home. How, after hours of weary waiting, Mrs. Hawkins found Hawkins with the furniture back in the house he originally moved from, and how she, with her masterly skill, took charge of the situation, contributes to the fun in this comedy.

Released April 23rd.

Length 985 feet.

"HIS LITTLE PARTNER." (Nestor.)

John Doming and his two daughters, Eunice and little Tess, arrive in the stagecoach with Tom, a miner, Ray, an Easterner, the sheriff, and others. The next day the father and daughters start out prospecting, Eunice and Tom promising to see each other again. Tom and Ray form a partnership and start out also. Both parties decide upon a location, and start to work. Some time later, Ray becomes discouraged, and decides to leave. They settle up their account, Tom buying Ray's interest. Ray starts back to the stagecoach station, where he meets the deputy and sheriff, who advise him that Tom, in the meanwhile, had discovered gold. Ray hastens back. Tom starts to register his claim, but before he can get away, Eunice, who has been taken with fever, arrives with her little sister. The two girls had started out to find their father, who had gone further on, prospecting. Tom insists upon them stopping at his camp until he can get the doctor, but as he comes out to mount his horse he sees Ray staking out his claim, and realises that unless he gets to the register office, Ray will register the claim in his own name. Then he remembers Eunice, so, after explaining to little Tess that he will get the doctor at any cost, he rides away. Tess at once tells her sister. Eunice manages to help the child upon their horse, and she rides to the register office, arriving just ahead of Ray. The sheriff meets her, registers the claim in Tom's name, and both then return to Tom's camp, to find Mr. Doming, Tom, and the doctor already there, and Eunice out of danger.

Released April 23rd.

Length 960 feet.



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SELIG POLYSCOPE CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 5156.



"A BLACK-HAND ELOPEMENT." (Selig.)

An Italian connected by circumstances as the kidnapper of pretty Dolly Gardner is pursued and arrested by a typical country constable, Perkins, who entertains the delusion that he has saved Miss Dolly, and is entitled to her hand in matrimony. The young lady, while duly appreciative of the futility of his service and suit, is in love with Bob, and is to meet him at the Justice's, and have the contract sealed. Mrs.



Gardner, her mother, who reads the papers closely, has been much impressed with the doings of the Black Hand Society, and has been horrified with the large, lazy hand of a stretching negro, crediting it as the ominous sign of the vengeful "Black Hand." She is hysterically certain of the pedlar's guilt when she sees her daughter's scarf (that he picked up in the street) projecting from his pocket, and he is marched off to the Justice Court. As the prosecutor and prisoner go in the newly weds come out. Dolly and her mother become reconciled, and the poor pedlar is released to follow the fruity and aromatic trail of the city alleys.

Released April 24th.

Length 1,098 feet.

"THE SUFFRAGETTE." (Selig.)

Cast :

Miss Samantha Roundtree, a homely old maid
Suffragette Myrtle Stedman
Waggy Bill, a cowboy leader...William Duncan
Whooping Pete, Waggy's best friend

Lester Cuneo

Samantha Roundtree, a seasoned old Suffragette, comes to a Western town to lecture on Votes for Women. While she is engaged in this form of enlightenment in the public square Waggy Bill and his cowboy friends ride up and decide to have some fun with the intenser sort of feminine. They ride to a curio shop and costume store, and rent a lot of wigs and Indian costumes, and after rigging and painting up they pounce upon Miss Roundtree, and carry her off to the mountain. They tie her to a tree, and pile brush about her as if to make a funeral baked feast. Waggy Bill, the leader of this devilry, slips down to the stream, washes up, comes back on the scene in *propria persona*, and empties blank cartridges at the crowd with such effect that he decimates the Indians and rescues Samantha. She is something more than grateful to her hero, and clings to Waggy Bill like a leach. She gets him to town, and having gotten a man forgets all about votes for women. The cowboy Indians return to life, and rescue Waggy from the fervent embraces of the frightened Samantha.

Released April 20th.

Length 830 feet.

"A MATRIMONIAL DELUGE." (Selig.)

Cast :

Dan Clark William Duncan
Mandy Dawson Myrtle Stedman
Sophie Dawson Florence Dye

Dan Clark, a middle-aged ranchman, has an unfortunate habit of occasionally taking a drop too much, and calls on his old sweetheart when overprimed with fusil oil. She is strictly prohibition, and after sousing him with a bucket of water tells him to go on his way with explicit and emphatic directions. Dan advertises for a wife, and gets the usual "phoney" letters and photos in response. The cowboys on the ranch discover the correspondence, and decide to make it extra hot for him. They answer the letters, and make appointments to have the willing-to-marry candidates meet Dan at the same time, and press their claims on the basis of promises he has made. His sweetheart is "put wise," and prepares to rescue him after he has been sufficiently disciplined. The returns come in so rapidly that Dan takes to the high country, the militant females in pursuit. They are rough riders, and he cannot shake them off until the jocular cowpunchers acknowledge their share in the work, and atone for disappointments by each cutting out a wife for himself.

Released April 24th.

Length 1,006 feet.

"THE ALTAR OF AZTECS." (Selig.)

Cast :

Edwin Dalton, a young mining engineer
Hobart Bosworth
Juan Caballes, an Americanised descendant of a
Spanish Aztec Henry W. Otto
Juan, an old Aztec Ferdinand Galvez
Joaquin, a Mexican foreman...Al Ernest Garcia
Ethel Caballes Phyllis Gordon

"The Altar of the Aztecs" is a picturesque and romantic story dealing with the strange adventures encountered by Edwin Dalton, a young American mining engineer, in the ancient silver mines of the Aztecs in Sonoma, Old Mexico. It starts with a brilliant social function given by Juan Caballes, an Americanised descendant of the old Spanish



Aztecs, and now a wealthy mine owner on the New York Stock Exchange. This interesting story is carried through scene after scene of original and gripping incidents and picturesque settings until, at last, the hero finds himself imprisoned in a tumble-down silver mine in far-off Conchilleras, Mexico. A strong love story is interwoven throughout, which makes this at once one of the most sensational and vivid stories yet released this season.

Released April 20th.

Length 1,038 feet.

TYLER FILM CO.,

12, GERRARD STREET, W.

Phone: Gerrard 9997.

Releasing: ITALA, TYLER, and AMERICAN STANDARD Films.

"THE FEAST OF FOOLSHHEAD." (Itala.)

Foolshead's papa is an artist, and, working in his studio, remembers that to-day is the dear little boy's birthday. The "dear little boy" is industriously engaged in his bedroom in fishing in the wash-basin. He smashed a few ornaments in the process, but hastily conceals the fragments as he hears papa approaching, and is apparently sound asleep when his parent enters. Uncle and aunt are invited with their little niece to the birthday feast. While the elders are amusing themselves below the children enter the studio, and finding Red Indian dresses there, make themselves up like Red Indians, stick an automatical figure up against an easel, spread a pile of books and papers round it, set the whole business on fire, then dance a war dance round the fire. The smoke issuing from the window attracts the attention of two policemen. They dash madly into the house, and upset uncle, who is squalling away at his favourite song. The party rush to the studio, but beat a hurried retreat when, opening the door, they perceive the "Redmen." There is a lot of knockabout comedy, and then, finally plucking up courage, the party make for the studio once more. In the interval Foolshead and the little girl have removed all traces of their mischief, and when the angry crowd arrive they find two sweetly innocent children quietly reading books. Believing that the police have been fooling them, the rest of the folk turn upon them, and there is a lively scene as a conclusion.

Released April 20th.

Length 950 feet.

"FOOLSHHEAD, VICTIM OF HONESTY." (Itala.)

Foolshead falls in with some friends outside a café. They invite him to join them, but after a while all make excuses and depart, leaving him to settle with the waiter. After searching every nook and corner of his pockets, he succeeds in paying the bill. Walking through the streets he notices a soldier drop a watch. Still intent on being honest, he picks it up and hurries after the loser. He stumbles and falls just as he reaches him, with the result that the soldier accuses him of stealing the watch, and gives him "one" which lays him out flat. Later on, he finds a pocket-book, and no owner being visible, goes to the police-station to hand over the lost property. There is a comical scene, for he is compelled to wait amongst a lot of rogues, one of whom relieves him of the pocket-book. In the office of the chief, Foolshead tells a story of his discovery, and is commended for his remarkable honesty. But alas! when he is asked to produce the book he cannot find it in his pocket, and he is literally pitched out of the police-station for endeavouring to make a fool of the chief. A rough is about to rob a bank messenger. Foolshead succeeds in stopping him, but the messenger walks away, leaving his satchel. Foolshead gazes at it for a while, but having had enough of being honest, he turns his back on it, and leaves it for whoever likes to pick it up.

Released April 6th.

Length 695 feet.

"FOOLSHHEAD, LADY OF COMPANY." (Itala.)

The daughter of the house is melancholy and dissatisfied. It is decided to get a lady companion for her, and a note is despatched to an employment agency asking them to send a lady. The daughter of the house sends a note to her lover, Foolshead, asking him to come at once. Foolshead is busy practising on a punching ball when the messenger arrives, and he lands him a fearful smack. In due time he turns up in the lady's drawing room, and the situation being explained, he is persuaded to disguise himself as a lady companion. He cuts a very comical figure and is remarkably lively. Pa enters and discovers the young lady skipping about in the most extraordinary way, and himself receives a nasty knock in the eye. However, he is apparently smitten, and makes up to the "dear lady," but he

gets a frightful rebuff. Rushing out of the room he collides with the messenger, and as they both carry marks from Foolshead, they condole with each other and suspect the lady companion. Pa follows the supposed companion, finds her in the embrace of his daughter, pulls the wig off her head, and there follows an exciting chase through the house. Meanwhile, the real lady companion arrives, but is so astonished by what she finds in the house that she faints. Pa has fallen out of the window in the eagerness of the chase, and alights amongst some constables. Pa and the constables enter in to capture the fraudulent lady, but Foolshead and the daughter are very smart. They have dressed the swooning damsel in the clothes that Foolshead wore, and when the father rushes in and seizes her by the hair there is a frightful mix-up, and as a result Pa is roughly handled by the police, and the lovers are left jubilating.

Released April 13th.

Length 670 feet.

"MR. FIXER." (Keystone.)

Mr. Fixer is the friend of a very nervous young man anxious to propose to a charming young lady. Now, as it happens, Fixer is himself in love with the young lady, and he takes advantage of the bashful young lover in a most shocking manner. He presents bouquets from the lover as from himself, persuades the young man to buy a ring, inserts his own card in the package, and actually becomes engaged to the young lady, using the ring sent by the bashful young man. All this takes effect in many amusing incidents. Finally, Fixer professes that the young lady is ready to marry the bashful swain, and the latter dresses himself with care and hides behind a tree awaiting Fixer's signal for him to advance to the ceremony. The signal is a whistle blown twice, which Fixer intends to blow after he himself is married to the lady, but as it happens he drops the whistle, and the gardener finding it blows it for amusement. This fetches the bashful one on the scene just as the ceremony is about to be performed. He vents his indignation on the deceiver, and explains the circumstances to the astounded party, and has the happiness of being accepted by the young lady.

Released April 13th.

Length 475 feet.

"CONEY ISLAND." (Keystone.)

The lady's two lovers call for her, intent upon taking her to Coney Island, the popular pleasure resort of New York. Of course, she favours one and the other is disappointed. They repair to Luna Park, followed by the disappointed swain, who solicits the help of a flirting married man in an endeavour to get the girl away from her companion. Their efforts cause a considerable amount of fun. The young lady, attracted by the married member of the party, goes with him round the various side-shows and amusements. In one place the floor is a series of discs, continually revolving, with the performers tumbling all over the place. They do a fine ride down a water chute, mount horses, and fly gaily off on a great switchback ride, and finally repair to a dancing saloon. Their adventures provide us with an opportunity of seeing the gaiety and sport in this crowded resort. Through it all the young lady's lover is pursuing the couple, but fails to come up with them. The married man's small boy is also on the track, and finds his father in the dancing saloon. Father professes not to know him, and gets the young person chucked out. His mother finds him weeping, and as she is in search of her erring spouse, she naturally makes a dash for the dancing saloon, and puts an end to the flirtation. Of course, in the scrimmage that follows, matters are straightened out, and the rightful lover receives his proper reward. It is a film extraordinarily full of brisk movements, as there is always plenty going on throughout every foot of it.

Released April 13th.

Length 540 feet.

URBAN TRADING CO., LTD.,

89-91, WARDOUR STREET, W.

Phone: Central 3118

Releasing:—ECLIPSE-RADIOS Films.



"THE SECRET CUPBOARD." (*Urbanora*.)

Mr. Vernon is an elderly and somewhat eccentric gentleman. He lives, with his old manservant, in a top floor flat, and spends his time in collecting curious and valuable stones and jewels. A young man of his acquaintance named Johnson is shown the collection, and later tells his friends at the club of the beautiful jewels he has seen. Two members of a swell cracksmen club called the "X" Band, decide to turn the information gained to account. They leave the club and join other members of their band, to whom they impart the details. A plot is soon formed. Mr. Vernon is called to the telephone by the leader, and telling the old gentleman it is Johnson speaking, he requests him to send his servant to the Royal Café, promising him the facsimile of a unique jewel in the collection shown to him that afternoon. Quite unsuspectingly the collector sends Julien, his man, to the arranged rendezvous. A few minutes later a dray is driven up to the door, and a crate is carried up to the top flat by three men. Mr. Vernon answers their knock, and is immediately overpowered, gagged, and bound, then putting their victim in the crate the thieves carry him down and drive off to their headquarters. Here Mr. Vernon is threatened, and the secret of the hiding-place of his famous collection forced from him. Meanwhile, Julien, after waiting some hours in vain at the Royal Café, returns, and finding his master gone, is much worried. As he does not return the man suspects foul play, and sends to ask Nat Pinkerton's assistance. Nat is soon on the scene, and guessing that an attempt will be made to obtain the jewels, he replaces the casket in which they are contained by a box filled with sham jewels, the secret cupboard being shown him by Julien, who is in his master's confidence. Nat fastens a rope to the balcony and hides beneath the sofa. He does not have to wait long. Three of the "X" gang let themselves into the flat with Mr. Vernon's keys, and pressing the button, which swings back a grandfather's clock, discover the tiny keyhole of the cupboard hidden in the wainscot. Unsuspectingly they lift up the heavy box, and without stopping to examine the contents, leave the flat at once. Nat, by the aid of his rope, reaches the street before them, and manages to clamber on to the back of their waiting taxi-cab. After they have entered the house in which Mr. Vernon is prisoner, Nat follows, and, climbing a tree, he again uses his rope, which, with foresight, he has brought with him, and enters the house from the roof. When the thieves examine their booty, the hoax is discovered, and Mr. Vernon is suspected of having tricked them. The poor old gentleman can tell them nothing, but, hoping to force a confession from him, his captors shut him in a vault, where they propose to starve him until the desired information is given. Meanwhile, Nat has not been idle; he overhears the arrangements of the "X" band, and telephones for a cordon of police to surround the house, and also for the real collection, which is in his assistant's care, to be brought to the house. He then goes down to the kitchen, and cuts a way through the floor into the vault below. Here in the darkness and cold he finds the old collector bound to a chair. He cuts the bonds, and bidding Mr. Vernon follow, pro-

ceeds to investigate the vault, still carrying the hammer and chisel used to cut away the flooring. Trying a wall with his hammer, a hole is made, but the prisoners are driven back by a stream of water. However, they persevere, working in the cold water, which reaches their waists. A larger hole is made, and an iron ladder found to be fixed to the side of the disused well. Nat goes up first and finds the exit, then, helping Mr. Vernon out, he hurries him to the house and gives the signal to the police. Thus the "X" band is captured by the intrepid Nat, who has scored yet another great success.

Released April 16th.

Length 1,985 feet.

"THROUGH THE ISLE OF CELEBES." (*Urbanora*.)

This island is the property of Holland, and is situated east of Borneo. It is extremely picturesque, and luxuriantly covered with curious trees and flowers, while picturesque streams and cascades abound. Natives are shown at work, cutting bamboos and loading them on the wiry ponies, which are much used. Amusing pictures show the apes and monkeys which abound, and which the native children feed, until they become quite tame.

Released April 16th.

Length 400 feet.

"SAMMY AS AN ACROBAT." (*Urbanora*.)

Sammy, after watching a street performance of acrobats, is filled with the desire to possess large muscles also. He therefore makes use of everything that comes his way to try to improve his biceps. He buys his experience very dearly, however, and meets with many unkind rebuffs, but always perseveres cheerfully, until his desire is gained. Proudly he clenches his fists, and, doubling his arms, shows the huge muscles expanded—but, alas! so large do they become that they burst like bubbles, and Sammy's arms are once more as puny as before.

Released April 16th.

Length 395 feet.

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15-17, CECIL COURT, W.C.

'Phone: City 8427.



"FOLLOWING THE STAR." (Vitagraph.)

Cast:

Helen Winthrop, stage-struck girl
Miss Edith Storey
George de la Marre, the star
Mr. Harry T. Morey
Helen's father Mr. Charles Eldridge
Helen's mother Mrs. B. F. Clinton
John Tobin Mr. James Morrison
George's fiancée Miss Leah Baird
Edith Fentom, Helen's friend
Miss Dorothy Kelly

The lure of the footlights has caused many young girls to have dreams and visions. Helen Winthrop has ambition for the stage, and when, during his summer sojourn at her home town, she is introduced to De la Marre, a popular star and dramatic favourite, she is elated, and asks him to give her a part in one of his plays. He consents, and from that moment she becomes restless, and longs to shake the dust of her village home from her feet. Her old sweetheart, John Tobin, is no longer in her class, and receives a very cold good-bye when she leaves to shine in the limelight. The following season in New York city she makes her first appearance upon the stage. Being a novice, she is struck with stage fright, and makes a dismal failure. She takes it to heart, and worries over it so much she is taken seriously ill. Mr. De la Marre, hearing of her sickness, takes her from the boarding house at which she is living to his home, where she is cared for and nursed back to health by his mother. Helen is grateful, and her admiration for De la Marre is increased, and she has a feeling for him akin to love, which she hopes he may reciprocate, and it is not until she learns that he is engaged to another that her foolish hopes are dispelled, and she is only too anxious to return to her home and her parents, and to acknowledge to them and to John that she is willing and ready to be plain Helen

Winthrop, or Mrs. Tobin if John feels disposed to make her so.

Released April 24th.

Length 1,017 feet.

"THE INTERRUPTED HONEYMOON." (Vitagraph.)

Cast:

Harry Young Mr. Courtenay Foote
Adele Young, his wife
Miss Clara Kimball Young
Robert, Harry's friend Mr. Rogers Lytton

"Two is company, and three is a crowd!" That is what Adele Young thought when a friend of her husband calls to spend a week with them just as they had started their honeymoon and housekeeping. His presence interrupts her



love-dovey attentions to her husband and his endearment of her. With the assistance of her aunt, she tries to get rid of the friend by pretending to fall in love with him, so

that, as an honourable man, he would flee from the scene. Their visitor sees through her scheme, and makes love to her. When the husband notices this, he gets furious. His friend explains matters; they all have a hearty laugh. The friend, seeing his opportunity, makes a graceful departure, leaving the couple blissfully to themselves.

Released April 26th.

Length 495 feet.

household. One day, while quarrelling, Mrs. Harding, in anger, threatens to kill her brutal husband. Her words are heard by their little child. A few days later a hunter, in passing the house, sees a squirrel on the fence, and shoots it, just as John Harding is turning the corner of the house. The bullet from the hunter's gun kills him, and the man disappears. Mrs. Harding is convicted of her husband's



"MR. BOLTER'S NIECE." (Vitagraph.)

Cast :

Mr. Benjamin Bolter Mr. John Bunney
Miss Lavinia Racey Miss Flora Finch
Pet, Mr. Bolter's niece Helen Costello

Mr. Benjamin Bolter has for his neighbour Lavinia Racey, a spinster of uncertain age. They are good friends, and in their hearts admire each other, but have both come to an age when they are afraid of themselves. Mr. Bolter's young niece, Pet, comes to spend a few days with him, and makes things lively for her uncle, who is unused to children. He introduces her to Lavinia, who takes quite a notion to the child. Talking to Lavinia through the garden fence, Pet becomes fascinated with Lavinia's false curls, and ends by pulling one off. When Bolter scolds her, she howls, and he has to capitulate. The next morning, when Bolter complains of the lack of a button on his trousers, she, seeing Lavinia sewing in her garden, catches up the trousers, and rushes off and into her garden, and requests her to sew on the button for her poor uncle, who has no one to look after him. Finally, she makes herself ill with eating green apples, and in his distress Bolter sends for Lavinia to help. Her kindness and tenderness to the child break down the barrier of his reserve, and he proposes to her to make his lonely life a heyday of sunshine and happiness. Lavinia agrees by falling into Bolter's arms. Pet, whom they suppose to be asleep, sits up, and says, "Oh, I saw you! Goody! Goody! Goody!"

Released April 24th.

Length 1,026 feet.

death on circumstantial evidence and the testimony of her child. She is sentenced to die, and during her imprisonment she is seen by the matron surreptitiously sewing some baby clothes. The matron takes an interest in Mrs. Harding's case, makes a personal appeal to the Governor, that two lives cannot be taken by the State for one. The Governor commutes Mrs. Harding's sentence. The hunter who accidentally did the killing, conscience-stricken at the thought



"THOU SHALT NOT KILL." (Vitagraph.)

Cast :

John Harding Mr. Robert Gaillard
Mary Harding Miss Julia Swayne
Their 12-year-old daughter ... Adele de Garde
The hunter Mr. E. R. Phillips
Governor Mr. Logal Paul

Incompatibility and dissension between John Harding and his wife bring about a very unhappy state of affairs in their

of an innocent woman suffering for his deed, appears before the authorities, makes confession, and Mrs. Harding is pardoned.

Released April 24th.

Length 938 feet.

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

'Phone: Gerrard 8080.

Releasing :—**MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.**



"THE CLUE IN THE DUST." (*Majestic.*)

Thomas Morgan has turned his son out of doors because he is displeased with the wife selected by the son. Several months later the father gets word from the son that he is going to pay a visit to his old home. On the afternoon of the day on which the son is to call in the evening, the father goes to a jewellery store and purchases a diamond necklace. He is watched by a crook, and followed to his home. The crook looks through a window and sees Morgan press a spring and gain access to a secret room. Also he sees him move a painting which rests on the floor. The crook gets into the house. He cuts the eyes from the painting and hides behind it. He sees Morgan go to the secret room. The son calls as he had said he would. There is a quarrel. After the departure of the son the crook is seen by Morgan. There is a struggle and Morgan is killed. The crook goes to the secret room and secures

"THE NIGHT CLERK'S NIGHTMARE." (*Thanhouser.*)

He was the night clerk in a country hotel, and his one dream was of the time when he could wed the head waitress (she was also the only one), and they would own a little hotel of their very own. Under these circumstances the clerk was indignant when a drummer, one of the guests, paid marked attention to the girl. She was flattered by the compliments of this man of the world, and temporarily forgot all about the poor clerk, who, like a certain patent medicine, "works while others sleep." The drummer, having the evening to spare, decided to go to the "opera house" (what would country opera houses do without drummers?), and, being a sociable creature, asked the waitress to accompany him. She gladly accepted the invitation, and they strolled out toward the theatre, leaving the clerk to his tasks, which were few, and his thoughts of vengeance, which were many. Night clerks in country hotels usually receive small pay, partially



possession of the necklace. He then hides behind the painting. At the first opportunity he escapes. The police are called in. They are told of the presence in the house of the son, and promptly place him under arrest. Young Morgan's wife goes to Brien, a detective, for help. The detective, through the aid of a glass, discovers in some dust the imprint of a signet ring. He discovers the painting with the eyes removed. Also, he finds the secret room. Leaving the house, Brien observes a bell-boy going to a tailor's shop with a suit of clothes for repair. The suit matches the bit of cloth the detective has found on an iron fence surrounding Morgan's house. Brien obtains employment as a waiter in the hotel. He discovers a well-known crook at one of the tables. The crook wears a ring that corresponds with the imprint. The rest is easy. Young Morgan is freed and the crook is sent up for trial. The rôle of the detective is taken by Albert Craig. Arthur Finn plays the crook. They both do good work. So does the entire company.

Released April 6th.

Length 905 feet.

because they generally sleep while on duty. This particular clerk was a faithful follower of the precepts of his order, and despite his sorrowful thoughts he dropped off to sleep before the stove. In his dreams he followed the couple to the "opera house," just as a terrible fire broke out. The drummer was a coward, and would have left the girl to perish, had it not been for the brave clerk, who did a heroic bit of rescue work. The girl was led off in safety, and the drummer perished in the flames. But when the clerk had taken the girl back to the hotel the dainty drummer trailed along as spick and span as ever, and firmly led his partner away again. The clerk's nightmare led him into astonishing adventures, and he disposed of his rival in many novel ways, one by throwing him into the Whirlpool Rapids at Niagara Falls, a stream which no swimmer can navigate. Still, nothing phased the drummer—he was a persistent chap, in the dream. The poor night clerk tossed and snorted and gurgled. Finally, just as the police arrested him for the series of crimes, he woke up. The girl and the drummer returned from the theatre, the drummer paid his bill, took his grips, and departed to catch a midnight train, and the

girl went up to her room, first stopping to blow a kiss to her fellow-employee and admirer. Then the clerk realised that it had all been a dream, and that the drummer was really a fine chap, did not love the girl, but simply was killing time between the trains. He also realised that the girl loved him, and he was happy, but his terrible experience spoiled his sleep for the rest of the time that he was on duty, which showed that his experiences made a profound impression on him.

Released April 19th.

Length 500 feet.

"HIS DAY." (Majestic.)

On a beautiful autumn day Frank Dane leaves his hotel to go into the woods in search of game. He finds a woodsman caught by the foot in a tree, and learns that he fell down the cliff. Frank assists this man, and later accompanies him home to his rude hut. The woodsman has a pretty young wife, whom he treats with brutality. When she questions him about the stranger he flings her aside, and later Frank sees him beating her. The city fellow is horrified, and follows the girl to the woods, and insists upon carrying home the wood she has collected. Her husband sees the stranger and his wife together, and immediately suspects her of flirting. When he attempts to ill-treat her, Frank jumps to her defence. The woodsman grabs his gun, and wants to kill Frank. But the stranger bids him put his weapon aside—they will fight it out with their fists—man to man. The girl stands aside, and the two men pummel each other. The trained athlete from the city soon gets the better of the awkward woodsman, and knocks him out. Then, helping him to his feet, he sends him back to his wife, who waits with fear in her heart; but the big fellow, having felt the



force of someone else's blows, treats her kindly for the first time in many days. And Frank from his perch high on a great rock watches them walk off together, arm in arm. He draws a long breath as he contemplates the result of his day. Not so bad, after all!

Released April 19th.

Length 995 feet.

"PLEASE HELP THE PORE." (Thanouser.)

An old millionaire was extremely fond of children. Years ago his wife and infant daughter had died, and despite his

great wealth he was lonely. One day a young business man called at his office to ask an extension of time on the note the millionaire held. At this the old man refused; later he promised to "think it over." It was a Saturday half-



holiday in May, and the old man closed his desk early, and went for a walk in the park. There he ran into a children's May party, and stopped to watch them. One little girl came to him, and made friends immediately. On the following Monday morning the child's father received a letter which the millionaire had written. In it the father was told that the creditor could not grant any extension of time, and that he must pay up what he owed by the following day. The child saw the tears in the eyes of her parents. She picked up the letter which they had dropped on the floor, and took it with her into the park. Luckily a hand-organ grinder came along about this time, and the problem was solved. Hurriedly she went home; hastily she prepared a sign like that of the organ grinder. It read:—"Please Help the Pore." Then the child took her toy piano, hastened back to the park prepared to entertain the passing public. She had all of four cents when her "kind old man" happened along. He had hoped to see her, but was astonished to note her occupation. In response to his questions she told him her troubles, and confidently displayed the letter. He read and understood. Then he explained that he would act as her agent, took the pennies, and sent a note to the parents explaining that their "talented daughter's successful concert had supplied funds sufficient to induce him to grant them all the time they wanted to settle the debt." He was a close-fisted old millionaire, but the child had touched his heart. And the promise he made to look after her he kept.

Released April 16th.

Length 1,000 feet.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 21, NORTH AUDLEY STREET, OXFORD STREET, LONDON, W.

Telephones: GERRARD 7676, 8798.

Telegrams: "FADDIST, LONDON."

The charge for announcements on these pages is **ONE PENNY PER WORD**, four consecutive insertions being charged at the price of three, thus an advertisement costing 2s. for a single insertion will be inserted **FOUR TIMES FOR 6s.** Advertisers desiring to do so may make use of a box number, but every announcement sent for insertion must bear the full name and address of the sender as a guarantee of good faith.

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The latest time for receiving copy for these pages is first post Monday morning. Any advertisement received after this time will be held over until the following week's issue.

Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 34, Southwold Mans., Maida Vale. Fo. 103.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 359, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, S.W.	500	64	250	5,000	102
London, W.	140	65	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	205	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	200	Closed.	90		100
London, N.W.	400	25-30	250	750	114
London, E.	1,500	—	700	8,000	116
London, N.	450	50-60	Low.	3,500	108
London, S.W.	400	35	250	2,000	434

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a., inclusive.—Box No. 358, THE CINEMA.

E.—Seating 250. Good position. Well-established. Property available for enlarging. Price £300.—Box 470, THE CINEMA.

N.—Theatre, good position, seating 1,400. Fully licensed, bars, &c. Doing well. Premium for use of everything £2,000. Possession almost at once.—Box 435, THE CINEMA.

SUBURB, S.W.—Going Concern. Grand position, trams and buses pass. Net profits over £2,500 p.a., with room for improvement. Seating about 650. Lease for Sale at a moderate figure.—Further particulars by letter only to J. E., 887, Fulham Road, S.W. Fo. 436.

WEST-END. Small Theatre, midst of theatreland. Holding 220. Net profits £250 p.a. Price £350.—Box 437, THE CINEMA.

E.C.—Going Concern, holding about 600. Net profits about £500 p.a., under management. Tip-ups, Generator, Radiators, &c. Rent £260 p.a. Price for everything as a going concern, £750.—Full particulars apply, Box 466, THE CINEMA.

W.—Main road. Splendid position, beautifully decorated and luxuriously equipped. Net profits about £2,500. Will be Sold for a moderate sum.—Box 467, THE CINEMA.

S.W.—Cinema Theatre, holding about 250. Well-established. Net profits about £300 p.a. Price for everything as a going concern, £450.—Box 468, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be Sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,800. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

LONDON, W.—£150 will secure a good paying Concern, in main road, seating 150. Fine chance for a beginner.—Apply, Box 433, THE CINEMA.

W. SUBURB.—Fine position, beautifully decorated and luxuriously equipped Cinema Theatre, open 6 days. Sunday opening if required. Only needs personal supervision. Price for everything as a going concern, £4,100.—Further particulars apply, Box 496, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE. busy thoroughfare in thickly-populated district. Price, Freehold, £850.—Box No. 164, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BOLD Corner Site. at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £3,000, or will be let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 156, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,300, or would let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box No. 182, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
		£		£	
Bow Road	46 x 80	Free	hold.	3,000	123
Streatham	162 x 232	400 or	Freehold.	10,200	134
W.C.	110 x 35	167	58	—	140
S.W.	70 x 115	402	—	10,000	142
E.	200 x 110	130 or	Freehold.	2,400	124
S.W.	60 x 56	Free	hold.	2,000	143
W.	—	4,500	—	—	147
W.C.	100 x 100	850	23	2,500	138
W.	42 x 100	350	—	—	144
E.C.	—	8	53	1,200	125
Suburb, S.W.	98 x 45	65 or	Freehold.	1,250	133
E.	40 x 121	120	—	—	130
Suburb, N.	65 x 100	Free	hold.	6,500	176
W.C.	52 x 175	750	99	—	131
Suburb, S.E.	52 x 220	Free	hold.	1,800	137
W.	65 x 65	232	46	8,000	127
W.C.	215 x 61	1,600	90	—	141
W.	—	150	45	15,000	132
Hackney	—	250	—	500	146
N.W.	40 x 100	70	—	—	139
E.C.	35 x 235	300	80	—	183
S.E.	75 x 120	800	46	—	307
W.	46 x 360	70 or	Freehold.	1,500	344
E.	83 x 450	Free	hold.	800	343
E.	33 x 104	100	48	1,000	342
W.	50 x 45	1,800	40	—	340
S.W.	37	Free	hold.	1,750	341
N.W.	10,000 area	—	99	8,500	339
S.W.	87 x 79	Free	hold.	60	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free	hold.	1,050	336
E.	44 x 106	30	—	—	335

Further particulars of
HARRIS AND GILLOW as above.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box No. 175, THE CINEMA.

S.W.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—E. H., THE CINEMA. Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £390 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 39 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £400. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TO LET, eligible Corner Site for Cinema, at Plumstead. Rent £8 a year. Surrounded by 10s. a week houses. Also eligible Sites at Woolwich and Plumstead.—Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £600. Frontage 100 ft.; depth 160 ft. Ground Rent £40 p.a. Lease 99 years.—Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft.; or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 80 ft.; depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Box No. 181, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and 'buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 166, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 339, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft.; depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £50. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 368, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 353, THE CINEMA.

N.E.—Site. Price, Freehold, £1,150. Frontage 47 ft.; depth 150 ft. Close to station, trams and 'buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 372, THE CINEMA.

W.—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,500.—Box No. 374, THE CINEMA.

PADDINGTON.—Fine Site, in main road, 'midst theatre-going population. Frontage to main road 43 ft.; depth 70 ft. Price, Freehold, £1,050.—Box 438, THE CINEMA.

HACKNEY. Main road, beautiful position. Frontage 60 ft.; depth 100 ft. Premium for long Lease £250.—Box 439, THE CINEMA.

E.—Grand position for Picture Palace. Area about 4,100 sq. ft. Moderate price.—Further particulars. Box 440, THE CINEMA.

SHEPHERD'S BUSH.—Fine position. Frontage 90 ft., area over 8,000 sq. ft. Price, Freehold, £1,250. Or will Let on a Building Lease for £300 p.a.—Box 471, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS—Continued.

WANDSWORTH.—Corner Site. Main road. Excellent position. Fine frontage to main road of 36 ft., and depth 100 ft. Price, Freehold, £1,500.—Box 497, THE CINEMA.

FACING five way Junction.—Clear Plot, 51 ft. by 91 ft., near Hackney, Homerton. Victoria Park. Lease 21 years. £52 p.a. Longer by arrangement.—Owner, Wyo, 5, Park Road, Leyton.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

HERTS.—In a first-class town. Population 50,000. An excellent Site, in the very best position, close to the junction of four main roads, 43 ft. wide by 100 ft. deep. A Theatre can be erected for about £1,500, and there is no doubt that a very steady and satisfactory business could be done. Ground Rent £150 (no premium).—Box No. 190, THE CINEMA.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 311, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Berks	200	12	22/12/0	450	193
Middlesex .. .	410	20	Freehold	2,525	191
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400
Herts.	300	20	50	150	498
Surrey	400	—	280	200	499

Further particulars of
HARRIS AND GILLOW as above.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 200 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 90 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft.; depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to Let or be Sold. Area 5,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 364, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SURREY.—Large town, population about 20,000. Cinema Theatre, seating 340, with facilities for enlarging, well and fully fitted, will be Let on a weekly inclusive Rent of £7 per week, or Rent £240 p.a. and Premium £400.—Box 441, THE CINEMA.

MIDDLESEX.—Site, fine position, main road. Frontage 68 ft.; depth 70 ft. Ground Rent £60 p.a.—Box 442, THE CINEMA.

BERKS.—Site, large town. Excellent position for Theatre, being in main street and near market-place. Population 12,000. Area about 9,400 sq. ft. Price, Freehold, £1,800.—Apply, Box 445, THE CINEMA.

HANTS.—Population about 7,000. Seating 250. No opposition. Rent £50 p.a. inclusive. Price for everything as a going Concern, £250.—Box 473, THE CINEMA.

KENT. Large town, with very few arguments. Picture Palace urgently needed. Site in a very good position, with an area of about 36,800 sq. ft. Could be divided. Price, freehold, £1,700.—Box 501, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare rear railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 200.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Fo. 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £5,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Box No. 199, THE CINEMA.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

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SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,000.—Box No. 349, THE CINEMA.

SUSSEX.—Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

MIDLANDS.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 94 years. Price £3,000.—Box 401, THE CINEMA.

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CINEMA PROPERTY AGENTS,
have the following amongst others
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NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Fo. 225.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Fo. 231.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Fo. 226.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box No. 230, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £38 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 227, THE CINEMA.

STAFFORDSHIRE.—Price, Freehold, £1,250. Well placed, in busy street. Frontage 36 ft.; depth 166 ft.—Box No. 355, THE CINEMA.

STAFFORDSHIRE.—Good Site for Sale. Frontage 27 ft.; depth 113 ft. Price, Freehold, £7,500.—Apply, Box No. 356, THE CINEMA.

WARWICKSHIRE.—Site, in good position. Price, Freehold, £600.—Apply, Box No. 362 THE CINEMA.

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WARWICK.—Large town. Population over 25,000. Site in excellent position. Freehold £3,000. Or a Building Lease would be granted.—Box 446, THE CINEMA.

NORTH OF ENGLAND.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 218, THE CINEMA.

NORTH OF ENGLAND—Continued.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

	Seatings.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Yorkshire	1,100	70	78	3,100	223
Durham	500	16	130	320	217
Yorkshire	3,000	—	133	750	206
Yorkshire	700	—	—	2,600	208

Further particulars of
HARRIS & GILLOW, as above.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £5,500.—Box No. 219, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Box No. 216, THE CINEMA.

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LIVERPOOL.—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £600 p.a. Will be Let at a low rent. A splendid opportunity.—Box 212, THE CINEMA.

A GREAT BARGAIN.—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 999 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

HULL.—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops Will undoubtedly prove a great success. Price, Freehold, £1,800.—Box No. 209, THE CINEMA.

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BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box 220, THE CINEMA.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. No. 205

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

YORKSHIRE.—Fine Freehold Site, with an area of 6,840 ft. Price £1,500.—Apply, Box No. 360, THE CINEMA.

YORKSHIRE.—Site, having a frontage of 25 ft. and a depth of 76 ft. Price, Freehold, £5,200.—Box No. 361, THE CINEMA.

YORKSHIRE.—Price, Freehold, £13,500. Excellent Site, close to station. Frontage 84 ft.; depth 74 ft.—Box No. 365, THE CINEMA.

HULL.—Building Site, made up of 3 Parcels, with over 8,000 sq. ft. area. Price, Freehold, £9,485. Very suitable for Electric Theatre.—Box No. 370, THE CINEMA.

YORK.—Prominent Site, frontage 25 ft.; depth 76 ft., with back entrance. Price, Freehold, £6,200.—Box No. 371, THE CINEMA.

YORKSHIRE.—Fully-licensed Theatre for Sale, Freehold. Price £2,000. It is now closed, but has been taking £70 weekly. Seats 670. Well fitted. Mortgage for £1,500 can be obtained.—Box No. 403, THE CINEMA.

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EAST OF ENGLAND.

SUFFOLK. Large town. Skating Rink, easily adaptable. Price, Freehold, £2,500. Might be Let.—Box No. 232, THE CINEMA.

NORFOLK.—Premises, specially adapted for a Cinema Theatre, in market-place of large seaside resort. No opposition. Depth 100 ft. Price, Freehold, £2,800. £2,000 of which can remain.—Box 448, THE CINEMA.

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HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
451A, Oxford Street, W.
HAVE THE FOLLOWING FOR DISPOSAL.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Denbigh	600	—	—	1,600	238
Gloucestershire	600	—	9/10/0	4,000	242
Glamorgan	550	23	104	600	252
Devon	400	18	40	600	246
Glamorgan	300	—	50	120	239
Glos.	980	—	650	1,150	243

Further particulars of
HARRIS AND GILLOW as above.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £300 per annum. Splendid opportunity. Centre of the town, trams passing door.—Box No. 233, THE CINEMA.

AN UNUSUAL OPPORTUNITY.—Glamorganshire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £800. Box No. 250, THE CINEMA.

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THEATRE required, East or South Coasts preferred, seating not less 500. Cash available £2,600. Show good profits and bear close investigation.—Apply with the fullest particulars, Box 255, THE CINEMA.

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REQUIRED, as soon as possible, Cinema Theatre. Good Rent will be paid, but no premium. If closed no detriment.—Reply, S. J. H., 33, St. Ann's Hill, Wandsworth.

WANTED to Buy or Lease, Picture Theatre. Not exceeding 50 miles from London. Seating 400 to 500 at least. One with possibilities.—Letters, R. W., 35, St. Augustine's Road, Camden Square, London, N.W.

WANTED to Purchase, Cinema Theatre. Must have a seating capacity of at least 650, and show good returns. Or a suitable site would be entertained. Eastern or Southern Counties preferred.—Particulars, treated in strictest confidence, Box 511, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAF INDUSTRY.



No. 24. VOL. II. [New Series.]

WEDNESDAY, MARCH 26, 1913.

[Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

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ENGLAND WAKES UP.

BRITISH CINEMATOGRAPH TRADE SETS AN EXAMPLE TO THE WORLD.

FULL REPORT OF THE FIRST INTERNATIONAL CINEMATOGRAPH EXHIBITION AT OLYMPIA.

Whether or not Mr. Schofield is a worshipper at the shrine of Shakespeare we know not, but certain it is that he has taken to heart the lines of the immortal bard in which it is pointed out that "'tis not in mortals to command success," and the unction is administered to "endeavour to deserve it." Not only has he deserved it, but he has attained it, for the success of the first International Cinematograph Exhibition now in progress at Olympia must have exceeded even his most sanguine expectations. The vast floor space is filled by an exhibition thoroughly representative of the cinematograph industry, although 'one can but regret the fact that several of the leading manufacturers of films are conspicuous by their absence. Still, an enterprise in its infancy, such as the gathering together for the first time in the history of a young but flourishing trade, was bound to have its drawbacks, and it was only to be expected that there would be some who would desire, in the words of a celebrated politician, to wait and see the result of an initial effort, preferring to gain experience and then to come into next year's show, for a second one there undoubtedly will be—and on a larger scale. It is particularly gratifying to think that King George's historic remark made before his accession at the Guildhall banquet that England should wake up did not fall unheeded by the cinematograph trade, for this first international exhibition has proved an eye-opener to the British public and an object lesson to the world. Those outside the industry could scarcely have imagined that it would have been possible to have got together in the short space of time during which the organisers have been at work such a large collection of exhibits, and it speaks volumes for the untiring energy displayed by Mr. Schofield and his co-workers that this result has been achieved.

What is more to the point from an exhibition point of view is the fact that on the day announced for the opening every stand had been not only fixed but was tenanted, and the exhibits were in apple-pie order. The all-British section comprised quite an imposing display with its venetian poles and lines of streamers, for which Messrs. Harris and Gillow were responsible, whilst its stallholders dispensed hospitality with no unsparing hand, and proved that if the English people take their pleasures sadly, the British members of the cinematograph industry are certainly all hail-fellows-well-met.

The success of an exhibition like this does not lie in the number of persons who visit it; rather it depends upon the amount of business transacted by those who have purchased space, and we are happy to be able to think that whereas on Saturday and Monday the show was visited by vast multitudes of those on pleasure

bent, yesterday and to-day—and may we not add for the remainder of the week?—Olympia had become a colossal business emporium to which have flocked exhibitors from all parts of the British Isles as well as from the Continent and even from America in search of all that is best in cinematography.

The financial results accruing from this great exposition must be immense, to say nothing of the kudos which must attach to the home producer from the fact that in this instance England has led the way, and that even cousin Jonathan has had to look to the Old Country for ideas for his first cinematograph exhibition.

The foreign element has been largely represented, and at times some of the stands have closely resembled the Tower of Babel in the multiplicity of languages one has heard spoken.

As Sir Albert Rollit, M.P., who declared the Exhibition open on Saturday, so aptly remarked, the display at Olympia must do much to further the educational and scientific side of the business, for it has drawn to cinematography the attention of leading educationalists and scientific men in a manner which could never have been otherwise accomplished; further, it has pointed out the way by which religion and social welfare are aided by its means, and it has demonstrated to the public the safety and immunity from fire which the cinema theatre enjoys.

Not only has it done all this, but it must certainly have stimulated the interest of the investing public, for it has provided striking testimony of the liking of the populace for the moving picture, and has proved the stability of the business as a mode of investment.

The amusement side of the show has certainly not been neglected, for there are quite a number of cinema theatres in which continuous performances are given to which admission is gratis. Music, too, as it should in connection with the picture, has played its part, and a prominent one too, for in addition to performances by Mr. Clarence W. Green's fine orchestra, those who have attended have had the pleasure of listening to the Orchestriano to Sister Beatrix on Messrs. Murdoch's marvellous instrument, and the sweet music discoursed by the Cinfonium, whilst vocal and other selections have been rendered by the Stentorphone and Columbia graphophone in a manner which has proved beyond all doubt their adaptability to the picture theatre.

The performances, too, of the would-be aspirants to the silent stage have also been both entertaining and amusing, and have shown conclusively that in this country, at any rate, there is a store of talent still untapped.

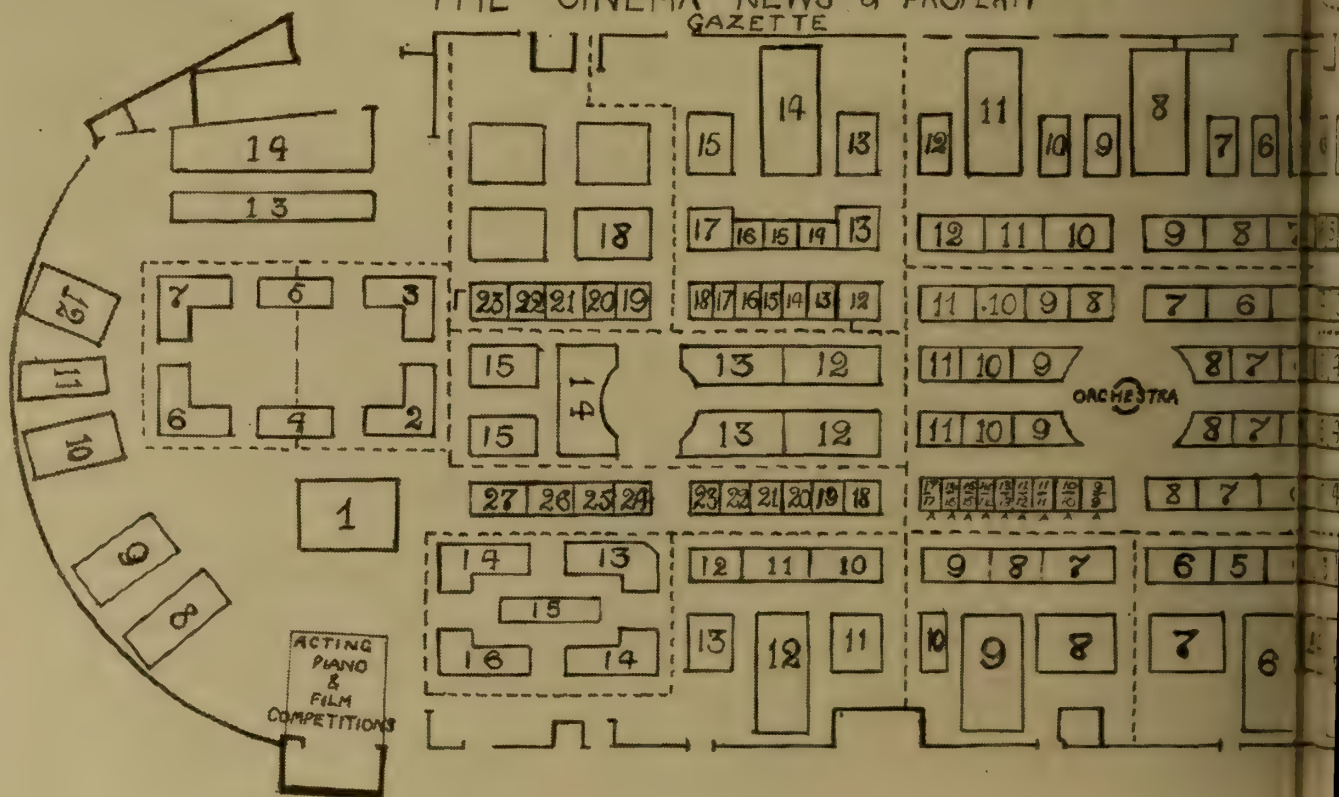
The appended notices of the various stands will enable our readers to grasp in some small degree an

Presented with THE CINEMA.

PLAN OF THE FIRST EXHIBITION OF THE CINEMATOGRAPH INDUSTRY
HELD AT

MARCH 22-29-1913. -:- OLYMPIA -:- MARCH 22-29

PUBLISHED BY
THE CINEMA NEWS & PROPERTY
GAZETTE



THE CINEMA COPYRIGHT.

KEY TO STALL HOLDERS.

Row A A A.

Stall.

- 1 Theatre—Hepworth Manufacturing Co., Ltd. (No. 1).
- 2 Bamforth & Co., Ltd.
- 3 Westminster Engineering Co., Ltd.
- 4 R. R. Beard.
- 5 Theatre—Kinematograph Trading Co. (No. 2).
- 6 Pathéscope Demonstrating Room.
- 7 Pathé Frères—Educational Department.
- 8 Theatre—Pathé Frères (No. 3).
- 9 Pathé Frères—Offices.
- 10 Ditto do.
- 11 Theatre—Pathé Frères (No. 4).
- 12 Pathé Frères—Electrical Filings—Department.
- 13 Theatre—National Cash Register.
- 14 Theatre (No. 5).
- 15 Selfridges.

Row A A.

- 1 The Hepworth Manufacturing Co., Ltd.
- 2 Cricks & Martin, Ltd.
- 3 Heller & Co.
- 4 Empty.
- 5 Roll-up Metal Matting Co., Ltd.
- 6 The Navy League.
- 7
- 8
- 9 Pathé Frères.
- 10
- 11
- 12
- 13 W. & R. Jacob & Co.
- 14 Rowntree & Co., Ltd.
- 15 Garden Cities, Liverpool.
- 16 Garden Cities & Town Planning Association.
- 17 Cadbury & Co.
- 18 National Cash Register.

Row A.

- 1 Harris and Gillow.
- 2 THE CINEMA NEWS & PROPERTY GAZETTE, LTD.
- 3 Keith Prowse and Co., Ltd.
- 4 Incorporated Association of Film Renters.
- 5 Cinematograph Exhibitors' Association of Great Britain, Ltd.
- 6 A. A. Godin.
- 7 Williamson Kinematograph Co., Ltd.
- 8 Addressograph, Ltd.
- 9 Fyfe, Wilson and Co.
- 10 The Pictures.
- 11 The Bioscope.
- 12 Chivers and Son.
- 13 Hudson, Scott and Sons, Ltd.
- 14 James Croshfield and Sons, Ltd.
- 15 Boots, Cash Chemists.
- 16 Gas Light and Coke Co., Ltd.
- 17 Burroughs, Wellcome and Co., Ltd.
- 18 James Robertson and Sons.
- 19 Webb Lamp Co., Ltd.
- 20 Maurice F. Hummel.
- 20a Multicheck.
- 21 F. R. Britton and Co.
- 22 Empty.
- 23 Radio.

Row B.

- 1 The Walturdaw Co., Ltd.
- 2 do
- 3 Kinesounds, Ltd.
- 4 Newman and Sinclair, Ltd.
- 5 do.
- 6 Murdochs
- 7 Wolfe and Hollander.
- 7a Uniform Clothing and Equipment Co.
- 8 G. Guilbert.
- 9 The Accurate Check Taker, Ltd.
- 10 Criterion Plates, Films, etc.
- 11 The Electrical Engineering and Equipment Co., Ltd.
- 12 A. E. Hübsch and Co.
- 13 Jupiter Elektrophat.
- 14 Ernemann.
- 15 Muller and Co.

Row C.

- 1 L. Kamm and Co.
- 2 do.
- 3 The Topical Film Co., London.
- 4 Alfred Hays.
- 5 The Kinematograph.
- 6 New Film Service.
- 6a Emil Busch Optical Co.
- 7 Harper Electric Pianos.
- 7a British Vacuum Cleaner Co.
- 8 Kineto, Ltd.
- 9 The Dictaphone.
- 10 Whiting and Bosisto, Ltd.
- 10a The Imperial Suction Vacuum Cleaner.
- 11 The Alumatite.
- 12 The Acme Patent Ladder Co.

Row C.—continued.

- 13 Joh Nitzsche, Leipzig.
- 14 Ernemann.
- 15 Muller and Co.

Row D.

- 1 The British Uralite Co., Ltd.
- 2 Chex Ticket Machine Syndicate, Ltd.
- 3 The Globe Pen Co.
- 4 British Thomson-Houston Co., Ltd.
- 5 Columbia graphophones
- 6 R. and S. Neumann
- 7
- 8 Cinema-Halles, Ltd.
- 9 Tella Camera Co.
- 10
- 10a
- 11 Martin's Feature Film Co.
- 11a Gerrard Kinematograph Co.
- 12 J. J. Chettle & Co.
- 12a J. M. Supply Agency
- 13
- 13a
- 14 Big A Features.
- 14a Central Feature Exclusive Co.
- 15 Artograph.
- 15a The Award Film Service.
- 15a Weymouth Express.
- 16
- 16a Express Film Co.
- 17
- 17a Kinematograph Trading Co.
- 18 Peter & Cailler's Chocolate.
- 19
- 20 Minerva Automatic Machine.
- 21 Stentaphone Agency.
- 22
- 23 R. R. Exclusives.
- 24 Rayflex Co.
- 25 Dustobo.
- 26 N. B. Walters & Co.
- 27 S. Walker & Co.

Row E.

- 1 Metropolitan Railway.
- 2 —
- 3 Gas Light and Coke Co., Ltd.
- 4 Do.
- 5 Do.
- 6 Do.
- 7 Australia.
- 8 Do.
- 9 Do.
- 10 Debrie.
- 11 G. Mendel.
- 12 P. Ruez.
- 13 Museum.
- 14 Do.

Row F.

- 1 Gt. Western Railway.
- 2 Post Office.
- 3 Theatre Boroid (No. 11).
- 4 Essanay.
- 5 —
- 6 Theatre, Walturdaw (No. 10).
- 7 Richard Hornsby and Son, Ltd.
- 8 Australia.
- 9 Do.
- 10 Do.
- 11 —
- 12 Theatre Eclair Film Co. (No. 9).
- 13 F. C. Hart.
- 14 Museum.
- 15 Do.
- 16 Do.

ANNEXE.

- 1 Red Cross.
- 2
- 3 Duty and Descriptive Lecture.
- 4 Church Lads' Brigade.
- 5 "Christian Commonwealth."
- 6 Ragged School Union.
- 7 "Church Newspaper."
- 8
- 9 Theatre (No. 8).
- 10 (No. 7) Universal Screen Equipment Co., Ltd.
- 11 London Diocese Lads Brigade.
- 12 Theatre (No. 6) Religious Educative and Social Welfare.
- 13 Life Target and Shooting Gallery.
- 14

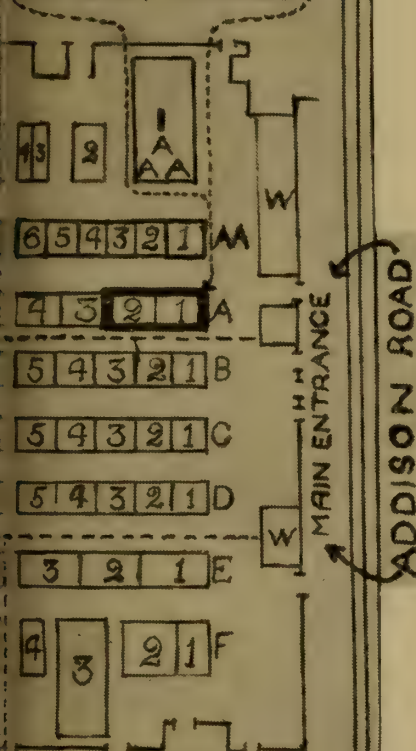
GALLERY.

- 1 Pegamoid Leather Cloth
- 2 Cradley Carriage Co., Ltd.
- 3 Whiteley's.

ALLIED TRADES

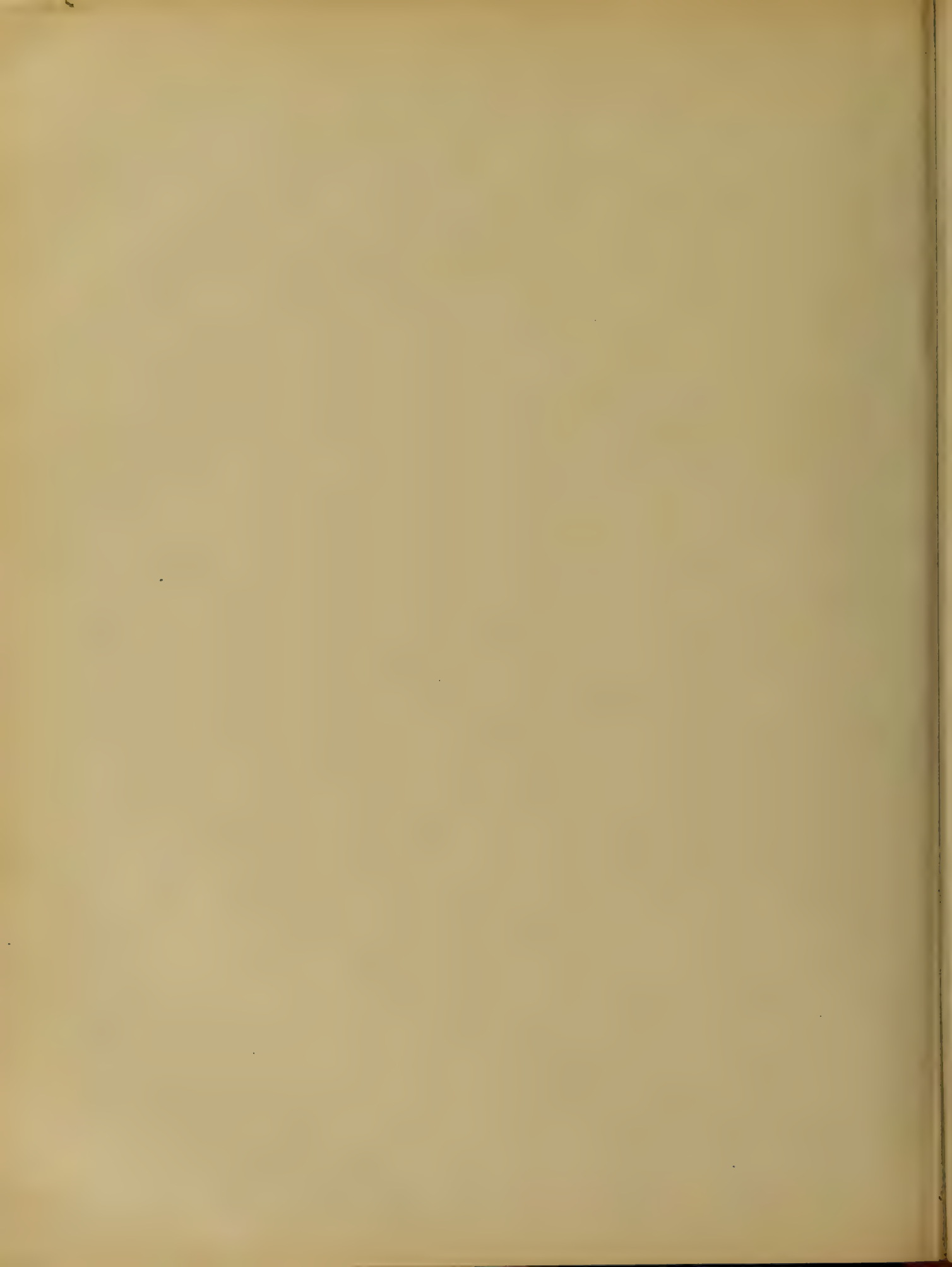
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THE
CINEMA STANDS.



DRAWN BY L. H. HOWE.

25 3 13



idea of the highly interesting and instructive nature of the display now contained within the four walls of the largest single building in this country which could be used for an exhibition of this kind.

We cannot close our brief introductory remarks without once again paying a tribute to the genius who conceived the idea of holding this Exhibition. Previous attempts we know have been made, but beyond the booking of a hall these have never materialised further; difficulties and apathy have been too strong for the would-be promoters. Obstacles which to others have proved insurmountable have vanished at the wave of Mr. Schofield's magician's wand, and working like a trojan he has attained the goal of his ambition, and stands to-day in the foremost rank of exhibition organisers in this or any other country.

The show has been visited by quite a number of picture celebrities. Many of the film producers have had their actors and actresses "on view" at their stalls, and the Eclair Company, whose projection theatre has been thronged continuously, brought over Funnicus, Jane, and Softy, whose portraits are

so well-known to all moving picture devotees to enable them to make a closer acquaintance with them. They are also loaning them out to exhibitors, who should make application at the Eclair Theatre for their services. Professor Sir Hubert von Herkomer, who is starting a film company, has also visited the exhibition, and asked the organisers of the actors and actresses' competition for the names of the winners with the object of securing their services. Quite a smart performance has also to be recorded on the part of Mr. Samuels, the representative of the Motion Pictures Exhibitors League, of America. Last week, while in New York, he was instructed to jump in the boat about to start for England. Trunks, clothing, shaving materials—oh! that didn't matter—get what you want when and where you can. And he did it. The plan with which we present our readers to-day, which has been specially drawn and prepared for the cinema, will enable them at a glance to locate the position of every stall with an ease unobtainable by any other means, besides forming a memento of the First International Cinematograph Exhibition.

AMONG THE STANDS.

THE ALL-BRITISH SECTION.

MESSRS. BAMFORTH AND CO.

At this stand this old-established firm of pioneers in the manufacture of lantern and song slides are exhibiting samples of their productions, which cannot fail to claim the attention of all exhibitors. Their displays from its variety justifies their title to the claim that they are the largest manufacturers of these specialities in this country.

"THE CINEMA NEWS AND PROPERTY GAZETTE."

Our stand at the Exhibition commanded attention by its artistic nature, with its embellishment of foliage and hanging baskets of flowers. To say that it was the centre of attraction and the meeting-place of all nationalities is but to re-echo a truism, for it is doubtful whether anywhere else in the building there was a larger influx of visitors from all parts of Europe, a fact which is strikingly testified to by the number of foreign subscriptions booked. We might justly proclaim it the inquire within of the Exhibition, for even the management of the show, when in a quandary, had no hesitation in sending those in search of information to THE CINEMA stall. We had taken the precaution to print a treble edition of our first show number, and this was devoured by visitors with an avidity that completely taxed our resources. Almost everyone seemed to be carrying a copy of our journal, and it was remarked by many that scarcely any of those who entered for the Would-be Actors' Competition had failed to arm themselves with the journal which caters for every section of the trade, and when they appeared upon the stage we got an advertisement which turned our competitors green with envy. We hope during the remainder of the week to have the pleasure of meeting any of our readers who have not yet called at Stand A2, and if the gentleman who took a copy of our last issue and forgot to pay will call there any time between now and Saturday evening we will present him with a copy of this issue and, if necessary, a stamped wrapper, so that he may not be put to the trouble of carrying it about with him.

One of the most interesting exhibits at our stand is the collection of designs for posters sent in for the competition

organised by us. Out of the many designs submitted a selection has been made for submission to the judges, who will make their award on the closing day. The designs are of much excellence, and show that there is plenty of talent available in this direction.

MESSRS. CRICKS AND MARTIN, LTD.

One could not miss the stand occupied by Messrs. Cricks and Martin even if one desired so to do, for there in all his glory was the king of the forest, the head of which was said to be worth £200, and which, as our readers know, represents the trade mark of this popular house. An old Mauser rifle and some relics of the Boxer rising, which had doubtless played a part in some of this firm's noteworthy productions, also occupy a prominent position, and add to the interest of an effective display. The head of the firm, Mr. Cricks, and his able assistants, Messrs. Faulkner and Walters, were kept constantly busy by the flow of callers, and we anticipate that our foreign and colonial readers in all parts of the world will shortly have opportunities afforded them of making themselves even better acquainted with the sterling qualities of the Lion's Head brand.

MESSRS. DAY AND NIGHT SCREENS, LTD.

At this stall not only are visitors able to form an opinion of the qualities of the Day and Night screen, which was reviewed at length in our last issue, and which has proved successful wherever it has been in operation, but they are also able to listen to sweet music discoursed by one of Messrs. Keith Prowse's celebrated automatically played instruments, which consists of piano and violin in one. Its charm lies in the fact that the violins are played by an ingeniously constructed bow, and listening to it one can easily imagine oneself hearing a performance by a Kubelik. For those theatres which cannot support an orchestra this invention should prove most useful.

MESSRS. HARRIS AND GILLOW.

A finer position could not possibly have been secured than that occupied by the originators of the Cinema Theatre

The Day.

Sunday, May 25.

The Film.

**THE COWBOY
MILLIONAIRE.**

The Subject.

**The greatest Western Masterpiece
ever produced by the house of**



SELIG.

Actual Scenes from the Film.



FEATURES FOR THE MAN WHO KNOWS.

WHEN AT THE SHOW CALL AT
STANDS Nos. 19 and 20.
(Renters' Section.)

You will see a List of Films embracing
**THE LATEST, THE BEST, and
THE PICK OF THE BUNCH.**

Our Great Feature Now on View
(2,600 ft. long),

LIFE IN A GREAT CITY

(Exclusive for the United Kingdom and Ireland.)

One of the **GREATEST Nordisk's EVER PRODUCED.**

On View at
MARTIN'S FEATURE FILMS.

28, Gerrard Street, London, W.

Phone:
1627 REGENT.

**THE YEAR'S
WINNER.**

Grams: "FILNITRAM,
WESTRAND, LONDON.

Property Agency, for it is situate immediately facing the main entrance and in close proximity to the stand occupied by the Exhibitors' Association of Great Britain and Ireland. As proof of the ramifications of the firm we need only mention that it introduced into the cinema theatre business such well-known exhibitors as Mr. Montague Pike, Mr. Israel Davis, Messrs. Sedger and Laurillard, and others whose names to-day rank amongst the foremost of cinema theatre proprietors. Their well-arranged stand has been visited by showmen from North, South, East and West, and those in search of theatre property should keep a watchful eye on coming announcements by this firm.

MESSRS. HELLER AND CO.

Stencils play an important part in the outfit of the cinema theatre for programme boards, and if only on this score this stand should be well patronised.

MESSRS. THE HEPWORTH CO.

With its decking of blue and gold, the Hepworth Co.'s stall, with its projection theatre, stands out prominently, and it is safe to say that at no stand has there been a greater attendance of visitors. Mr. Parfrey, Mr. Waters, and the assistants have had a busy time, for everyone knows and appreciates Hepworth films. The projection room has been the scene of great animation, and hundreds have been unable to satisfy their craving to witness British films. The beauty of the posters displayed has won universal commendation. The popularity of the members of the stock company certainly shows no sign of being on the wane, for, like Tennyson's brook, the demand for postcard portraits of them goes on for ever. These works are not only sought after by connoisseurs of the artistic, but by lovers of beauty, for the Hepworth stock company is happy to boast of the possession of England's most beautiful woman, the discovery of the Daily Mirror, Miss Ivy Close.

THE PATENT TARGET CO.

Devices for detecting dishonesty on the part of members of the cinema theatre staff are bound to evoke interest. The cinema theatre proprietor is but human, and he has an affection for the shekels. Leakages are his abomination. Moral: Visit the Patent Target Co.'s stand, and learn something. There is an old axiom: Do somebody, or somebody will do you. If all the advantages claimed for the Perfecta Ticket Machine are true, it will certainly do the dishonest cashier.

THE RENTERS ASSOCIATION.

For the film renter this stall will have a magnetic attraction, for those who run it will not only protect him from foes within, but also from enemies without. In view of

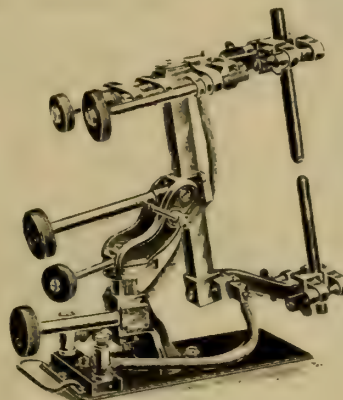
recent trade developments, all renters should make the acquaintance of the secretary of this association at the stall and learn something about its objects.

THE ROLL-UP METAL MATTING, LTD.

The enemy of the picture theatre proprietor is dirt in any shape or form, hence this company's exhibit should prove beneficial, for the specialities displayed are mats which, no matter their size, can be rolled up and handled with the ease with which an ordinary domestic removes the front door mat of a house. This is a tall statement, but a visit to the stand will convince the most sceptical.

MR. R. R. BEARD.

The well-displayed exhibits of this firm consist of all-steel Maltese cross projectors, patent perfect (dog) projectors, house cinematograph, Maltese cross movements; film rewinders; are lamps, all models (8); resistances, wall and floor type; compressed gas regulators and gauges; compressed gas gauges; limelight jets, collimator, projector, injector, and commercial patterns; carriers—Eclipse, self-centring Eclipse (for using with English and American



slides); portable oxy-acetylene generating limelight outfits; multiple advertising device (suitable for displaying programmes); and telescopic portable screen elevators.

This firm is noted for all-British workmanship and all-British manufacture, and when we mention that it enjoys the confidence of the British Government—for it carries out many State contracts—we have said enough to prove the merits of its productions. Our illustration is of a very fine and solidly constructed arc lamp, with all movements for which this firm is noted.

THE ACCURATE CHECKTAKER.

The ORIGINAL and STANDARD Ticket Issuing Machine.

EXHIBITING THIS WEEK AT OLYMPIA. STAND B.H.

Write for particulars
and quotations

ACCURATE CHECKTAKER, L^d 17 to 21, Tavistock St.,
Covent Garden,

Telephone Gerrard 1915.

Telegrams "Unreserved, London."

LONDON, W.C.




NORDISK.

Don't fail to see our
LATEST FEATURE
A HARVEST OF
TARES.

Released April 21st.

Length 2,847 ft.

A remarkably stirring story portraying the readiness
 with which our so-called friends are willing
 to believe us guilty, without real proof, of
 the most lying scandal.

Showing all this week at
25, CECIL COURT.

THE WESTMINSTER ENGINEERING CO., LTD.

Much that is beneficial to the cinema theatre proprietor can be seen at this stand. The company's works at Willesden are commodious premises. Their workmanship is beyond compare, as the exhibit at Olympia amply testifies.

EDUCATIONAL SECTION.

MESSRS. PATHE FRERES, LTD.

No firm has done more to popularise the educational side of the cinematograph than have Messrs. Pathé Frères. Their scientific films have conveyed more to the minds of the rising generation and to their elders than years of book study would have accomplished. Their exhibit at Olympia will, we venture to think, teach even the cinematographer something about both the beauty and wonder of the moving picture. To the lay spectator it must prove something to bewilder him, and to stimulate his appetite to become more closely acquainted with the mysteries of the magic screen. Pathécolor is a name to conjure with, and the more one sees of how these wonderful films are produced the more one yearns to see more of them. In a word, the Pathé exhibit at Olympia is a study in itself, for the spectator sees, so far as it is permissible to divulge it, the progress of the film from almost the raw material to the finished product. The Pathé Co. have also a projection theatre, where their films create quite a stir, and the applause with which they are greeted gives proof of their appreciation. Mr. Davis, Mr. Tozer, and assistants are in charge.

The Hiring Departmental stand is under the personal supervision of Mr. Fenning, who naturally is the pivot around which much of the attraction revolves. It was quite a treat to see him at his best, using those persuasive qualities for which he is so noted, to convince exhibitors that the monster which the Pathé manifesto is supposed to be is in reality no monster at all, but something which will prove beneficial to him, and that he succeeded is proved by the amount of new business he transacted. As more than one exhibitor was heard to remark, Pathé films have a splendid reputation, and so has Mr. Fenning.

PATHESCOPE, LTD.

To the man in the street who wishes to introduce the latest craze to his home, the exhibit by this company will prove an irresistible attraction. Safety with economy is the watchword here, for with a moderate outlay a machine which takes standard films, which generates its own light, which is absolutely immune from fire, and is withal so simple as to be easily and effectively operated by a child of tender years, can be obtained. We shall have more to say about this useful and marvellous invention in a subsequent issue, for we consider that every picture theatre devotee and proprietor will desire to utilise the Pathescope in his private house.

FRENCH SECTION.

A. A. GODIN.

At Stand 7A Mr. A. A. Godin, of Red Lion Square, W.C., shows a well-designed electric combined plant with petrol engine. The entire equipment is well designed and compact. There is no separate water tank, consequently no "stray piping." The vibration is eliminated, and the set can be started by anyone without expert knowledge.

The dynamo is of ball-bearing type, and the output 900 watts. The weight is surprisingly light, only 2 cwt., and the dimensions also comparatively small. Half a gallon is sufficient cooling water, and with a petrol consumption of one gallon per 4½ hours and oil one in 36 hours, the economy of the "Ballot" self-contained set is evident.

The set, it may be remarked, is adopted by Messrs. Pathé Frères in many parts of the universe. A good switchboard was also on show, also a well-arranged battery of cells of a very efficient type on portable stand suitable for use with the set. A neat and well-arranged set of engineering and electrical "good things."

G. GUILBERT, LONDON AND PARIS.

M. Guilbert deserves our congratulations upon his beautiful stand and tasteful exhibits in general. The new model M.C. machine is quite a revelation in construction. The M.C. is detachable, very accurate, and runs in an oil bath. Lenses are fixed in a beautiful case, and with a valuable improvement which quite obviates the necessity of pushing the lense case in removal, thereby soiling or damaging the lense.

The condenser case entirely prevents cracking or breakages. The shutters are perfect in action, the automatic "cut-off" being a remarkably sensitive device. The lamp house is of ample size, and upon quite novel lines. The Diamond "line" Pascal is demonstrated, and shows a brilliant light and remarkably good lasting properties. Several good screens and other apparatus complete a splendid stand.

M. GEORGE MENDEL.

The Mendel synchronic device is a leading feature here, in which a perfect unanimity is maintained between the projections and the movement of a gramophone. M. Mendel is to be congratulated upon this fine little device, also upon the admirable selection of good records he has rendered into "Operatic and Musical Pictures." Another machine, a home model cinematograph, is well constructed, and has a small generating set, in connection with which runs a small metal filament lamp for the illuminant.

EXTINCTEUR P. RUEZ.

Here indeed we have an apparatus calculated to make one wonder why the operator has not hitherto had the consideration shown for his safety, or the audience not been apprised of the advent of such a panic preventer.

This marvellous attachment, really a powerful extinguisher, can deal with the most violent fire. M. P. Ruez himself runs one of Paris's most famous picture theatres, and his wonderful invention is the outcome of much research and practical test. We are somewhat "regretful" at being compelled to devote a small space to the machine. Suffice it to say that it is absolutely reliable, can be automatically or hand operated, and should certainly be inspected by all exhibitors in this country.

J. DEBRIE, PARIS.

Here we have, once more, a forcible reminder of the genius of the French engineer for precision work. The world-famous Debrie printers and perforators are on show. M. Debrie, junior, was in attendance, although his father was also in the show, but busily engaged with some far-sseeing British makers. The Debrie perforator is a marvel of ingenuity, and the gauge work involved in its construction must have been very extensive. The "Optima," as it is termed, is still one of the wonders of the trade. An ingenious cine camera was also on show, displaying an extreme compactness and a lightness along with the stand which is very noticeable. M. Debrie's works are famous for good work, and we were pleased to see his representative exhibit.



CRICKS' FEATURE.



WINNER!!!!

A SPORTING CHANCE.

BOOK IT. 2,000 FT. RELEASED MAY 1 ST.

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XCELLENT IN QUALITY, ACTING & EVERY DETAIL

Y'S MEN HAVE ALREADY SECURED IT.

ZEST, WHEN YOU C.M. FIGHT.

ON VIEW DAILY IN OUR SHOW ROOM.

Send for our Latest Novelty in Stock Posters.

CRICKS & MARTIN, LIMITED,
Kinematograph House, 101, Wardour St., London, W.

Telegrams: "BIOLESQUE, OX. LONDON."

Telephone: CITY 621.

GERMAN SECTION:**BOROID, LTD.**

To the exhibitor who desires to run a real non-flam programme, by which we mean one in which the films are printed on a base which will satisfy the most severe tests as to non-inflammability, the stand of the Boroid Co. will possess a fascination. In their projection theatre the New Film Co.'s exclusive "The Indian Raid" on Boroid is being projected. When we say that its definition is both sharp and clear, and that the light and shade is well defined, we have said sufficient to prove that Boroid has a future. It relieves its users of vexatious restrictions. 'Nuf Sed!

MESSRS. HUBSCH AND CO.

The stand of Messrs. Hubsch and Co. occupies an excellent central position in the Exhibition, and is a most artistic erection.

A splendidly arranged outer stand meets the eye with columns and a taking sign, also a very well arranged inner office, the whole handsomely furnished. A series of special presentation photos of leading artistes was noted, also the first Messtor Co.'s arc lamp, made in 1896, and their projector of same date, also their latest models.

Messrs. Hubsch and Co. have a number of good agencies, such names as Messtor Projection, Vesuvio, Dekage, B. B., Vitascope and Express Films being a sufficient guarantee of excellence.

They have the sole rights for features, with such fine artistes as Henny Porten, Wanda Trumann, Vigo Larsen, and in "Vitascope," the great actor Albert Bassermann, the "Beerbohm Tree of Germany," the sole rights for his photo-plays having been acquired by the company. A fine series of interesting pictures, of which "Making Aeroplanes" is a good example, by Express Film Co., creates in all cases favourable comment. Such fine feature releases as "The Unwritten Law" and "Spectre of the Sea" are to be followed by equally worthy successors. Miss Henny Porten's latest appearance in "His Blind Wife" is a startling portrayal, while Wanda Truemann is shortly to appear in another big feature. At the Exhibition Mr. Leslie Brittain is in charge, with Mr. Stanley Aulsebrook a worthy second in command. A goodly attendance of exhibitors was noted during our visit.

JOHANNES NITZSCHE.

Germany's best in the manufacture of projectors is here on view, and its exhibition has attracted the attention of all keen showmen. Our Teutonic brothers make a bold bid in every sphere of trade for patronage, and in regard to projectors they certainly turn out a good article.

MALTHESER-MASCHINENBAU.

Here again a projector of the most approved kind is the chief exhibit, but the film producer as well as the film taker is also catered for. An inspection of the exhibits will well repay the expenditure of time.

MULLER.

Dr. Muller is a well-known authority on all that appertains to cinematography. What more need we say of the accessories to be found at his firm's stand. Exhibitors of all grades would do well to give close inspection.

RENTERS' SECTION.**EXPRESS FILM SERVICE, LTD.**

Mr. Frank Newman's famous natural history films are the speciality at the stand of this company, who, it may be remarked, make a feature of catering for foreign and colonial buyers. Mr. Ernst knows the wants of exhibitors, and his tact and judgment in this direction have won for his firm an enviable reputation.

FEATURE FILMS, LTD., BLACKBURN.

Renters' Section. Here Mr. Henry Dixon was in charge, and gave details of the firm's business. They specialise in features and general film hire; also supplies for the theatre, from a ticket to a tip-up chair.

KINEMATOGRAPH TRADING CO.

Mr. Snape, Mr. Hughes, and Mr. Malcolm should be indeed a happy trio, for shoals of exhibitors who have tested, tried, and proved the efficacy of the Kinematograph Trading Co.'s resources have renewed their acquaintance with the heads of departments. Promptitude and efficiency are the watchwords of the K.T.C., hence the good name they bear. Sister Beatrix is the *piece de resistance* of the exhibition shown to the accompaniment of special music on Murdoch's Orchestriano. It has proved its ability to fill Olympia to the extent its seating capacity was taxed when Reinhardt's spectacle was there. Verily the K.T.C. has reason to be proud of its prestige.

MARTIN'S FEATURE FILMS.

The firm of Martin's Feature Films has since opening at Gerrard Street gone merrily on, and holds now quite a well-selected stock of all the latest features. At the stands the synopsis of these films are displayed, including such

**For an "IMMEDIATE" PROGRAMME apply to THE CROWN,
who give a "HURRY" Service just when you want it.**

FEATURE FILMS. ORDINARY PROGRAMMES.

WRITE TO US FOR SUGGESTED PROGRAMME.

CROWN FILM HIRING CO., 52, Wardour Street, London, W.

'Phone : Gerrard 9313.

OLYMPIA

We're at { Theatre No. 2 and Office adjoining.
Stand No. 4 (Renters' Section).

You'll drop in, of course?

KINEMATOGRAPH TRADING COMPANY, LTD.,

55-9, Shaftesbury Avenue, London, W.

Telephones: 1620 GERRARD (Three Lines).

Telegrams: "GRAMOFILM, LONDON."

successes as "Life in a Great City," "At the Foot of the Scaffold," "Balaso," "The Dawning," and "Geo. Barnwell, the London Apprentice." "Jess," Rider Haggard's great story, has had a successful run, yet the copies are in remarkably fine condition and good "for a good while" yet. The principal of the firm was one of the first to show pictures to large audiences, his performances at the Baths Hall, Barking, being given to large audiences of 1,200 nightly. He used a Wrench machine, which he still possesses and thinks highly of. The only difficulty was to procure enough films to give a change at that time, some twelve years ago. Recourse was occasionally had to local industrials and even short "topicals." A keen insight was displayed and well-selected programmes shown. The care and selection of films will, therefore, be seen to receive an attention based upon the personal experience of a showman. Features are really the backbone of the cinema business, and, despite the gloomy prognostications at one time so prevalent regarding "the future of the feature," it is now self-evident that the long picture has come to stay, and Martin's have all the latest. Visitors will be given every information *re* the programmes now being issued on application at the stands at Olympia.

THE ARTOGRAPH CO.

At Stall No. 20 (Renters' Section) a speciality is made of the comprehensive list of the firm's huge Non-Flam film stock. Some five million feet of films are stocked by Mr. Arton at New Compton Street, W., and the best feature films are constantly being added. Visitors in the trade especially welcome at any time.

Export trade a speciality, and lists sent to all parts of the world regularly. Mr. F. W. Green, of the Artograph Co., in charge of exhibit.

THE AWARD FILM SERVICE.

In the Renters' Section a smartly-fitted stand is that of the Award Film Service, Stand 4, also the next stall, where theatre seating and accessories are shown; also a projector of excellent design and a good stage arc, complete on stand.

Some splendid lines in printing from Albany Ward's Weymouth Works also showed up well, these being designed for showmen by a showman of experience and keen business insight. Mr. Wells, who is manager of the London branch at 5, Edward Street, W., is in charge. A popular man who will make the "Award," a well-known Weymouth concern, quite as successful in London for film hire.

THE WORLD'S EXCLUSIVES & WALKER'S EXCLUSIVES & FEATURE FILM CO.

Another interesting exhibit is that of the World's Exclusives and Walker's Exclusives and Feature Film Co., both firms showing to advantage with a liberal supply of synopses of their latest releases.

An excellent list of synopsis and printing for the "Centrals" features will be noted here. The business of the firm is increasing every week, this being largely due to Mr. Stanley C. Mott's management. Some interesting developments may be looked for in the near future in this firm's business. Their fine exclusive, "An Italian Vendetta," has been most extensively booked, and promises to have a record run. The leading parts are taken by leading actors and actresses who appeared in the famous "Quo Vadis."

STANDHOLDERS.

ACCURATE CHECK-TAKER.

The mechanism of this wonderful machine, with which demonstrations have been given, has excited great curiosity, and although, from the fact that it has been installed in a vast number of electric theatres in this country and elsewhere, it is by no means new to exhibitors. Gratifying testimony as to its value has been tendered by all who have used it.

ACME PATENT LADDER CO.

The striking exhibit of the Acme Co., near the Essena balloon, is a good centre-piece, and the range of ladders and patent apparatus is remarkable for strength and ingenuity of construction.

ALFRED HAYS, OLD BOND STREET.

Exhibiting the "Auteola" Player Piano, also a splendid selection of musical instruments, and drums, glockenspiels, xylophones, and "effects" for the theatre and orchestral use.

ANDREWS' PICTURES, LTD.

The house of Andrews has a good show at Olympia, with Mr. Bowden in charge. The Allefex makes a splendid "centre-piece," and demonstrations are given at frequent intervals. The "Exclusives" are well represented, such fine features as "The Knave of Clubs," "A Royal Sin," "Revenge," "A Ticket-of-Leave Man," &c., giving a good criterion of the "lines" on show. Both "Andrews" and the "R. R." Film Co. have a fine stock of printing and synopsis matter, and all information is courteously and readily given by the staff in charge here.

Andrews' Hiring Department, Andrews' Exclusives, the Monopol Film Hiring Company, and the R.R. Exclusives are represented at this stand by Messrs. H. Webber, Charles Leslie, Frederick Martin, and Charles Bowden. The stand is liberally furnished with synopsis of the latest releases, whilst the films themselves are shown in Andrews' Theatre. The "Allefex" sound machine attracts considerable attention, and is selling well. Mr. Leslie has also arranged for agencies in Paris and Brussels.

BRITISH FIRE APPLIANCES CO., LTD.

Their Petrolex fire appliances and extinguishers are well displayed here, with samples of eliminating fluids and alkalis; also their CO₂ extinguisher.

BRITISH THOMSON-HOUSTON CO., LTD.

The advantages of the "Eye Rest" system of lighting for theatres, this company's speciality, were fully detailed in our last issue. We also referred at length to it in connection with a detailed description of the Lime Street Picture Theatre, Liverpool, where the system has created something of a sensation. On no account should this stand be missed.

BRITISH URALITE CO.

The pavilion constructed of this non-inflammable material is an important exhibit in connection with an industry of this kind, and those who contemplate erecting theatres would do well not to miss this stand.

BRITISH VACUUM CLEANING CO.

This well-known firm have a splendid exhibit, showing their fixed plants of 5 h.p. cleaners down to hand machines.

THE RITE-LITE SCREEN.

Our latest UNTARNISHABLE METALLIC SCREEN. Saves over 1-3rd current. Absolutely the brightest and clearest pictures ever yet produced. We fix, walls treated, bad screens re-made. Expert advice and estimates free. Can be rolled for transit to any part of the world. 25 per cent. cheaper than any other.

THE PICTONIA TRANSPARENT (Treatment 1913).

For Behind or Front showing. Beautiful clear pictures. Great saving of current. No risk of panic. Stage Lights do not penetrate this screen. At less than half the cost of others.

Patent RITE-LITE Composition, 30s. gallon.
Patent Transparent Composition, 21s. gallon.

THE WESTMINSTER SCREEN CO.,

The World's Screen Makers,

111-113, WESTMINSTER BRIDGE ROAD, S.E.,

Shortly will introduce the Latest and Best DAYLIGHT Screen

OLYMPIA

SISTER BEATRIX

(A Miracle Play)

WILL BE SHOWN AT THEATRE NO. 2 DAILY

(By arrangement with the Kinematograph Trading Co., Ltd.).

Read what Exhibitors say of this great picture:—

"The exhibition of your film 'Sister Beatrix' was attended with very marked success at the two theatres in this circuit where it has already been shown."

—Biocolor Theatres, Ltd.

"We nightly turned hundreds away."

—Olympia, Scarboro'.

"Your magnificent picture, 'Sister Beatrix,' has provided record business at all our halls—our one regret is that we did not book it for double the time."

—Picture Coliseums, Ltd.

SHAFTESBURY FEATURE FILM CO., Ltd.,

55-59, Shaftesbury Avenue, London, W.

Telephone: 1620 Gerrard (three lines).

Telegrams: "Gramofilm, London."

THE EARLY BIRD!



L. MACBEAN

(COPY)
**PUTNEY BRIDGE
CINEMATOGRAPH
THEATRE LTD.**

162 & 164 QUEENS ROAD
BAYSWATER, W.

March 17th 1913.

Messrs Pathe Freres,
33 Charing Cross Road, W.C.

Dear Sirs,
We feel we must write
and thank you for the
promptness with which
you delivered to us a
copy of your Boat Race
film. This film arrived
at the theatre in such
time that we were
able to show it to our
public at 7 o'clock
the same evening.

Again thanking you,
We remain,

Yours faithfully,
Putney Bridge Cinematograph Theatre Ltd
(Sd) H. F. Phillips
Managing Director.

31-33, CHARING CROSS ROAD, W.C.

Phones: 3230 Gerrard: 3057 Central. Wire: "Anigazette, Westrand, Lon. Lon."

51, RUPERT STREET, W.

Phone: 3042 Gerrard. Wire: "Mindful, Piccy, London."

MANCHESTER: 15, DEANSGATE.

Phone: 3010 City. Wire: "Phonofilm, Manchester."

LEEDS: 1-8, WELLINGTON CHAMBERS.

Phone: 276. Wire: "Mindful, Leeds."

**Editorial
Offices :**

ARIZONA BILL

IN

RELEASE
APRIL 30th.

Approx. Length :
1855 Feet.



No. 3960.

Code :
"PLUNGE."

A Plunge for a Fortune.

RELEASE APRIL 23rd.

£5 REWARD.

No. 2655.

Code: "Five."

Approx. Length 615ft.

HER REVENGE.

DRAMA.

No. 4330.

Code: "Herven."

Approx. Length 1,025ft.

DUPIN, MAGICIAN.

TRICK.

No. 3962.

Code: "Dupmag."

Approx. Length 395ft.

GLIMPSES OF CEYLON.

SCENIC.

No. 2654.

Code: "Phant."

Approx. Length 330ft.

All these Films have been passed by the British Board of Censors.

THE CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE, 89-91, WARDOUR STREET, W.

Telegrams: "Bioscope, London"

Telephone: 3118 Central.

The "C.C.," "E.F.," and other models make a fine show, and are fitted with a Baath pump, working under rotary principle. The British Vacuum machines have the largest sales of their class, and are very efficient for theatres.

G. H. COLEBY-CLARKE.

In Row G popular Mr. Clarke was showing an ingenious illuminated "Cinema" clock, which is designed to run electrically from two dry cells, being guaranteed to keep perfect time, and to go for twelve months without changing the cells, which cost only about 1s. each. The clock, the invention of the "X.L." Electric Co., is an ingenious and a most useful adjunct for the theatre. Mr. Clarke also represents Cinema Productions, and is official representative for "Kine" section at Ghent Exhibition.

CHERRY KEARTON, LTD.

The Aeroscope camera which this firm places upon the market is almost too well known to need comment, but all who are interested in cinematography would do well to make a point of seeing it at this stand.

CINEMA HALLES, LTD.

Here this enterprising firm, who are shortly to remove to larger premises in Rupert Street, in consequence of increasing business, have a very attractive show. They have the well-known Zar machine on the stand; also several exclusive novelties, unbreakable slides, and a special arc lamp of good and heavy construction. Mr. Atherton was noted as in charge of this exhibit.

CINEMATOGRAH EXHIBITORS' ASSOCIATION.

This is the age of combination, and with developments in the air regarding film business the energetic secretary, Mr. Gavazzi King, and his assistants have been kept busy. The good work already performed is well known, and exhibitors are apparently at last waking up to the necessity for united action.

COLUMBIA GRAPHOPHONE CO.

At Messrs. Roberts and Co.'s stand the Columbia Graphophone, one of the most useful adjuncts to a picture theatre, are on view. The marvellous tone, the entire absence of scratching, and the purity of the vocal and instrumental selections have been the subject of much comment; any many who had previously looked askance at this kind of musical instrument have been won over through the excellent performances given.

CRADLEY CARRIAGE CO., LTD.

Every theatre must have seats, therefore the exhibit of this company will appeal to all, whether at present in the business or contemplating entering it. There is an excellent display of both tip-ups and continuous seating.

CROSSLEY BROS., OPENSHAW.

The universally known Crossley gas engines are seen here in operation. The new type, "G.E. 113," giving 12-17 b.h.p., fitted with forced lubrication, is running, coupled to a G.E. dynamo 8 k.w. 100 volts. There is no need to dilate upon the reliability of Crossley's products. Price lists can be obtained here, or from the offices in Queen Victoria Street, E.C.

DAVIS' RADIATOR.

The Steamless Radiator, which possesses unique advantages for heating purposes, is the chief exhibit at this stand.

DOWSING RADIANT HEAT CO., LTD.

One of the most efficient methods of keeping the temperature of the theatre equable is by the electric system, and the exhibits of radiators and the like at this stand, where a good display is made, should prove interesting to all proprietors.

ELECTRIC APPLIANCES CO., LTD.

Here the Imperial Vacuum Cleaner is on show, a handy device whereby the daily house cleaning is greatly facilitated. The connection can be made from any socket or lamp-holder. A powerful and effective electric vacuum machine.

ELECTRICAL ENGINEERING & EQUIPMENT CO.

At Stand B12 a feature of the fine show was the Auto-Converter, a newly designed and efficient machine, very silent and cool-running, with 86 per cent. efficiency, and constant pressure and slight internal loss. A.C. and D.C., M.G. sets also are shown, also the wonderfully economical Pelaphone self-contained multi-cylinder paraffin engine combined set. A saving in running of 50 per cent. over town's supply is quite a usual thing with this set, which is beautifully built and perfectly balanced, consequently needing no expensive foundation. The Indra lighting system, a great improvement for cinemas, was noted, also the new style Cine carbons, in which a special copper case is used in negative, with the result of a perfect and fixed center. A good exhibit here.

EMIL BUSCH OPTICAL CO.

This taking and artistic stall, decorated in white and gold, contains a fine selection of the famous "Busch" lenses and the Glaukar anastigmatic lens, also the well-known "Kino" and series "K.L.," all admirable for cinema projection or camera work. The name of "Busch" is world-renowned. A novel apparatus is shown for Diapositives. Mr. F. N. Purser is in charge here, and was most obliging in giving information. Please note the photo at rear of the Gordon-Bennett balloon races.

ESSANAY CO.

The mammoth balloon which floats majestically at the far end of the building has proved a fine advertising medium for Mr. Spaer, and has attracted widespread attention to his already popular brand of films.

FYFE, WILSON & CO., GLASGOW.

At this stand, No. A10, Mr. W. J. Hannah gave us some interesting details. A standard 50-amp. 60-volt portable set, with D.C. ball-bearing generator and two-cylinder 3½ by 4½-inch engine, for petrol, was noted, also a stationary set of similar output. In the portable type the entire equipment, including panel and meters, is contained upon a handy truck; therefore easily connected up and portable when required. Two large similar sets were also noted, also panels and various apparatus and Cine machines. A comprehensive show, and well displayed.

HARPER ELECTRIC PIANOS.

The exhibit of this firm has a unique interest to exhibitors and musical visitors. The Harper violin-piano, electric piano, and combined organ and piano, are most effectively displayed. A splendid show here.

F. C. HART, HATTON GARDEN.

In the Annexe, Mr. Hart was displaying to admiring audiences the Biokestra, which is an admirably combined organ and piano, with varied effects. The stops enable a variety of tonal power and colour.

MAURICE F. HUMNELL.

The well-known Gloria lenses, the definition of which is very well known to picture men, are to be seen here by all who pass along the central aisles. Various optical apparatus is also on view, making a most interesting stand. Mr. Maurice Humnell is in attendance on callers.

JONES AND CO., WESTMINSTER BRIDGE ROAD.

Showing screens, both luminous and for daylight projection. Displays given daily at the Exhibition.



- *Our Famous Comedians* -

FUNNICUS,

JANE,

- AND -

SOFTY

Are now appearing every day at OLYMPIA.

*Showmen who wish to have them appearing
at their Theatre with special Films, free of
:: charge, kindly apply at once to ::*

THE ÉCLAIR FILM COMPANY, LTD.,

Telephone :
630 Regent.

ÉCLAIR HOUSE, 12, MOOR STREET,
CAMBRIDGE CIRCUS, W.

Telegrams :
"Cineparlon, London."

OLYMPIA.

:: Acknowledged by ALL ::
THE GREATEST SUCCESS,

THE
Eclair Journal

Length 300 feet.

Price 2d. per foot.

Read the following Testimonial :

March 22nd.

Dear Sirs,

We beg to thank you for the new film, THE ECLAIR JOURNAL just to hand.

You certainly seem to have jumped into the front rank as regards the production of Topicals, as in our experience of dealing with these films for the past three or four years we do not remember seeing a Film which so completely fulfils expectations.

T. F. A.

Original can be seen at our Offices.

THE ECLAIR FILM COMPANY, LTD.,

Eclair House, 12, Moor St., Cambridge Circus, W.

Telephone : 630 Regent.

Telegrams : "Cineparlon, London."

H. LAZARUS & SON, Ltd.

Theatrical and Public Hall Furnishers
and
SPECIALISTS IN SEATING.

All kinds of Seating of the Latest
Designs can be seen at our Showrooms.

Sample "Tip-ups" on show at Olympia
Cinematograph Exhibition, at the Stand
of the New Pegamoid, Ltd.

CATALOGUE WITH LATEST
LISTS WILL BE SENT POST
FREE ON APPLICATION.

WORKS:

21, Great Eastern Street, E.C.

10a, GREAT EASTERN STREET (opposite)

(Offices and Show Rooms).

THEATRES RECENTLY SEATED AND FURNISHED BY US INCLUDE:

OLYMPIA, CARDIFF.
THE NEW HIPPODROME, BRISTOL.
THE NEW KINEMA GALLERY, REGENT STREET, W.
THE BLUE HALL, HAMMERSMITH.
ZETLAND HALL PICTURE PALACE, BRISTOL.
EBBW VALE CINEMA.
EMPIRE THEATRE, PRESTON.
TIVOLI THEATRE, CAPE TOWN.

THE EMPIRE, CARDIFF.
ELECTRIC PAVILION, SHAFTESBURY AVENUE, W.C.
THE PALLADIUM, BRIXTON, S.W.
THE ANGEL CINEMA, ISLINGTON, N.
EMPIRE CINEMA, NEWCASTLE-ON-TYNE.
SHEPHERD'S BUSH EMPIRE.
HACKNEY EMPIRE.
NEW ELECTRIC PALACE, COMMERCIAL ROAD, E.

Telephone—
LONDON WALL, 9153.

Telegrams—
"MALLEABLE, NORTON, LONDON."

THE

: SEATING SPECIALISTS :

MESSRS. KAMM AND CO.

Visitors both from London and the provinces could not fail to be attracted by the splendid show of projectors made by this old-established firm. Although they have no distinctive title, they possess a distinction of their own, being manufactured under the personal supervision of the inventor. Mr. Leo Kamm is the most prolific, if not the original, inventor of the cinematograph machine. A Kamm machine is a Kamm all the world over, and no further distinctive title is needed. Easily located at the main entrance, the Kamm stand had three or four things worthy of the large amount of attention they received. Those were a new projector with a "compound cross" action; a new "com" machine; a new oxygen generator; and a daylight screen. A full description of them is appended. The projecting apparatus, the daylight screen, and the oxygen generator form a complete plant of very little bulk and weight, and is specially adapted for seaside resorts, garden parties, and educational purposes.

KAMM'S NEW "CAM" MACHINE.

The principle of this machine is similar to a sewing machine cam action. It is extremely simple, and the mechanism, with the exception of the gear wheels, is all external. The chief features of the machine are, first, an entire absence of flicker; secondly, it enables one to run the most inferior film which is worn out and cannot be run in any other apparatus, with the greatest ease and without any perceptible difference upon the screen; thirdly, the machine is exceedingly light upon the film, as the actual wear is not on the emulsion side, but on the celluloid side of the film itself. In dimensions and appearance it resembles our Maltese cross projector. The machine is highly recommended for educational purposes, owing to its simplicity and reliability, and it also costs less than the Maltese cross machine.

KAMM'S NEW "COMPOUND CROSS" ACTION.

Our compound cross action is unique and simple. It consists of an ordinary four-slot cross with an additional cross without the four slots, mounted at the side, thus enabling the locking surface to be doubled in length. This enables the film to be run at a high speed without becoming unsteady. The adjustments are the same as in our former Maltese cross machines, namely, the adjusting of the cross and the pivoted bearing preventing wedging of the cross in the event of any foreign matter being introduced between the surfaces of the cross and the locking disc. The intermittent sprocket is fixed upon an expanding spindle, thus facilitating its removal and replacement. We have also introduced two new pressure rollers upon the intermittent sprocket, which is a great improvement, preventing the film coming off the sprocket. The concentric adjustment and masking of the picture is effected by a milled knob working in a slot, and not by the former screw

and handle. This new adjustment enables the film to be masked very rapidly and firmly. An additional guiding roller is introduced upon the upper as well as the lower spool arms. The new take-up. The improvements in the take-up consist of a new arrangement to vary the pressure at the friction clutch by means of a handle which rides on the top of the spool box. This enables the operator to increase the pressure in the friction clutch at will, while the machine is running, as the spool gets full. This new improvement entirely obviates the danger while operating on the film collecting inside the spool box without winding up or running on the floor.

KAMM'S NEW OXYGEN GENERATOR.

The improvements in this generator are chiefly in the container, wherein the gas is stored under pressure. The flexible bellows is entirely discarded, and we have also dispensed with the springs, which makes the apparatus extremely simple. The container is made of welded steel, galvanised and enamelled, and is tested to a pressure of 100 lbs. to the square inch, although in reality 40 to 60 lbs. is quite enough to work with. Gas can be rapidly generated to charge the container, from which it can be drawn off at liberty without any particular attention. A new retort can be inserted as soon as the first is exhausted, in order that the supply of gas can be continuous. The apparatus is fitted with an over-pressure valve, a non-return inlet valve, and also a purifying trap. The container is filled with a few pints of water, to which a little ordinary soda may be added for purifying the gas. For places where no electricity is available, as well as for travelling showmen this apparatus will be a great boon. The light obtained from this generator is in every respect as powerful as can be obtained from cylinder gas under pressure, namely, 2,000 c.p. In conjunction with our carburettor jet, which can be used with ordinary gasoline or ether, as well as our projecting apparatus and daylight screen, it forms a complete plant of very little bulk and weight.

A retort holds $1\frac{1}{2}$ lbs. (about half a kilo) of cakes, producing about 5 cubic feet of gas (140 litres), and when working jet with a pressure of 3 lbs. to the inch will last about 40 minutes. Two retorts are supplied with the generator, so that a continuous supply of gas can be obtained for any length of time without interruption. Price of generator, including two retorts, regulator, high pressure and low pressure gauges, £12. Price of carburettor jet, £3 10s. L. Kamm and Co., electrical and scientific engineers and manufacturers, 27, Powell Street, Goswell Road, London, E.C. Telegraphic address, "Zerograph, Isling, London." Telephone No., 8281 Central.

MESSRS. KEITH, PROWSE, & CO., LTD.

This well-known Berners Street firm had selected for exhibition purposes from among their numerous automatic orchestras and picture show pianos that very remarkable instrument called the Violina. It is a combination of piano and violins. There are three high-grade violins placed

RELIANCE FILM HIRING CO.**FEATURES.****THE HIDDEN MESSAGE**

(Big "A.", 2,500 ft.)

Release week,

£12 10**IT'S NEVER TOO****LATE TO MEND**

(Edison, 2,000 ft.)

Ap. 14, 3 days,

£2 10**FEATURES.****THE BLACK MASK**

(A. F. R., 3,000 ft.)

Mar. 31, 3 days,

£1 0 0**THE PANTHER'S PREY**

(Gaumont, 2,000 ft.)

Mar. 31, 3 days,

£1 0 0Enquiries invited for our
EXCLUSIVE FILM.**A WHITE WOMAN, or TRUE TO HER TRUST.**Released April 28.
2,800 ft.

Full Programmes supplied from 25s. per week upwards, including Feature Films and Mid-Week Change.

Phone:
331 CITY**12, CECIL COURT, LONDON, W.C.**Wires: "SEEMINGLY,
WESTRAND, LONDON."

SAMPLE OF OUR LARGE 32-SHEET POSTER.

(YOUR OWN BILLING MATTER APPEARS IN VACANT SPACE.)

IT'S A BEAR! SURE BIG MONEY FOR YOU.

Big Game Hunting in the North Pole Ice Fields.

This expedition was fitted out for the capturing of Polar animals alive for scientific purposes. In no case was an animal killed unless it was for food or oil.

Except in the case of the Polar Bear who was so big and strong that to capture her was impossible, she killing one man and seriously wounding other members of the expedition.

The members of the expedition, however, were lost in admiration of her plucky motherhood, which you will see in the pictures which form, perhaps, the most wonderful pictorial record of this trait ever given to the world, for it seems almost that being dead she came to life again to defend her young from capture—all to no purpose, for her two cubs, now grown up, are the finest Polar Bears in captivity; happy and content.

- 1.—The expedition arrives in the Arctic Regions.
- 2.—They see the sun all through the night.
- 3.—They traverse the icefields searching for bears.
- 4.—They find the Far North fields of ice impassable.
- 5.—They see Polar bears in the distance, but are deceived by the atmosphere.
- 6.—Far off they see gigantic icebergs like mountains.
- 7.—This time real mountains meet their gaze—those of Greenland.
- 8.—Runni g short of food, they hunt the musk ox.
- 9.—On their track extraordinary care has to be taken, owing to their keen scent.
- 10.—A fine fellow to fill the larder falls to their guns.
- 11.—Now for the seals and walrus.
- 12.—A busy time for the expedition.

- 13.—Hauling the seals aboard.
- 14.—Strange sight for a walrus family and also a strange and unhappy experience for them,
- 15.—But for the expedition this valuable capture, weighing EIGHTEEN TONS.
- 16.—Start of the most wonderful pictures in history.
- 17.—Polar bears are seen, boats are launched and the chase commences.
- 18.—A she bear to be punished, her cubs to be captured.
- 19.—Bullets all round her, she swims strongly for life.
- 20.—She will not leave her cubs and is struck mortally.
- 21.—The boats coming up she wonderfully revives for one more effort.
- 22.—She reaches the ice and dies.
- 23.—They recover her and haul her on board.
- 24.—Good-bye to the Midnight Sun!!!

EXCLUSIVE FEATURE FILM.

Big Game Hunting in the North Pole Icefields.

ONE HOUSE IN EACH TOWN ONLY.

Wire, Write or Call for our Right Renting Rate.
A Low Enough Price to enable you to feature this
film and make Magnificent Profits.

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MARION LEONARD

IN THE TITLE-ROLE

As in a Looking Glass



276

**Heart-Gripping
Scenes.**

*The Strongest
Dramatic Picture ever
shown on the
Screen.*

Territory already sold :
SCOTLAND.
NORTHUMBERLAND.
DURHAM.
B. B. Pictures, GLASGOW.

**Exhibitors, Book this
Film immediately.**

**The Price is right,
The Picture is great,
So don't overlook it before
it is too late.**



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"Hywink, London."
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within a rotating circular horse-hair bow. Admiring crowds gathered round to listen to the exquisite music which issued from this novel and grand instrument, and noted how wonderfully all the delicacies and peculiarities of the human playing are maintained.

THE DAY AND NIGHT SCREENS, LTD.

The Day and Night screen, submitted by Day and Night Screens, Limited, of 38A, Berners Street, W., commanded considerable attention from exhibitors on the *qui vive* for a good screen. It is claimed (and we have no reason to doubt it) that this screen saves 50 per cent. of "juice," and still gives a better picture. It is not a metallic paint and does not oxidise, nor does it require recoating. It has a perfect matt surface, and when it is dusty all that is necessary is to wash it with ordinary soap and water. It is in use among the largest picture theatres in the country.

KENNY'S AUTOMATIC SIGNAL SYSTEM.

This device for enabling patrons to ascertain what seats are vacant without the aid of an attendant, being both novel and useful, attracts large crowds, and there is little doubt of the adoption of the system by many of our leading exhibitors.

KYL-FYRE, LTD.

This "famous firm of fire-fighters" are showing, under the care of Mr. A. C. Bliss, their extinguishers, which are as popular as ever, and at the low price of 5s. are a boon to those requiring a handy extinguisher.

The powder is non-gritty and non-poisonous, and quite free from injurious acids. Testimonials from many parts, and eminent officials are embodied in their well-produced booklet.

H. LAZARUS & SON, LTD.

A great feat was accomplished by Messrs. H. Lazarus and Son, Limited, who supplied the elegant and comfortable seating, comprising 1,500 of their latest tip-ups, the beautiful draperies, curtains, and brasswork, as through great pressure in having so many contracts to carry out for Easter, including the Angel Cinema, Islington, and many other places in London and the provinces, a large portion of the iron seat standards got delayed on the railway in transit from their foundry, which gave them only two days to carry out their work; everything was accomplished, and the Brixton Palladium opened as advertised without a hitch.

MULTICHECK SYNDICATE, LTD.

This exhibit consists of the finished parts of a new invention, which, as its name implies, is for checking the receipts. Demonstrations are given throughout the day.

NATURAL COLOUR KINE. CO.

("Kinemacolor" and Kineto, Ltd.)

At Stand 67 a unique elliptical frontage was observed, also some handsome decorative effects. Mr. Miller was kept busy demonstrating the famous "Kineto" machines and the well-designed new Simplex, which has already sold in large numbers. A number of sample photos of scenes from the Kinemacolor stock were on view, also some high-class Publicity matter. Mr. Urban and Mr. Avery were both noted, also a big crowd of inquirers on the stand.

NEWCOMBE'S TAP-S-TREE CO., LTD.

An excellent site at end of row in C section contains a very tasteful display arranged under the personal direction of Mr. Newcombe. The excellent designs of the wall-hangings provoked universal comment, these embracing wall-papers of various qualities, and friezes suitable for cinemas, and their famous Tap-S-Tree decorations. These are beautiful imitations of ancient and modern needlework, and even contain gold, silver, and bronze effects. Every decoration, including plaster work, is designed, and complete installations of furnishings are estimated for.

NEWMAN AND SINCLAIR.

The manufactures of this firm, the "Q. S." reflex kinema camera, the "Q. S." patent perforator, printer, &c., make an imposing display, and are well worthy of inspection.

OLDFIELDS.

The first stand in the main entrance is occupied by Oldfields, and is divided into two sections, one dealing with printing, and the other with advertising. This enterprising firm have the sole rights for advertising, printing, and selling the official guide of the Kinematograph Exhibition. Chatting with Mr. F. Standerwick at the stand, we were pleased to hear that he has just returned from a trip on the Continent, and has been successful in fitting up some good litho orders for foreign firms. The name of Oldfields is now well known throughout the trade, for they turn out some thousands of posters, which the showman cannot do without. In the advertising department they cater for over two hundred halls in the British Isles for programmes, slides, and curtains.

PEGAMOID, LIMITED.

Particular attention should be called to the stands in the gallery, which are so very likely to be missed. Amongst these, Pegamoid leather cloth give an interesting exhibit of chairs of all prices, covered with their very excellent material, which is so durable and cheap. Chairs covered with this material have been installed at so many of the medium as well as best class of theatres, and have given such ample satisfaction, that it is needless for us to say anything more than their stand should certainly not be missed, and will well repay a visit.

PEROLIN, LTD.

Here a pleasant perfume proclaimed the pleasing purgency of the "Perolin" productions. A series of sprays from the picture theatre were demonstrated by their representative.

"Perolin" is used in more picture houses than any similar preparation, and is most economical, and a perfect deodoriser and disinfectant.

STENTORPHONE, LIMITED.

Mr. Gaydon, the inventor, Mr. Palmer and Mr. St. Lawrence Wheble are in charge here. There would be no need to indicate where the Stentorphone is, for the volume of sound must approximate somewhat with that which Gabriel's trumpet will possess, in that placed on the dome of St. Paul's Cathedral it would be almost possible to hear it at Trafalgar Square. Sweetness is not sacrificed to volume, however, and many have been the encomiums passed upon its performance.

J. M. SUPPLY AND AGENCY.

Stand No. 9, Renters' Section. Here several little utilities for the picture house were on view, one, a useful programme slide, being well worth attention. The "Spool Clip," known as the "J. M.," is a very clever device, and patent is applied for. The object, to render a "snap" on a film to be readily dealt with, is easily managed, the resultant saving of time being well worth exhibitors' consideration.

THE BIRMINGHAM PHOTOGRAPHIC CO.

Specimens of positive and negative prints, lantern slides, and process plates are here on view together with samples of the products, Criterion film stock, plates, and printing paper, for which the firm is noted throughout the universe.

THE DICTAPHONE CO.

The well-designed and wonderful Dictaphone, one of the most aids to business system, is demonstrated. The use of dictation is abolished, and a saving of from 30 to 50 per cent. in the time of the correspondence staff. It has been adopted by many of the greatest business houses of to-day.

THE ERNEMANN PROJECTOR.

The stand of the Ernemann Apparatus Company occupies a prominent position in the centre of the building. It has an imposing array of the latest model Ernemann machine, and we understand that excellent sales have resulted. One of the recent innovations in connection with the "Imperator" machine is a unique optical system. Other

The Easter Triumph.

Prof. MAX REINHARDT'S Wordless Lyricscope Play,

THE MIRACLE

Nothing like it ever presented.

RE-BOOKED EVERYWHERE.

A MARVELLOUS BOX OFFICE MAGNET.

It is the **ONLY ORIGINAL** as was produced at the **OLYMPIA, LONDON**, and presented at the **ROYAL OPERA HOUSE, COVENT GARDEN**, with **ORIGINAL CAST.**

CAN ONLY BE BOOKED FROM

JOSEPH MENCHEN, SOLE OWNER,

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Telephone: 9476 GERRARD.

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MANAGERS !

HAVE YOU BOOKED THE SEASON'S SUCCESS?

There is no time to lose.

The Film that fills your House.

The Film that pleases Everyone.

The ORIGINAL and ONLY GENUINE
Reproduction of PROFESSOR MAX
:: REINHARDT'S Mystery Play ::

THE MIRACLE

With Music by PROF. E. HUMPERDINCK.

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**DON'T LEAVE IT UNTIL
THE LAST MINUTE.**

COME RIGHT NOW AND SEE

**LUX,
NESTOR,
SKANDINAVIA
AND
SAVOIA FILMS
AND
POWER'S
PICTURE
PLAYS.**

NOW ON VIEW AT THE SHOWROOMS
OF THE SOLE AGENTS.

R. PRIEUR & CO., LTD.

40, GERRARD STREET, LONDON, W.

'Phone: Gerrard 9115.

Wires: "Enerphone, London."



ALL PRINTS ON

EASTMAN STOCK.



novelties include a new spool case, constructed with specially prepared frieze openings on either side, the object being to minimise the force of any explosion which might occur in the case of the film fired. Another novel idea is a fireproof double case lamp-house. The other special exhibits are the "Monarch" projector, which is a small model of the "Imperator," especially produced for educational purposes; the "Prince" projector, adapted for small schools; and a family projector. The Ernemann Silver screen is the last production of this house to be put on the market. It is well nigh perfect, having the advantage of giving total reflection at an angle of 60 deg. The screen was demonstrated at Theatre No. 7. The Ernemann kine cameras include Model A, specially recommended to the professional producer of topical films and for Nature studies; and Model B, which is intended for the large film producers who require a camera that can be used for any purpose. Then there is the Home Kino, which takes the photograph, prints the positive, and projects the finished picture. One of the novelties of the Exhibition is the Ernemann microscopic cinematograph camera, by means of which highly interesting and scientific films of microscopic subjects are produced. The "Imperator" projectors are being used in Theatres 6, 7, 8 and 9.

"THE KINESOUNDER."

At the stand next to Walterdaw's (opposite the "Cinema") sundry sweet sounds, varied with an occasional hailstorm or "sounds of battle" revealed a novel exhibit. The "Kinesounds" machine is described as the "effects machine-de-luxe," and can be worked by an untrained attendant, bringing out a series of excellent effects, from trumpet calls to tympani, or church bells to chicken calls. The air compressor employed is capable of regulation to a nicety. The electrical connections for motor and compressor are easily made, and the resultant value of the Kinesounder as a draw is sufficient to deserve its appellation of a magnet for the pay box.

THE RAYFLEX CO., LTD.

At Stand G8 some splendidly made cabinet gramophones are shown with the Rayflex Patented Sound Reflecting Elbow. In this device the sound waves are reflected along the sound conduit without impinging upon the walls. The reproduction gains in a great fulness, a clarity of diction, and a sweetness of delivery which is really delightful.

Testimonials were shown to our representative in the actual writing from such famous artistes as Madame Lunn, Miss Amy Evans, Mr. Ben Davies, Madames Pauline Donalds and Valerie White, also instrumentalists as W. H. Squire and Signor Tito Mattei, the famous composer, who have all given their comments freely and with a sense of the beauty of the reproduction of their contributions to the gramophone world. Mr. F. W. Alderman, secretary to the company, is in charge of the exhibit, which has attracted great attention from music lovers.

THE SANITARY FLOOR CO.

At Stand C84 the speciality of the company named above is their well-known dust-preventing and disinfecting powder. This is selling extensively to cinemas, and is one of the latest devices for protecting the public from germ dangers.

THE TOPICAL FILM CO.

Mr. Hamson Ward, acting for Messrs. Jeapes and Wrench, is welcoming a host of old friends and making many new ones at the stand of the Topical Film Company. The bright posters of the news of the week by film attracts much attention, and, as a result, Mr. Ward has booked up quite a number of new provincial clients for his weekly budget of topical events.

THE WEBB LAMP CO.

Fire extinguishers and fire extinguishing apparatus comprise the exhibits at this stand, and as the safety of the public is the exhibitor's great concern, a visit may be recommended.

UNIFORM CLOTHING & EQUIPMENT CO.

At Stand B 6, the familiar figure of Mr. Fred Evans was unfortunately absent through illness, but his capable manager, Mr. A. Mann, was busy entertaining prospective buyers and exhibitors, who displayed a great interest in the array of uniforms and equipments for attendants. A number of excellent military band uniforms were also on show, so much so that the U. C. and E. Co.'s stand provided quite a brilliant splash of colour. An excellent testimonial to the firm's activities was the fact that Mr. Mann had been called away several times on long journeys for big contracts, and measurements for bands. We wish the firm every success, and Mr. Evans a speedy recovery.

UNIVERSAL SCREEN & EQUIPMENT CO.

In our last issue we referred to the importance of the screen, and dilated upon the qualities possessed by the Universal Daylight Projection surface. Mr. Bulman, the inventor, and Mr. Brewster are in charge of this exhibit, and continuous demonstrations with picture projected on the screen with the light full on are given. Judging from the manner in which these have been received, the company look like having a busy time.

N. B. WALTERS AND CO.

The celebrated Palm and "Cinema" Toffees are here displayed. The huge works at Poplar High Street, E., employ some 250 hands, and as much as 15 tons of toffee is turned out weekly. Mr. N. Walters, junior, was in charge, and busy booking orders for many theatres.

WALTURDAW CO., LTD.

As was to be expected, the house of Walturdaw, which has made the making of fortunes easy for large numbers of exhibitors who have completely equipped their operating and generating departments from this firm of universal providers, makes a bold display. And what is more to the point, Mr. Turner, Mr. Palmer, and their co-workers have found business exceedingly brisk, for the fame of Walturdaw extends to all parts of the globe. Judging by the number of sold tickets with which the exhibits are marked, all that this company will find necessary to do is to pack up the goods and send them to the purchasers, and then call in the stand fitters to demolish the empty stall. By the way, do not on any account miss seeing the ingenious electric signs here exhibited.

WM. WHITELEY, LIMITED.

Also located in the gallery, this stand contains much that is of interest to theatre owners as well as to other members of the trade. Many novelties will be found here, useful both for furnishing and advertising purposes.

WHITING AND BOSISTO, LTD.

This well-known concern shows a great variety of theatre furnishing material, and some very tasteful tip-ups. The tapestry panels at rear were a most effective display, and the lighting scheme carried out by the firm rendered a splendid effect.

WILLIAMSON KINE CO.

A highly interesting collection of film-making machinery, for which this firm is so well noted, is here on view. With the outfit which this makes up, the exhibitor who pins his faith to topicals is able to turn out for himself the finished article of the highest quality at the minimum of expense. A reference to the special article upon the subject of film-making machinery, which appeared in last week's issue from the pen of Mr. Williamson, will prove valuable to those who have inspected this stall.

WILLIAMSON KINEMATOGRAPH CO., LTD.

The house of Williamson had a very alluring display of printers, perforators, cameras, and kine accessories. Now that exhibitors are wakening to the value of showing topical subjects happening in their own districts, one special camera had innumerable admirers, and sold well. It is called the Williamson Topical Camera, and is particularly well adapted for this class of work, and costs only ten guineas. There are also to be seen at this stand title printing apparatus, cleaning machines, rewinders, joining apparatus, &c.

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THE KNAVE OF CLUBS.

Approx. Length, 3,500 ft.

First Vacant Date now, March 24th.

ALSO ANOTHER.

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Approx. Length, 3,000 ft.

First Vacant Date Now, March 31st.

OTHER EXCLUSIVES.

NEMESIS, Length 2,800 feet.

	Length, feet.		Length, feet.
Scientist's Martyrdom . . .	2,500	Beautiful Fiend	2,900
Gambler's Sacrifice	2,800	Power of Hypnotism	1,800
Return of the Past	2,700	At the Last Hour	2,500

For Vacant Dates and Prices for the above apply to—

Manager, EXCLUSIVE DEPARTMENT,

ANDREWS' PICTURES, Ltd.,

Cine House, 49, Greek Street, LONDON, W.

All the Williamson cameras are well worth inspection, whilst their perforating machine is a marvel of efficiency. It automatically feeds, punches, and rewinds without attention. This model punches four holes on each side—that is, one picture at each stroke—and is steadily replacing the older models, which punch only one hole on each side. The Williamson printing machine may also be taken as the type of machine finding favour in the trade. It is a complete apparatus for producing printed positive films from the negative. It contains the printing light, motor for driving the mechanism, and every adjustment necessary for adapting the light and the speed to suit the quality of the negative. The price is £45.

MESSRS. WOLFE & HOLLANDER.

Prospective exhibitors with an eye to seating must have been charmed with the handsome velvet and plush tip-up seats on view at Messrs. Wolfe and Hollander's Stand. And not only handsome, but exceedingly moderate in price, considering their beauty and durability. Everything of the best and the best of everything appears to be the motto of the Tottenham Court Road firm in furnishing picture-play houses.

VARIOUS.

There are, of course, other stands in addition to those enumerated above, but space and time prevent our dilating upon them. There are sections devoted to Travel, Emigration, Industrial, Religion, and Social Welfare, whilst in addition many of the makers of sweetmeats, &c., for the theatre have stalls. The Press, too, is well represented by our esteemed contemporaries, The Bioscope, The Stage, The Pictures, and The Kinematograph Weekly.

Quite an innovation was introduced by Mr. Finning, of the Pathé Film Hiring Department, who provided quite a number of boys, smartly uniformed, for the convenience of visitors who might be desirous of sending a message from one part of the hall to another. The facilities thus afforded were largely taken advantage of, and Mr. Finning is to be congratulated upon this novel method of bringing his department prominently before visitors.

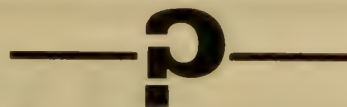
This company, to whom the New Century Film Service (London Branch) has been transferred, is amongst the foremost exhibitors in this section. Their Red Indian has been the cynosure of all eyes.

(Continued from page 37.)

I went into Lyons tea-room about 6.0, and while having a drink (tea) took the opportunity of asking the waitress if they were busy for a trade exhibition, because the tea-room at Olympia is generally a good chart to go by. She said that up to the present they were not over-busy for a trade exhibition. The Ideal Homes and the Builders' Exhibition were both good, but at the Furniture Exhibition they only had to employ four waiters in the grill-room.

Quite different from the Motor and Cycle shows, but considering it is Easter, and so many people are away, it is not so bad. She agreed with me I could put it down in the log as "medium inclined to be good," and, at any rate, at lunch time in the grill-room—as regards the waiters—we "knocked the Furniture Exhibition into a cocked hat." Not half so bad for a young 'un, and for a start, too, especially considering the Furniture Exhibition is not only an old stager, but a necessary commodity.

On Tuesday as I came into the Exhibition at about 4.15 there were three private carriages, eight motor-cars (amongst which was a £1,500 Rolls-Royce), in addition to about 15 motor-cabs. This certainly looks like business, and I was very pleased to see it.



What the funny man of a well-known firm of manufacturers was doing at the Exhibition with three of the fair sex, and what eventually became of him?

* * * *

What was the name of the member of the L.C.C. who told the Pathescope people he would cut off the light to their Pathescope machine?

* * * *

And what he thought of himself when he learnt that the machine generated its own current?

* * * *

What Sir Albert Rollit thought when the loud Stentophone started operating in the middle of his speech, and whether his audience heard more of the song than of what he said?

* * * *

What the firm thought who, after paying nearly £100 for the use of a theatre, when they were told they were there to amuse the public?

* * * *

What our readers would say if we printed their remarks?

* * * *

What Mr. Spoor said when he saw that the Tannhauser banner and his balloon appeared as one?

* * * *

And whether his remarks would be printable?

* * * *

How much whisky has been consumed during the first four days of the show, and whether the engineers of the new reservoir opened by His Majesty are not envious?

* * * *

What our Mr. Fredman was doing with the nurse trying to get his leg bound up, and when that didn't come off feigning illness?

* * * *

And whether the reason of his leaving early the following afternoon to attend his grandmother's funeral was the correct one?

* * * *

What was the reason for the exhibition of the notice "Back in five minutes" at the post office counter? There was no sun.

* * * *

What Mr. Schafier, of the Eclair Company, thought when he arrived at the Exhibition and found only the bare walls of his theatre, and what explanation Mr. Schofield gave?

* * * *

What was the use of directing persons to a pillar-box round the corner when it was marked closed?

* * * *

Is it a fact that many ladies fainted when the lion's head at Crick and Martin's Stand caught their gaze?

* * * *

Why did some members of the public think the articles exhibited on the stalls were free, and how was it that no explanation was forthcoming when an attendant informed a passer-by that his firm never gave away free samples?

* * * *

Why did the "would-be actors" adopt THE CINEMA as their mascot, and did the individual who purloined a copy enjoy its contents?

Adopt **HYGIENIC** Methods,

AND

COVER YOUR SEATS

IN

PEGAMOID

— BRAND —

LEATHER CLOTH

It ensures an absolutely Waterproof Covering.
If, in course of time, the surface appears dirty,
this is merely a veneer which is quickly removed
===== with soap and water =====



Samples and full particulars from all the leading
:: Upholsterers and Manufacturers of Tip-Up Chairs. ::



**SEE SAMPLES AT OUR STAND in the BALCONY,
INTERNATIONAL CINEMATOGGRAPH EXHIBITION.**



Order **PEGAMOID** Brand, and see you get it.

THE STAGE EQUIPMENT CO.,

167, WARDOUR STREET, LONDON, W.

At Stand 12A we were pleased to see Mr. R. H. Hutchinson, the inventor of a large number of the modern improvements in stage working for theatres. Every requirement was, as far as space would allow, on show for the lighting of the theatre, also the



company's patented number indicators for stage, cinema, or ballroom use. These are the most economical and efficient of all programme numerical indicators employing fewer lamps and requiring less than half the number of wires between the controller and indicators than other makes, all the internal wiring being carried to terminals. They are very simple to fix, no previous experience being necessary. Any numbers are obtainable, also usual "Deputy," "Extra turn," or alternative wording.

Although considerably less lamps are used every figure is perfectly shaped. Perch arcs of splendid design were noted, then a section of the company's patent spring footlight and a section (similar) of batten light. These are designed with flush lines and guaranteed to carry metal filament lamps and withstand shock or jerks without injury, and are entirely fireproof.

Cheaper types, designed especially for the provincial

cinema exhibitor, showed the same good construction and perfectly insulated lamp holders.

A good and efficient bunch light was observed that rendered stage arcs quite unnecessary for ordinary flooding; then the clever antithesis in some cheap and dainty ash-trays first made as a "side line," and now selling in thousands for cinemas and other theatres. These are both of tip-up and rigid pattern, and of brass in various finishes. Both the ordinary and sprinkler type designs of the Stage Equipment Co.'s iron fire-curtains will well repay the consideration of exhibitors who desire to retain their variety licences.

A splendid feature was the handy dimmer for theatre lighting—easily operated, and ideal for the lighting of cinemas upon latest lines, or for re-modelled installations. A handy self-contained bioscope panel was also



on show, with excellent resistance, meters, fuses and switches, the whole being ready for the attachment of cables in a perfectly simple manner.

Every theatre requirement, from a fire-curtain to an indicator, from a carbon to an ash-tray, is quite in the line of the Stage Equipment Company, who have also some excellent specialities in music-stands and orchestra lighting, also a special illuminating strip, the "Alum-marsh." In a recent test a lamp burnt satisfactorily under water for eight days before going out—a remarkable test indeed.

Daylight Pictures.

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THE OPEN AT NIGHT.
FACT, AN INNOVATION.

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The screen we now beg to introduce to the Trade was in use at the Agricultural Hall from December last until February this year in **DAYLIGHT** and at **NIGHT** exposed to the glare of three 1,000 candle power arc lamps without detriment to the picture. The cost of current was infinitesimal.

STAND No. 6 in THE ANNEXE, Kinematograph Exhibition.
March 22-29th, 1913.

Where demonstrations will be given at intervals.

Was used throughout the run of THE MIRACLE at COVENT GARDEN.

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EXHIBITION NOTES.

By SAMUEL HARRIS.

Well, what do you think of the Exhibition? was the usual query I met with on the first day of the show. The answer I generally met with when I put the question was a shrug of the shoulders. Now, under all circumstances, I do not consider that reply was so bad, and, as a matter of fact, although things were managed in a rather crude way for an Olympia Exhibition, still one might have had further cause for complaints. For instance, when Sir Albert Rollit was making a speech while formally opening the Exhibition, and was in the middle of his peroration, a very loud talking stentophone was set to work, and it was not easy for those close to Sir Albert to hear what he said. During most of the first day hammering and painting the unfinished stalls was still in progress, much to the concern of the general public.

Worst of all, however, was the matter of the theatres. Some of those manufacturers and renters who had taken them appear to have serious cause of complaint. They had contracts with the organisers of the show to rent the theatres, ready for use, with the necessary current, screen, projector, and seats, so that everything would be in readiness on Saturday morning. Judge, therefore, of their great surprise, on Saturday, when, after having fixed up everything and gone to great expense, to hear that in some cases they could not show at all, in others no seating would be allowed, and the whole audience had to stand, and in others the current was refused to be put on.

The reasons given were that the L.C.C. had refused to sanction the opening of them as theatres. It is unnecessary to discuss here whether they were right or wrong in refusing licences, but it should never have happened. The organisation should have ascertained the requirements of the L.C.C., had them duly embodied in a letter or in printed form and sent to those showing at the theatres, and I must say, to have such a thing sprung upon them at the last moment is annoying in the extreme, and has caused a great deal of irritation and not a little friction.

Pathé's were the exception; they were using non-flam, and therefore did not need the ministrations of the L.C.C. They had their seating, and the theatre was crowded throughout the day, as also were most of the others that were showing, but the audiences had to stand.

As an exhibition—a trade exhibition—one might look upon it as, well, good—it might have been worse and could be much better. In our other columns in this number we set it out in detail. I, however, wondered what many of those who came to see the show were thinking of such exhibits as the Gas Light and Coke Company, the various stands of the garden cities, Boots Cash Chemists (showing photos of their factories, &c.), the exhibit of lavatory basins, Red Cross, Boy Scouts, Ragged School Union, &c.

I watched some of the members of the public, and when they got to some of these stalls they looked up and down them, peered in the corners, then edged up to the photos and read the inscriptions, all the time endeavouring to find a reason for such exhibits being at a cinematograph trade exhibition, but at last they appeared to give it up in despair, and passed similar stalls with quick steps and a "No, you don't" sort of air. "I have not come here to look at this kind of thing. Where are those fourteen theatres for a bob?" and off they went as quick as they could.

I am under the impression that the largest business done on the opening day was by J. Lyons and Co., and that Dewar's, Johnny Walker, Martell's, and Bass did particularly well.

The would-be actors and actresses were sometimes very amusing, and if one could have viewed their performances seated in comfort this sideshow alone would have been quite worth paying 1s. for. Some of them were certainly possessed of some talent, and if properly tutored might do very well, but others, oh! well, really, how they dare make public exhibitions of themselves I don't know, they were too absurd for anything, but highly amusing all the same.

At any rate, this was a good idea, to try and find hidden talent. But here, again, was a theatre with a safety curtain pulled down, and the acting taking place on the floor, with ropes to keep back the public. Again trouble with the L.C.C. Why were these things not seen to?

I was inundated with inquiries throughout the day, asking "Where is So-and-So's stand?" It was no use referring to the plan, because the stalls are not numbered. Some of the stall holders did not even know what numbers their own stalls were. I have, therefore, made a plan for the guidance of our readers showing at a glance where every exhibit is. There will therefore be no difficulty for the showmen or any other buyers or renters finding at a glance where the firm they want to get at is situated.

Next year I hope the show will be held at another time of the year; the trade ought to try to fix the date at once. I do not think Easter week is a good one, because manufacturers and renters like to get a few days off at this time of the year, and exhibitors are very busy with big audiences and must be in attendance at their theatres.

We may get them at the show Wednesday, Thursday, and Friday, but on Saturday they will again be busy at their houses. We therefore lose them on Monday and Tuesday—two of the best days in the ordinary course of events.

(Continued on page 33.)



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NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Children and Cinemas.

The Bristol Education Committee have adopted a report of a sub-committee on cinematograph shows, ordering a reply to be sent to a question of the Justices stating that there is serious interference with the attendance of children at school in consequence of cinematograph entertainments being open during school hours, and that it would be well, in granting licences, for justices to stipulate that children of school age should not be admitted to such shows during school hours, and at evening entertainments children under ten should not be admitted unless accompanied by adults.

Licensing at Church.

At the adjourned Licensing Sessions at Church, application was made for the renewal of the cinematograph licences. They were renewed on condition that after April 5 there are to be no "turns" other than singers accompanying illustrated songs, and that children under 14 years of age are not admitted after 6 p.m. unless accompanied by a parent or person over 21 years of age. Licences were granted for Good Friday from 6 p.m. to 10 p.m. The magistrates also stipulated that the premises should be so lighted that the audience could see each other at all times in any part of the hall. The gangways must be kept clear of obstruction, and no objectionable or vulgar song should be permitted.

A Chief Constable's Allegations.

An outspoken circular has been issued by the Chief Constable of Oldham to managers of cinematograph shows in regard to pictures that may prove harmful to the morals of the public, especially young persons.

"Films and posters depicting burglaries in particular," he says, "are doing considerable harm amongst the young, as is evidenced by the fact that a large percentage of children brought before this court attribute their wrong-doing to the reception of knowledge of methods derived from pictures and representations.

"Another subject to which exception has been repeatedly taken is the portrayal of unfaithfulness to the marriage vows, many incidents being highly suggestive, and even bordering on indecency.

"I have also to draw your attention to the numerous complaints received of acts of molestation and indecent assaults committed on females during the period when the lights are turned down, and to request that these lights shall be maintained at a sufficient height as to enable offences of this character to be readily detected."

Princess at a Cinema.

There is now a luxurious cinema theatre in the very centre of the theatreland. Last week Princess Alexander of Teck, who was accompanied by Prince Alexander, opened the "West-End," in Coventry Street, Haymarket. It is almost opposite the Prince of Wales' Theatre, and within a few yards of nearly a score of the most important theatres in London.

The Princess and Prince were received on arrival by Mr. W. Lacon Threlford, chairman of directors, and conducted to chairs specially placed for them in the centre of the balcony. Their Highnesses expressed equal astonishment and admiration of the beautiful theatre, which well deserves the Royal approval. The internal decorations are in cream and gold in the style designated as neo-Greek, while round the spacious balcony are artistic panels representing the seasons of the year and other subjects. The curtains, carpets, and upholsteries, all specially woven, are of chrysanthemum bronze, giving a rich and warm colour effect. The lighting gives original effects. The centre

dome is illuminated by concealed lamps to suggest an Eastern sunset, while 48 lunettes, set in an oval in the ceiling, diffuse a golden glow over the auditorium. A huge electric fan continuously draws in fresh air from evenly distributed points in the theatre. Each day the building will be thoroughly cleared of dust by means of a vacuum cleaning plant. A first-class restaurant communicates with the theatre, and a feature will be made of cinema dinners. The prices will be from 3s. in the balcony to 6d. in the gallery. An excellent stall costs 2s.

The opening performance thoroughly illustrated the perfection of the films. The opening pictures of the life of Queen Louise of Prussia, if a little prolonged, were magnificent, and the next series of films, an Arab attack on a settler, with the shooting of a lion which is about to destroy a horse, is one of the most perfectly realistic presentations ever given by cinematography. Almost as marvellous in its life-like presentation is the display of elephants bathing, with their keepers taking headers from their broad backs into the water. There is no vibration about these films, and the full colour effect is given every tint as Nature or art shows it.

The "West-End" Cinema Theatre is in every way a notable addition to London's amusements, despite the fact that there are 372 picture palaces in the metropolis. It will remain open from daily *matinée* to midnight closing.

A Cinema Swindle.

A mild sensation was created at the little village of Oakenshaw, on the outskirts of Bradford, the other day by the arrival of a mysterious stranger at the village. He was a well-dressed man, and he had little difficulty in convincing the natives that he was "the real thing."

He represented himself as the advance agent of Mr. Barnes, M.P., and said his firm were building picture palaces in various parts of the country.

As Oakenshaw is about the only place in the country without a picture palace, the announcement that he had already negotiated for a site adjacent to the church naturally caused great excitement. The children were particularly delighted over the prospect, for the nearest cinema show is two miles away.

Meanwhile, he esconced himself in the house of a well-known local resident, and enjoyed the exclusive use of the front sitting-room. He talked over his projects in a local inn, and showed his plans to a local tradesman. He engaged men for plumbing and decorative work, and said he was only awaiting final instructions before commencing building operations. After a week's stay in the village, however, the mysterious stranger disappeared, leaving his landlady unremunerated, and the villagers sorely disappointed.

He visited various other places, practising the same deception, but was eventually run to earth at Bradford, when it transpired that he was a ticket-of-leave man, named Nowell Hopkinson, who had also failed to notify his change of address. For this offence he has been remanded.

S. S. Hutchinson Sails for Honolulu.

S. S. Hutchinson, president of the American Film Manufacturing Company, accompanied by R. D. Armstrong, one of the American's best camera men, has just produced 2,000 feet of remarkable negative of the rebuilt San Francisco. There are panoramic views of the city from Twin Peaks and the Fairmont Hotel that are most unusual. The Sunday crowds in Golden Gate Park and at the Cliff House are lively, and such hits as feeding the sea-gulls and life at the fishing wharf are most unique. Life in the business district was well done. The photography is unusually clear. Mr. Hutchinson, with Mrs. Hutchinson and R. D. Arm-

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15, High Street, Cardiff. Messrs. Hibbert's Pictures, Ltd., Dixon Street, St. Enoch Square, Glasgow, and 100, Shaftesbury
Avenue, W. Messrs. Jas. Jameson and Sons, 185, Gt. Brunswick Street, Dublin. Knapton and Co., 36, Westgate, Rotherham.

strong, are now en route for Honolulu, where they will make some further scenes of life in the islands.

"Flying A" Cowboys Win Driving Races.

The first racing matinée of the Santa Barbara Driving Club, over the newly opened Gellespie Speedway, was held last week. The ponies in the two quarter-mile dashes brought the crowd to its toes. Carl Morrison, one of the American's cowboys, riding Cappel, won in 32 seconds. Leo Jones ran Cecil second, while A. F. Burrell on Galvin de Lis was third. The special race between five of the "Flying A" cowboys was a hummer. Fred Ihlenstein on Kid won in 29 seconds. Chick Morrison started the bunch, and then joined in the race, dashing into second place with Cota.

Gaumonts at Newcastle Busy.

The Newcastle branch of Messrs. Gaumonts have had another very busy week in the topical line, having been favoured with the order for the "Mudale Point-to-Point Race" film, where they had seven camera men on the field, at short notice, and turned out a very fine film nearly 2,000 feet in length. Three motor-cars were engaged for the day for this undertaking, and the results obtained were excellent in every way. They have again broken a record for quick work, inasmuch as they arranged to take the replay match between Newcastle and Sunderland, and what, we suppose, constituted an absolute record. Over 200 feet was shown at the Gaiety Theatre, Newcastle, at the matinée the same afternoon. This means that the film was produced and shown on the screen whilst the game was being played, in less than an hour after same was taken on the field.

The Assassination of the King of Greece.

In view of the sad calamity in Greece, closely affecting the British Royal Family, Kineto, Limited, issued immediately on receiving the news a film showing the entry, on a recent State occasion, of King George of Greece into Salonika, where he has just met his death in such tragic circumstances. The film shows the late King riding at the head of a body of troops, and affords several excellent close portraits of his Majesty. The Crown Prince, who succeeds to the throne as King Constantine, is also seen, and is presented by a girl with a bouquet. The film concludes with an excellent portrait of the late King. The picture was shown on Wednesday afternoon and evening last week at many halls in London, including the Palace Theatre, the Marble Arch Palace, the Electric Pavilion, Shaftesbury Avenue, the Palais de Luxe, Piccadilly, &c.

No Sunday Opening Monopoly.

The members of the Wigan Watch Committee sat for several hours considering applications for the grant of cine-

matograph licences. The proprietors of all the picture houses in the borough applied for a seven days' licence, the privilege hitherto having been extended only to the Wigan Pavilion.

Mr. J. C. Gibson, solicitor, appeared for seven proprietors, and said that by giving one place the monopoly of Sunday pictures a gross injustice was done to the other cinema proprietors. He added that the one place referred to took sufficient money on a Sunday evening to pay the week's expenses. That was not fair competition.

Mr. Baucher, who appeared for the Pavilion management, contended that the greatest objectors were the proprietors of public-houses, who, no doubt, suffered from the fact that people preferred pictures to public-houses.

Several members expressed the opinion that all places should be on the same footing, and a resolution to that effect was agreed to.

There was another resolution that all licences should be for seven days, but an amendment that the licences be only for six days was carried.

A Smart Performance.

Messrs. Lazarus and Son, the seat manufacturers, certainly completed a marvellous performance in the furnishing of the Brixton Palladium. "How we did it at Brixton" should be the title of their new booklet. It appears that at the last moment the railway company somehow or other lost the ironwork of the seating, and after much strenuous work and labour they only succeeded in getting the last 60 seats delivered at the theatre about 28 minutes before it opened. With their marvellous organisation they succeeded in screwing them down just as the Lord Mayor and Mr. Dalziel, M.P., were entering for the opening, the last two carpenters having to sink under the seats to hide their dirty aprons and perspiring faces.

A Coming Clarendon Feature.

A coming release by the Clarendon Film Company is another feature drama, of 2,390 feet. This is entitled, "Behind the Scenes," and is a drama dealing with life on the legitimate stage. Miss Dorothy Bellew again takes the leading lady's part.

A Hair-Raising Performance.

Rodman Law, the daring American gymnast, was badly injured by his "human rocket" act while performing for the cinema camera.

A Parisian Lecture.

De Jean Charcot's lecture at the Trocadero, Paris, in aid of the Scott Fund, attracted a huge attendance. Films of the expedition were shown.

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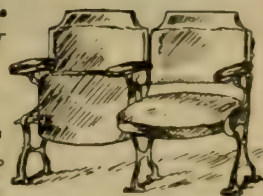
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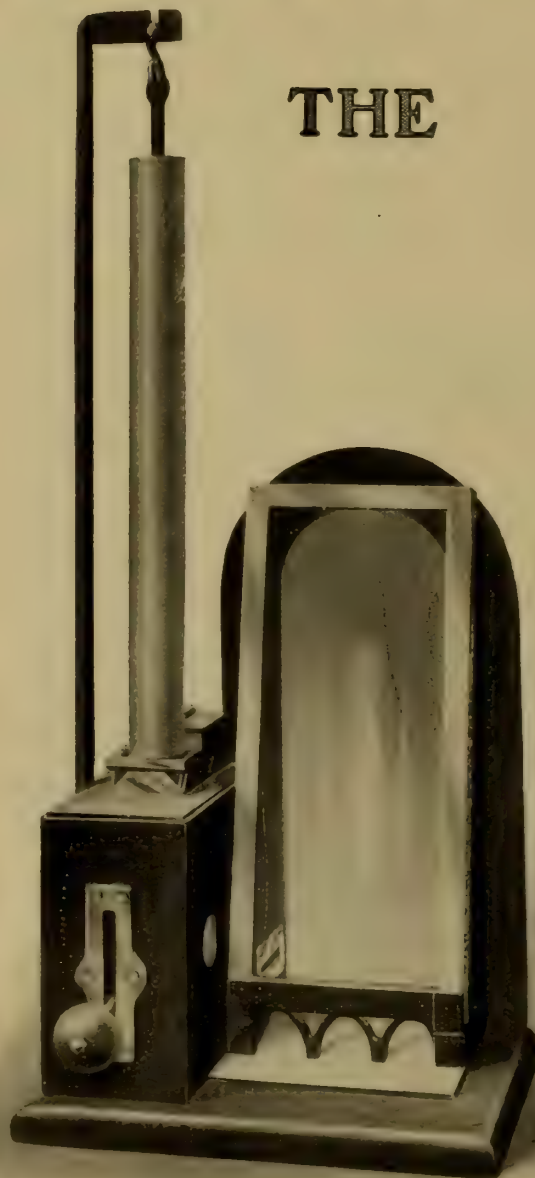
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AMONG THE CINEMAS.

News and Views of Houses Here and There.

THE ANGEL PICTURE THEATRE, ISLINGTON, N.

It was with the greatest of interest that I commenced a tour of the new Angel Picture Theatre, at Islington. A courteous assistance from Mr. A. Davis and his able manager, Mr. T. J. Robinson enabled me to gather a number of interesting facts, and these were more than verified by a subsequent ramble round the huge building. The word "ramble" is quite justified, for, notwithstanding a crowded attendance, the splendidly proportioned promenades made the "tour" an easy task. Commencing with the exterior, I noted the height of the beautiful tower, 104 feet, which will be visible for miles, and is to be furnished with a powerful searchlight. The classic design of the frontage, the work of Mr. Courtenay Constantine, who was architect for theatres at Highbury (described in our issue of

time, who were responsible for the architecture of the interior, deserve every praise for their efforts. The greater part of the artistic decoration, also the statuary and main entrance, were specially designed by Mr. Constantine, also the magnificent exterior and the tower.

Mr. A. Davis, of the London Housing Society, was the builder, while electrical work was done by Mr. Hawtagne. A beautiful proscenium encloses the draped screen, before which performs a selected orchestra, including a harp and a fine solo



February 5th), Cardiff, and elsewhere, is remarkably fine. The main entrance, a noble archway forms the base; then proportions diminish until the eye reaches the crowning lantern-tower, and its classical Roman columns with surmounting dome.

Half way up the main frontage a niche is formed, which contains the statue of the Angel, holding an illuminated torch, while on flanking parapets are placed beautiful metal flambeaux tripods. These, with the artistic lighting of the entrance, combine a striking and an artistic display. A marble-paved entrance, with marble steps 14 feet in, will lead to the beautiful entrance-hall. Here a dome, with foliated stained-glass panels, and illuminated by an "eye rest" B.T.H. indirect reflecting bowl of chaste design, arrests the eye. Three-light torch fittings between the panels complete a splendid effect. Entering polished oak doors, the noble proportions of the theatre, which is 150 feet by 75, strike one at once. The stalls and area, although seating over 1,200, have ample promenade room and side alcoves, while the balcony accommodates 300, with a similar sense of space. An air of luxury, from the tip-ups at 3d. to those at 1s., is enhanced by the rich colour scheme of furnishing. Messrs. H. Lazarus and Son, who were furnishing contractors, were given "carte-blanche," and with Rose du Barri Axminster carpets and rich crimson plush for seating and curtains, have made a handsome job. The well-designed valance and tableaux curtains which grace the proscenium are by the same firm. Columns and pilasters of chaste Roman design support a fine Corinthian entablature. This forms the base for an arcade vaulted ceiling of noble proportions, the effect of which is greatly enhanced by deep panelling and baroque ornaments. The lighting by means of indirect reflection from plastic bowl fittings by the B. T. H. Company, is on their famous eye-rest system, and, with the torch candelabra at sides, is controlled by "dimmer regulation," a system recommended for picture theatres some years ago by the writer.

Of late the British Thomson-Houston Company have done a large number of similar installations, and the effect has in every case proved an ideal one. The decorative plaster work, by Messrs. Pannichelli, of Hammersmith, has been well carried out, while Messrs. E. J. Harrington and Courtenay Constan-



violinist and solo 'cello, under the direction of Constantine Boga. The 'cello soloist is an artiste who should alone draw a crowd of appreciative patrons.

From the screen to the box is a distance of 115 feet. Two machines are used, a Silent Empire and a Gaumont Chrono. It is indeed difficult to form a comparison between the two, for the pictures are alike excellent, and could not be beaten for definition or steadiness. The operator is Mr. C. W. Berry, and his assistant Mr. Rosenthal.

Two M.G. sets are installed of 6.5 K. Watts each, running at 1,400 R.P.H., and giving on low pressure side 100 amps. at 65 volts, transforming from 530. These are by the well-known Electric, Ordnance and Accessories Company, Birmingham,

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with "Vickers" dynamos. In the orchestra a large pipe organ is shortly to be installed by Norman and Beard, Norwich, costing £700, pipes on either side of proscenium and with detached console.

The control will be pneumatic, with electric blowing and automatic starting, so that with the excellent orchestra a wealth of effects will be under the direction of the conductor. A smartly attired staff, mostly over 6 feet, and numbering 20, was noted. Several are Guardsmen, and the uniforms, specially designed by the Uniform Clothing and Equipment Company, were worn, from the pages to the pensioner at the front with a notable air of distinction. The management are to be congratulated upon a courteous and efficient set of attendants, who are, moreover, being paid in every case a "living wage."

I was pleased to recognise an interesting acquaintance in the smart manager, Mr. T. J. Robinson, who, in addition to managing the Southend Hippodrome, and 11 years' management of Alexandra Theatre, Stoke Newington, also toured the kingdom with Purcell's and other theatrical enterprises. Another instance of a theatre man "coming over to pictures." He has a splendid house in the "Angel," and his courteous attention should, as elsewhere, soon gain him a very large circle of friends and patrons.

The proprietors, the Social Service and Educational Entertainment Co., Limited, are to be congratulated upon a palatial and a model theatre, and, with their opening entertainments, have made a brilliant inauguration of what promises to be one of London's "landmarks" in "pictures."

W. H. P.

FAMOUS R.A. AS FILM PRODUCER.

SIR H. VON HERKOMER ACTS IN HIS OWN PICTURE DRAMAS.

Stamped with the name of the Herkomer Film Company and a trade mark designed by a Royal Academician, a series of kinematograph films that ought to set the critics talking will be "released" next autumn.

At the age of over 60 that versatile genius, Sir Hubert von Herkomer, R.A., has turned film manufacturer and kinematograph actor, and these pictures will be the first fruits of his new enterprise.

"Before last July," Sir Hubert told a newspaper representative yesterday in his great studio at Bushey, "I held moving pictures in as great contempt as anyone—just because I knew nothing about them. Then I had to go to Leeds to see my surgeon, and my wife and I, not having anything particular to do, looked in at one of the picture theatres there. We were amazed at what we saw. 'This is beautiful; this is wonderful!' I said. 'I must know more about it.'"

A Studio Theatre.

The result of that resolution is seen in the installation of magnificent film-producing plant in the little theatre that Sir Hubert built near his Bushey home some years ago, when he was vividly interested in the drama. Here Sir Hubert will produce wordless plays—some his own invention, others the work of outsiders—and they will be photographed by his son, who has been generously assisted in acquiring the necessary technique by Messrs. Pathé Frères.

In some of the pieces the famous R.A. will himself take the leading part, as, for instance, in a scenario called "The Old Wood Carver," a fourteenth century costume comedy, in which he will play the title-role.

"One of my principles will be 'no staginess,'" he explained. "I shall avoid sensationalism, but I want plenty of pathos and sentiment of the right sort.

Lost Youth Regained.

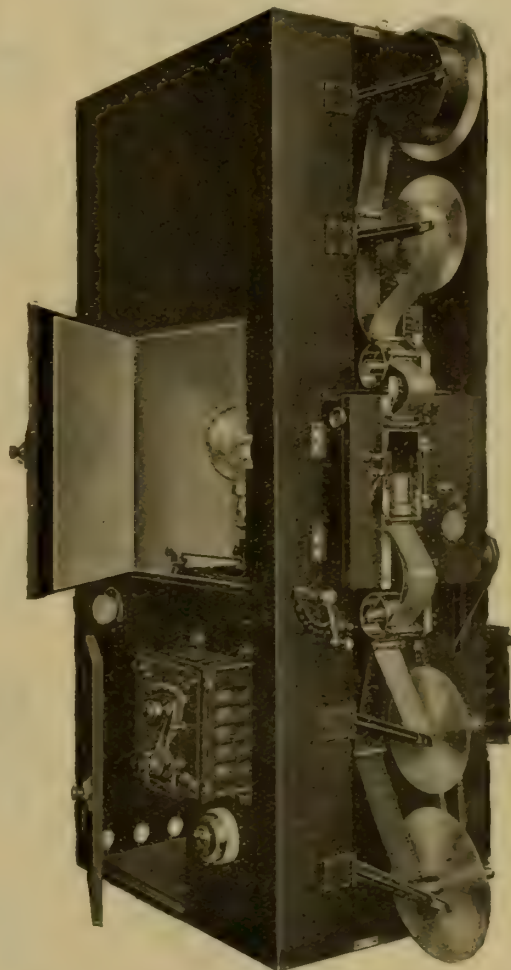
"It's a splendid new art medium, this moving picture business. It seems to have given me back my youth again. I get the pleasure of picture-making without the worries of painting. I get the pleasure of play acting—which is one of my great passions—without the worries of the stage. I get

the pleasure of scenario making without the worries of literature."

"People say," he added, "that the picture theatre interferes with the true theatre. I don't believe it for a moment. There comes a time when you want the word again. Therefore the moving picture tempts people to the stage rather than takes them away."

WHEN PRINTERS ERR.

By an unfortunate mistake on the part of our printer in the article dealing with film making machinery, which appeared in our last issue, the illustration of the printing



which we again append, was shown in a topsy turvy position. As we are anxious that even the merest novice in search of knowledge shall not be misled, we now show the illustration as it should have appeared.

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THOUGHTS THAT MAKE US PAUSE AND PONDER.—NO. 3.

OUR KING AND THE CINEMA — THE NEW AGREEMENT.

By SAMUEL HARRIS.

The new agreement I do not think need cause anyone the slightest anxiety. From what I have heard, it appears to have been very well thought out, and had the earnest consideration of all parties, so that no one's interests will come to any harm. In the first place, regarding the minimum of 20,000 feet per month to be taken by renters, this, of course, is no hardship, and the renter who cannot take 20,000 feet should be able to make more money in another sphere of life.

With reference to the leasing for six or eight months, as a rule, I think, the renter manages to make his profit in the first month, and the prevention of the junk being allowed to remain on the market will benefit him as much as, if not more than anyone, and if the agreement for the leasing is to start early—in May, I understand—so much the better. The method of business is only slightly altered, and will be quite understood if I explain it thus. Regard for a moment a film as a house. The renter has been in the habit of buying his house freehold, and letting it on short tenancies to a variety of tenants. After they have nearly worn it out, the landlord (the renter) does not spend a penny on it, but sells his freehold in a most dilapidated condition to the highest buyer. The result is that there are on the market any number of old and dilapidated houses, buyers are getting more independent and paying less for the properties because the supply is getting greater than the demand, and more and more old houses are being shoved on the market, and up for sale at any price.

When the agreement is adopted the renter will buy a leasehold interest only in the house; he will pay a premium for it, but no ground rent; his leasehold interest will only be for six or eight months, and it will then revert to his freeholder (the manufacturer), who will prevent these old and worn out houses from being placed on the market by demolishing them completely, and building in their stead an entirely new and modern one, with all the latest ideas, the leasehold interest of which he will again sell to the renter.

It is fully appreciated by many that the large landed London freeholders, like the Dukes of Bedford and Westminster, Lords Portman, and Howard de Walden, have only been able to keep the tone of their estates to their present pitch owing to their only granting leasehold interests, and not disposing of the freeholds. Otherwise some new freeholders might build business premises, public-houses, butchers' shops, and so on in Grosvenor Square, Park Lane, or Bond Street. It is somewhat similar with films: renters and exhibitors will benefit in precisely the same way as the present tenants on the large estates, but the manufacturers will not, like some big ground landlords, raise the rents, because the former will in each case be dealing with newly built premises erected by themselves, whereas the latter deal with the old premises modernised at the expense of the tenants.

The business, therefore, will proceed in exactly the same manner as heretofore, and I think that manufacturers are to be commended on having taken a firm stand at last to adopt these means to place the trade on a higher plane, especially as they harm no one, and do not put one penny more in their own pockets. Exhibitors need not have the slightest alarm. Prices will not be increased at all, and they, more than any section of the trade, will be the gainers. The junk merchant will no doubt grumble, but he will not lose anything; he can realise on his present stock, which, so far as it goes, becomes a little more valuable, as supplies, if any, will be greatly restricted; but he can, of course, turn his business to that of a renter. I understand the bulk of the manufacturers have agreed, and also about fifteen to eighteen renters, and I feel sure immediately the others realise the benefits that will accrue to the whole trade they will also agree. So long as it is agreed by one and all "no rise in prices," and all sections of the trade understand the agreement, I feel certain that it will prove to be a benefit for all, and will be sure to raise and keep the business at that high level to which we are all desirous of maintaining it.

I understand that a joint committee will be appointed by the three associations to deal with films of a special nature, which I am very pleased to see, because it will be the commencement of a friendly and amicable understanding between the whole of the trade which for some months past I have been constantly urging in our columns. There are, however, one or two clauses in the agreement that I should like to comment upon.

Regarding the films to be returned at the end of twelve months, I presume this is so that every film issued can be traced, and so prevent copying (it is only fair that this should be prevented). It may be the case that many films will get lost, and in this case no doubt the renter will be called upon to give a lengthy explanation.

The following are the chief clauses, in short, that I understand are in the agreement.

- (a) The agreement commences May 31st.
- (b) Period of same, two years.
- (c) Renters must take at least 20,000 feet per month.
- (d) The films must be returned at the end of twelve months.
- (e) Films hired by exhibitors must be authorised by a committee representing the three associations.
- (f) The films so authorised must be manufactured by manufacturers signing the agreement, and let out by renters signing the agreement.
- (g) No films will be sold outright.
- (h) If a renter lets a film for use abroad he cannot lease it for use in England.
- (i) The following can also be dealt in:—Films issued by agents or renters (who sign the agreement) acting for foreign firms, or their English agents; also films that may be approved by the Manufacturers' Association (this clause is very wide, and I think may require some further explanation). Films can be *bought* by renters or buyers of foreign firms, but such renters or buyers may only lease them, and not sell them.
- (j) Any exhibitor showing a film obtained from a party who has not signed the agreement will not be able to obtain

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films from or through any manufacturer, renter or buyer who has not signed (this is one of the most important clauses of the agreement).

(k) There is a right to vary the agreement by a certain majority. I believe five-sixths.

(l) Manufacturers will pass all films passed by the Censor.

Note.—In reading over the agreement and pondering upon it, it appears to me that in the first place there should be a list of all members signing the agreement sent round to every theatre proprietor, otherwise how is he to know who are the parties to the agreement?

In the second place, it will have to be sent to him by registered post, otherwise he may not receive it, and even then it might not reach the hands of the proprietor.

In the third place, how is it to be ascertained that he does not use films obtained from parties not signing the agreement?

It must be remembered that there are now some thousands of theatres in the United Kingdom, and that it will be very difficult indeed to watch the whole of them.

The last point, and a very important one, I understand, is, if he does so use a film obtained from a member of the trade who has not signed the agreement, what is to be done with him, and how is it to be done?

I have also been wondering what is to be done if new manufacturers come into the market and will not sign the agreement. Also, does the agreement stipulate that manufacturers and renters who sign shall not be concerned or interested with any new firm coming into the market who does not sign? What is to prevent manufacturers or renters subsidising or opening new firms (whether they be manufacturers or renters) who do not sign, so that manufacturers in their existing business will get the business under the agreement, and in the new firms so subsidised or helped by them, get any other business outside the agreement?

Another point I have been considering is, supposing the business under the agreement should not be a success, is it to be continued for two years? If so, and the renters' business should be declining rapidly in consequence of same, will the manufacturers say to them, "Here, you cannot do the business, we shall have to do it ourselves"?

All these points, and many others, occur to me at the moment, and I have been wondering whether the agreement, as a whole, has been given the full and careful consideration that one expects such an important document to receive, from a concourse of such undoubted fair-minded men, and of such undoubted business ability, as I understand have agreed upon the existing document.

I think, however, that it is very advisable that exhibitors should distinctly understand that not only will prices not be raised, but nothing has even been mentioned at any of the meetings as to any intention of doing so. This is purely and simply a bogey on the part of exhibitors. I must say, however, and I think it is only right as far as manufacturers are concerned, that it should be mentioned that it is costing more every day for the production of films; manufacturers are not only not getting no higher prices, but they are getting far less than they were receiving during the first years of production. The original price was 1s. per foot, less 33½ per cent., making 8d. a foot, which is 50 per cent. more than they are now paid. As, therefore, the expense of production is so much greater, the exhibitor has not only nothing to grumble at, but can rest quite satisfied that whatever of the exhibitor, but from my own personal knowledge are doing all they can to protect the trade as a whole, and place it on a sound basis.

Provide for the King.

Not one, however, of our latest newly built West-End cinema theatres have seen fit to make provision for this, but I do not suppose they thought of it as likely to come about just at present. Why not? In the next West-End theatre provision should certainly be made

for a Royal box, and then we shall see what we shall see. Their Majesties or the Royal Princes or Princesses are no doubt craving to see what so many of their subjects are constantly enjoying, but up to the moment provision in theatres suitable to their Royal positions has not been provided.

Just the Place.

I know one that is being built that is in the position, and is suitable in every way for a Royal box to be installed; it is only a drive of under ten minutes from the palace, just through the parks, and there you are. Convenient in every way. If this should catch the eye of the architect, perhaps Mr. Verity might think it advisable to embody this idea in his scheme. When this is accomplished, and Royalty visit our theatres in the same way as they visit other theatres, we shall have done something towards the completion of the first chapter of our history.

The Old Order Changeth.

Our foundation will be on a more firm and solid basis, and the trend of fashion, instead of, as is usually the case, starting at the top and finishing at the lower ranks, and then dropping out, dying, and being forgotten, will have in our case been commenced at the tail end and at last been taken up by the highest in the land—quite different to the usual order of things, is it not? and under the circumstances gives unusual promise of a long and glorious career—but what are you all doing?

Provide! Provide!

Now that his Majesty has honoured the cinema world with his attention, why do you not do something to interest the Royal circle still further, and provide the necessary accommodation at some of your existing theatres? Foster the Royal interest while it is there; don't let it have come to life and then die in neglect. You have it now; Royalty has come to the popular view that the cinema brings to our door and to our eyes all that is done and worth seeing in every part of the world.

Onward!

I do urge the trade to do all they can at this juncture to interest the upper classes now there is such a strong incentive by following in the footsteps of our King Fashion! It governs so many things, and now it is set by "Our Sovereign Lord and Master," the trade should do their utmost to help this fashion and keep it in that high groove whereby the élite of our society can find the same pleasure and forgetfulness of dull care and worry by having their attention so completely engrossed with the marvellous effects of modern cinematography.

Trade Doings.

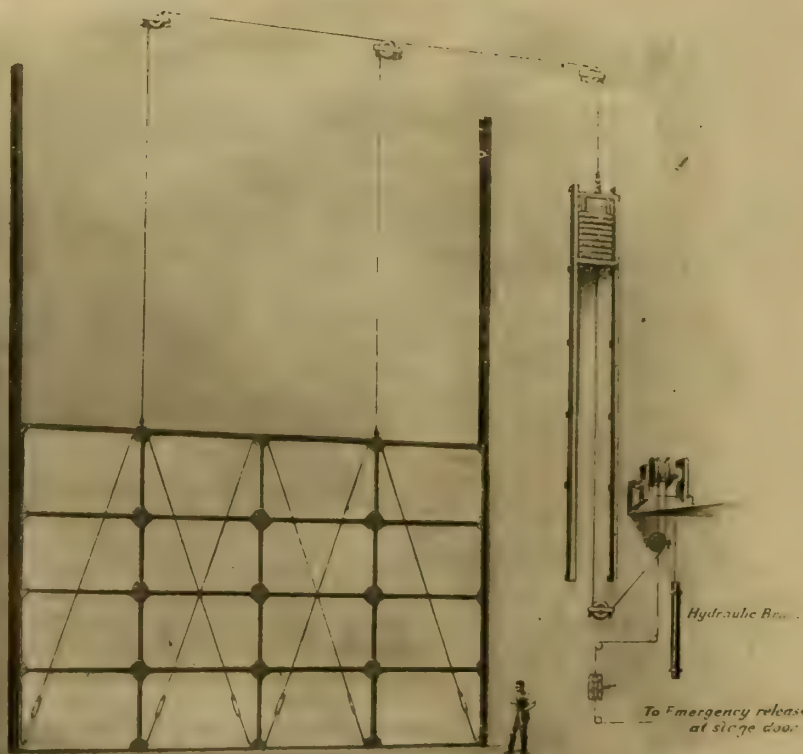
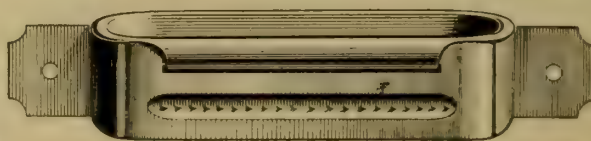
The first exhibition in this world of the trade is being held. £7,500 has been paid for one film. The South African pictures have been shown at Buckingham Palace to their Majesties the King and Queen and their circle by their Royal command. The Prince and the Princess of Teck were present at the opening of "The West End." THE CINEMA's increase in its pages over last year is nearly 150—its reception since it has been published weekly is simply marvellous, and the avidity with which it is looked for and read every week is both astonishing and gratifying.

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Jealousy.

These are the important items that loom large on the horizon of the trade at the moment, and again bring thoughts upon which to pause and ponder. It is quite apparent that not only is the trade young in its infancy, but whatever the sturdy youngster is being brought up upon—whether it be simply the bottle or some of the patent foods—it is certainly getting on famously.

Some of the babe's elder brothers and sisters were at one time or another very jealous of its progress, and endeavoured to take advantage of its youth, but, after having done their worst and found that its nurses had been too keen and watchful, for the moment have desisted.

The Fashion.

"By command of the King." Surely this is sufficient to set the fashion to Society. Here, then, is the opportunity to bring home to that class which it is desired to get to our best theatres, but which has mostly hitherto held aloof—that what is good enough for the King is quite good enough for his subjects. If it is the fashion for his Majesty to witness cinema displays, then fashion has been set for the upper classes of Society to do likewise.

Come Along Then.

What, then, is being done? I have been watching closely to see what note is being made of this important event, where the great éclat is, which should accompany and herald such a piece of news? Strange, very strange, that everyone is so intent in looking after their own interests that the trade have not as a whole seen how important it is for them to advertise facts like these in every possible way.

Have we not all along been using our utmost endeavour to bring the business from a rd. gaff to what it has only lately been brought to, viz., a high-class entertainment, conducted in West-End theatres built with lavish expenditure and furnished with luxurious appointments—and to us an old expression, "fit for a king"? His Majesty has seen the cinema at his palace; it will only be a step further for him to see it at one of the theatres built expressly for cinema purposes.

OUR CAPTIOUS CRITIC AT A BRIGHTON SHOW.

I visited the Palladium, King's Road, Brighton, on Saturday last, which, as is known, was built as a music hall some years ago. It did not pay, and was subsequently opened as a cinema theatre. It has since been closed, and again opened under different management, which, in my opinion, is not only different but indifferent. To give one's candid opinion is, I think, beneficial to the trade. Very few of our so-called friends will risk enmity by pointing out our faults, but those who do are our real friends. Some of the films shown were quite spoilt by the music. As an example, the film called "The Red Stain" was being shown. Smugglers and Excise officers were either shooting at each other, or it was just before this, when the smugglers were fleeing in a boat from the Excise officers, and just landing their contraband and hiding it, preparatory

to rushing away—a really very exciting moment. Now, what do you think the music was they were playing? Why, a waltz song from "The Chocolate Soldier"! The projector required adjustment, and at times the flickering was bad.

In between the films the lights were not turned on during the whole time I was there (about one hour), and the result was a distinctly lowering, gloomy effect. The lights being switched on between the films certainly gives a tone of brightness to the whole thing. The audience who went out during this hour all had to get out in the dark as best they could. The effects—oh, well, the least said about these the better! I would certainly suggest that the management should pay a visit to some of our West End London cinema theatres. In one hour they will see and hear a lot that will enable their audiences to enjoy the performances better than was possible for them to do during my visit, and bring results that will be far more satisfactory to the present owners than was evidently the case with their predecessors. I sincerely hope my remarks will be taken in the spirit in which they are made. It must be remembered that the audience, as a rule (except, perhaps, in a very few cases) do not see this journal; and if they did would appreciate that my words should only tend to the management of the theatre being conducted in a manner more conducive to their enjoyment of the entertainment. S. H.

SNUBBED BY ITS FRIEND.

The Old Woman of Bouverie Street has received a snub from quite an unexpected quarter we should think. Notwithstanding that its proprietors do not hesitate to use the moving picture to advertise their food products, those responsible for the conduct of the paper seem to possess decided avidity for giving publicity to anything derogatory to the cinema theatre. It is therefore refreshing to find one of its most responsible and valued contributors, Mr. L. G. Chiozza Money, M.P., singing in its columns in reply to an adverse critic, the praises of the picture theatre. He does so in the following well-chosen phrases:—"Will you allow me to enter a protest against the tone of the article with the question-begging headline, 'The Evil of the Picture Palace,' which appears in your issue of to-day?"

"Accepting every word that your contributor says as true, he tells of nothing which could not easily be eclipsed by tales of 'inanity' or worse from the theatre or music-hall. Why is he not fair enough to remind your readers that at the present time in London films of the very finest character are being shown? The other week at a cheap Camden Town picture palace the wonderful film of 'Les Misérables' was being shown. Within a few weeks in London the following fine items, amongst many others, have been given: 'Monte Cristo,' 'Lorna Doone,' 'As You Like It,' 'Vanity Fair,' 'Julius Cæsar.' The performances of 'Julius Cæsar' and of 'Vanity Fair,' which I myself have seen, were in every respect excellent; the former was magnificent and memorable. At least, a journalist has no excuse for not knowing that it is only in the modern drama that life is not melodramatic. The House of Commons, equally with the New Cut, is a continuous performance of melodrama.

"I do assert, however, without fear of just contradiction, that the Picture Theatre has already reached a really remarkable level of attainment. The picture show has come to stay. Let us by all means seek to improve the films, if we know how, and if we are quite sure as to whether we have the right beyond certain limits to interfere with the people's amusements."

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From the Depths of the Sea	Cosmo	1,950	Mar. 30	Apr. 7	80
The Leopard Avenger	Lux	1,600	Mar. 30	Apr. 24	42
The Hidden Message	Big A.	2,600	Mar. 30	Apr. 7	106
A Strong Man's Love	Clar.	2,695	Mar. 30	Apr. 28	42
By Unseen Hands	Cines	2,270	Mar. 29	Apr. 21	60
Wives of Jamestown	Kalem	1,923	Mar. 23	Apr. 14	60
Zigomar	Eclair	3,300	Mar. 23	Apr. 7	110
It's Never Too Late to Mend	Edison	2,000	Mar. 22	Apr. 14	55
The Illumination	Vita	1,063	Mar. 20	Apr. 7	32
The Schaudraun	Kalem	3,075	Mar. 16	Apr. 7	85
The Sacrifice	Nord	2,772	Mar. 16	Apr. 3	90
On Secret Service	K.B. Bis.	2,000	Mar. 16	Apr. 14	50
Star of Bethlehem	Than.	2,000	Mar. 15	Mar. 31	70
Hero of the Mountains	Eiko	2,550	Mar. 13	Mar. 31	80
A Woman's Honour	Dansk.	2,400	Mar. 13	Apr. 3	65
A Court Intrigue	Nord.	2,834	Mar. 9	Apr. 3	70
Mexican Spy	Lubin	2,044	Mar. 9	Apr. 17	32
Tribal Law	Bison	1,950	Mar. 8	Mar. 31	55
Romeo and Juliet	Than	2,000	Mar. 8	Apr. 21	30
The Paper Trail	D. Bio	2,524	Mar. 2	Apr. 7	37
Confetti	A. F. R.	2,275	Mar. 1	Mar. 31	48
James Patterson (Detective)	Duskes	2,300	Feb. 27	Mar. 21	30
The Birthday Gift	Nord	2,273	Feb. 23	Apr. 3	35
On the Steps of the Throne	Pasq.	3,350	Feb. 23	Apr. 3	60
The Secret of the Sa'e	Cines	2,778	Feb. 22	Apr. 10	40
The Devil's Daughter	Nord	3,000	Feb. 16	Apr. 21	40
Ireland the Oppressed	Kalem	975	Feb. 16	Mar. 31	20
Fire Fighter's Love	Selig	1,005	Feb. 16	Mar. 31	20
Life for a Life	Cines	2,300	Feb. 15	Apr. 7	35
Smouldering Spark	Selig	1,491	Feb. 9	Mar. 31	20
At the Foot of the Scaffold	Hep	1,975	Feb. 9	Mar. 31	30
Salome	Savoia	2,350	Feb. 8	Mar. 31	35
Law of the West	Bison	2,550	Feb. 2	Apr. 3	32
The Stolen Treaty	Nord	3,165	Feb. 2	Mar. 31	50
At the Risk of Her Life	Cosmo	2,800	Jan. 26	Apr. 10	30
The Commodore's Daughter	Nord	2,378	Jan. 26	Apr. 7	25
Tempting Providence	Cont'l	2,100	Jan. 26	Mar. 31	30
Broken Butterfly	Elite	3,062	Jan. 23	Apr. 3	40
Father	Itala	3,475	Jan. 19	Apr. 10	30
etc., etc.					

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THE PREVENTION OF "CUT-THROAT COMPETITION."

MONOPOLIES ASKED FOR EXISTING NOTTINGHAM AND NEWCASTLE HALLS.

Instructed by the Nottingham Cinematograph Exhibitors' Association, Mr. J. A. H. Green last week presented to the Nottingham Licensing Magistrates a memorial asking that no further music licences should be granted for buildings to be used as picture houses.

His clients, said Mr. Green, were interested in the ventures that had been launched in Nottingham. There were no fewer than ten halls devoted entirely to this class of entertainment, and four others were in course of erection. The total seating accommodation of these places was 10,515. Seven of them gave continuous performances; others were "twice nightly" houses; so that the daily seating accommodation was 26,250. The Albert Hall and the Mechanics' Hall were also licensed for cinematograph exhibitions.

Turning to other forms of entertainment—theatres and music-halls—Mr. Green said they had a seating capacity of 9,500, so that it was estimated that from 80,000 to 100,000 people got their entertainment in these places. This meant that with a population of 270,000, 247,500 of them attended one form of amusement or another in the buildings he had mentioned.

It was quite clear that there was at the present moment an ample supply of this class of entertainment, said Mr. Green, and if any further licences were granted it would only lead to cut-throat competition. These buildings represented a large assessable value, and any multiplication of such houses of amusement would tend to render them derelict, so that the public purse would suffer, for once a picture palace was closed it was practically valueless for any other purpose.

The memorial was merely presented; the magistrates expressed no opinion upon it.

The Northern Branch of the Cinematograph Exhibitors' Association has also determined to oppose all new licences in Newcastle on the ground that there is already a sufficiency of places of amusement in the city.

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ACME OF PROJECTION

Is attained by the

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If Gaumont's Famous Projector is good enough for the New Gallery Kinema and the Picturedrome, Brixton, it should be good enough for you

BECAUSE

of the attention paid to its construction and the facility with which the wear of all vital parts can be compensated for. We do not claim that the machine is entirely free from wear, because no machinery is, but

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that the wear of the parts upon which the steadiness of the picture depends can freely be eliminated. The ease with which the machine can be manipulated is due to its simple design.

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THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 30, Gerrard Street, London, W., and marked in top left hand corner, "Manager's Page."

On Curtains.

It is becoming a growing practice, especially in Metropolitan cinema theatres, to employ a curtain to shut off the screen between the pictures. This practice certainly possesses advantages, but it also has its disadvantages especially where sufficient care is taken to see that the curtain is clear of the screen before even the title is projected. It is particularly annoying to patrons to see a title disappear before they have had time to grasp its import owing to the sudden raising of the curtain upon which it has been thrown instead of upon the screen. I noticed this particularly at the Palladium Picture Playhouse, Brixton, when I dropped in to have a peep at this magnificent hall the latter part of last week. At the New Gallery Kinema, too, I have seen the same thing, and many to whom I have spoken have remarked upon the disadvantage which they had also experienced at other halls.

The Holiday Rush.

I am sorry to say that my words of warning to Managers against trying to push an audience out before all its members had seen the programme through in the anxiety to get the waiting crowd in, seem to have fallen on stony ground in some cases. This display of zeal aroused the indignation of a large section of the audience at a Brixton cinema theatre, Saturday last. Those who had been admitted when a certain picture was on the screen and had seen but one other item, were naturally surprised when the picture which was being projected on their entry was repeated. The explanation of the management that the operator had evidently made a mistake somewhat reassured the malcontents, but when, a few minutes later, the same kind of thing occurred, many of the occupants of the cheaper seats hissed and booed, and gave vent to such ejaculations, "You cannot do Brixton people like this," whilst I am informed a few of the more disgusted left.

From Peckham, too, a story reaches me that at one theatre patrons were informed that there was vacant seats in all parts, yet found to their chagrin, after having paid for admission to the higher-priced seats, that there was simply standing room, and that in such a position that only half the screen could be seen. I hear of one member of the public who was so annoyed that, after having stood with the lady of his choice, craning his neck for an hour-and-a-half in a vain attempt to see something, he did not hesitate to tell the management what he thought of the imposition practised upon him, and his anger was only appeased when the money he had paid for admission was refunded to him.

If only other picture theatre patrons would adopt the course, we should probably hear fewer complaints about the rushing tactics in holiday time.

The Acme of Politeness.

It is a genuine pleasure to be able to record that I have at last discovered the acme of politeness on the part of the picture-attendant. This embodiment of all the virtues is to be found in the stalwart specimen of humanity who does duty in the main entrance of Brixton's Palladium. I know of many who hold similar positions who might with advantage take a leaf out of the man's book, or who might do worse than pay a visit to Brixton one afternoon or evening to witness his methods of dispensing courtesy to those with whom his calling brings him in contact. My congratulations to Mr. Stretton Walker upon this valuable acquisition to a staff which has evidently been selected with great tact.

Operators Please Note.

Even though I may be told that it is not my province to have a sly dig at the man behind the gun, I feel that what I am going to say is of sufficient importance to Managers to warrant its inclusion on this page. Where the operating chamber is situated in the auditorium, or in close proximity to the audience, it is essential that silence—at any rate in some degree—shall be maintained by the men at the wheel. The patrons of the picture theatres pay to enjoy two things—the pictures and the music, and although I know that there are some who do not grumble when a little bit of overweight is thrown in, the majority do not desire vocal solos or duets by the operators, nor have they any ambition to listen for an hour at a stretch to incessant chattering and laughing carried on at a high pitch. I do not mind laying odds that offenders in this respect would be the first to complain if the position was reversed, and they were outside instead of inside the box. A nod is as good as a wink to a blind horse, so will those whom the cap fits, please wear it.



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Existing Screens treated, 5s. per square yard. New Screens ready for fixing, 7s. 6d. per square yard. Beslite Composition supplied, 35s. per gallon, with full instructions for use.

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A7 OLYMPIA. A7

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Yet Another.

Seldom any length of time passes now without hearing of the formation of a new film producing company which offers increased opportunities for writers to sell their scripts. One of the very newest additions to the American market are "Pilot" films. The proprietors of this brand are endeavouring to turn out a class of picture that is a little out of the ordinary, which also follow a line of thought both literary and instructive. Pilot will not use comedy unless it is really high-class, and prefer adaptations from standard works that can be finely edited and nicely arranged. I learn that the M.P. Sales Agency will shortly have the handling of this new brand over here. Send all suitable scripts to Mr. Philip A. Holman, Scenario Editor, Pilot Films Corporation, 120, School Street, Yonkers, N.Y., U.S.A.

Something Good Coming.

In our next issue will be found particulars of the scenario needs of a new British film producer, who is a well-known personality in the cinema world. Look out for it.

Scour the Newspaper.

The Suffragettes may do many daring deeds that are quite unjustified, but they little thought that they provided one of our readers with an idea for a photo-play that brought in a nimble guinea. As I believe I have remarked before, new ideas are fairly plentiful if you know where to find them. Now the ardent follower of this page I refer to evidently read about the exploits of the vote clammerers in a newspaper. This prompts me to add that occasionally you can pick up the germ of a new idea in the newspapers, and this is a happy hunting ground which deserves being followed up diligently.

On Introducing Visions.

Vision effects can be introduced for a useful purpose if used where they greatly assist to carry forward the story. Now, for example, when a character in the photo-play dreams something, then there is occasion to show what the nature of the dream was. Another is when the conscience of one is too strong to forget the wrongs committed in the past. There are two kinds of visions: one is where it appears in miniature in the corner of a picture; the other is reproduced full screen size, each scene of the "dream" having been acted as part of the story. We have in Edison's "Kathleen Mavourneen" a representative selection of the two visions that differ from each other. If you happen to see this fine two-reeler you will be able to fully understand what I am driving at.

Use Good Taste in Comedies.

There is a limit in writing comedy which determines whether it is good taste or not. You can't make essentially solemn things appear really funny if you want your photo-play to meet with a good reception. Just read this paragraph which I culled from an Ameri-

can trade journal. "... But worse is the comedy of bad taste. We saw one the other evening which burlesqued death. Someone hanging a bunch of crepe outside a door. . . . Then everyone bought flowers and went into the home and wept over a tramp who had gone to sleep in a bed with the cover pulled over his head. The comedy ended with the usual chase. There was a lady in that audience who had recently lost her brother. Some of the stuff pulled off in that 'comedy' was fearfully natural. The lady left the theatre and went home. She was not entertained. Many others did not think it funny. . . ."

On Two Questions.

The greater majority of scenarios accepted by British producers are not produced according to the original script sent in by the writer. Alterations here and there are effected by the producer's thought. Sometimes these are of an extensive nature, and this blue pencil process is done to make the play adaptable to the studio resources. This undoubtedly accounts for British firms describing all manuscripts sent in as simply plots, be they fully completed scenarios or just containing a brief synopsis. A correct designation is all that is required, and were producers to give same it would meet with the appreciation of every scenario writer. Somehow the word "plot" jars one's nerves when applied to a scenario. Don't you think the same?

Avoid Hackneyed Themes.

What you should shun are the hackneyed themes. I refer to the ones that have been done time out of number, so much in fact that directly a producer discovers one he despatches it on the return voyage without giving it a sporting chance. The thing nowadays is to write something new—"out of the ordinary" type of film—otherwise, you don't stand a ghost of a chance of your work finding a buyer for it. You must avoid working on hackneyed themes, like you would anything you contaminate of an unpleasant nature. I frankly admit that it is very hard to break new ground in these times when everything seems to have been done.

It may seem impossible to some, but it's not so hard as you might imagine if one thinks hard.

A Likely Chance.

If any of you care to try your hand at multiple reel stories, either American Civil War, or domestic society plots, there is a chance of disposing of same to the Gene Gauntier Feature Players, 737, Tallyrand Avenue, Jacksonville, Fla., U.S.A.

ANSWERS TO CORRESPONDENT.

M. Rutherford (Brockley).—I thank you for the brief description of the "Brigand's Hope" and was sorry to hear that Gaumont's did not accept same, as I advised. Have you tried the Nordisk Company yet? I should if I were you, for they produce such films as these. If it comes back from these people I advise you to try several of the leading British producers. I wish you good luck.

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A very strong attraction to music-lovers and those interested in that important side of the cinema business, the orchestra, was the unique stand, No. B5, of Messrs. Murdoch, Murdoch, and Co. Constructed so as to be sound-proof, it enabled prospective buyers, who were many, to listen in comfort to the several large organs and orchestriano, also the Duoclavier. The latter is a wonderful combination of (four rows) organ pipes, with seven stops, and an upright grand pianoforte, all under the control of one performer upon two manuals. The two can be played

upright grand piano is also contained, and, with the stops, which include diapason bass, bourdon, principal, saxophone, flute, voix' celeste and humana, dulcet, and diapason treble, a wealth of effect is easily obtainable by any pianist.

He does not need to "lean the instrument." He will become so enthusiastic that he will unconsciously seek out each effect singly, or adopt combinations with an extreme pleasure. Zither and harp effects are included, also grand organ and swell knee pedals. Another valuable asset is the Venetian swell-shutters.



separately or together, the tone being splendid, and capable of extreme range of modulation.

A beautiful row of silvered pipes adds to the appearance of the carved black oak case, while pneumatic control is adopted, as in latest practice. The organ is simply constructed, and blown by a small electric motor, forming a magnificent instrument for high-class cinema theatres.

The new orchestriano, a truly wonderful combination in a smaller compass, also proved quite a revelation, for no similar instrument is so powerful or so beautifully effective. It is the only combined organ and piano containing four complete sets of large scaled organ reeds. An overstrung

Although such a splendid combination is included, the price is only 75 guineas nett cash, while other instruments can be taken in part payment on favourable terms. Messrs. Murdoch have placed large organs and combination instruments in theatres for Pyke's Circuit, Electric Palaces, Limited, Israel Davis and Co., Premier Theatres, &c., and have during the past two years supplied instruments to upwards of 400 theatres at home and abroad.

A visit to the Oxford Street premises or to their numerous branches is always most interesting to those in the cinema business, whether they are musical or just "mere exhibitors."

THE DAY & NIGHT SCREEN.

Patented in ALL Countries.

English Patent Nos. 17,285, 1908; 20,836, 1911.

Not a Metallic Paint. Does not Oxidize. Does not require re-coating. Not a shiny surface. Has a perfect matt surface. When it is dusty, wash it with soap and water.

At Least 50% Saving in Current—

AND STILL A BETTER PICTURE.

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FEATURES AND SUCCESS.

A "BIG A" REVUE.

There was more than a passing interest involved in the waiting crowd in the outer office. Perhaps one or two were new arrivals, but the majority appeared possessed of a patience engendered by previous visits. They had come prepared to wait. There was something to wait for, and they who came in search of the merry feature knew that they had "come to the right shop."

The cinema scribe had several times traversed the Rue de Gerrard, and when the last of the attraction hunters had departed to his show of all shows, somewhere about seven p.m., was fortunate enough to find friend Arthur W. Austin with an hour to spare.

The popular managing director of the "Big A" Features, Limited, despite an arduous change day, was still all smiles, perhaps at the thought of getting home before midnight, or possibly at the bunch of contracts and wires before him. But we digress.

Mr. Austin has, during the last five years, been intimately connected with the leading lines in London's filmopolis. His acquaintance with "pictures" began over 12 years ago, for he ran his own travelling show through South and Midlands for some years up to 1904. Then came along spells as engineer-in-charge and stage electrician at Duchess Theatre, also Empire, Balham, then Shakespeare, Clapham Junction, also "touring."

We were now both "on familiar ground," and personal reminiscences occupied some little time; then came Mr. Austin's many and varied experiences while showing for Anglo-French and American Kine. Company and Search Light A.P. Company. The latter toured Wales and West with "fit ups," both gas and electric being used. The usual pioneer day incidents, "late to bed, early to rise," with the blessings of more or less indulgent "Mas" in the "smalls" provided an exciting and amusing time for "Will," as he is popularly entitled.

However, "good things" often lead to a change, and he began with Merry Andrews, we mean Andrews, Limited, about five years ago at their Philharmonic Hall, Southampton. From there to Rochdale ("tha knows"), where a successful run was only interrupted by a fire caused by the careless switching in of an outside search light.



ARTHUR W. AUSTIN.

Mr. Austin was somewhat badly burned in an endeavour to extinguish the flames and avert a panic. Workmen were forthwith engaged, and were cleared only in time for next

show. Mr. Austin himself worked away in spite of injuries, and, receiving a new machine, decided to instal for same evening. The case arrived at 6.30, and the "jigger" was jogging along right merrily by 7.15—truly a smart performance.

Six months more of packed houses, then came his departure to London to take charge of Andrew's dispatch and programme departments. Eight months later he became manager, then general manager for Andrew's Pictures, Limited. Here he inceptioned the long "Feature" film. The first of the series, "In the Hands of Impostors," proved a huge success, as did "Vengeance is Mine." Both had been turned down by other firms, but "Will" saw their possibilities, and the results more than justified the expense entailed.

"Nemesis," or the "Nineteen Down Express," proved another triumph; then came "Mysteries of Paris," secured from Messrs. Pathé Frères at a big figure.

Meanwhile various trips to the Continent also kept him busy, also the opening and supervision of new theatres at Nuneaton, Merton, Edmonton, Rochdale, Todmorden, Portsmouth, &c., where Messrs. Andrews were branching out.

Mr. Austin then entered the hiring field on his own account, joining as managing director of "Big A Features," Limited, with Big C. Company, U.S.A., with Jas. D. Goldgraber as European representative, and R. E. Clements, another well-known American exhibitor. The great furore created by their first "Big A," "The White Slave Traffic," is still current history, for it is still running (*à la* "Charley's Aunt") after five months at the Strand, London. A flattering testimonial to its success is the fact that many imitators have re-titled "old 'uns," and with similar appellations have endeavoured to "enslave" the exhibitor.

The "Hagenbeck-Wallace Circus" film, with its 550 animals and 1,200 people, its 85 cars and its million-dollar street pageant, has also been a "big thing," running four months at one theatre, while Dante's "Inferno," first series, still runs, also a successful second edition.

Sue's "Wandering Jew" is already very extensively booked, while the American detective drama, "A Victim of the Camorra," secured for the United Kingdom at a bonus price of 5,000 dollars, is already being wired for from all parts. The company are also disposing shortly of Continental rights to these for a big figure. They have also secured sole European rights for a big Spanish production.

The sales director, Mr. J. D. Goldgraber, was at the moment in Berlin, and visiting other centres in search of "goods" for the showman.

He still, besides being director and secretary of "Big A," retains his American interests, and can boast of a 15 years' reputation as a showman. Ran "pictures" in U.S.A. 14 years ago. Has given various enterprises and exhibitions in U.S.A., Australia, New Zealand, &c. Was with Barnum and Bailey's as advance manager. Well-known exhibition promoter. Ran first flying meeting, at which Brothers Wright made such a sensation at Chicago. Had stirring adventures while showing in backwoods and mining towns.

A world's traveller, and speaks six languages with ease. Since first coming to "Big A," last November, has found time to cross the Pond four times, also run over four times to Berlin and twice to Italy. Little "Goldie," as he is affectionately termed by all who know him, is a typical "good sort," and can claim to be one of the pioneers of the "movey game" in America. He is a firm believer, as is Mr. Austin, in the potency of advertising, and knows "what the showman wants."

They have special "display boards" for all features, and employ their own artist for designing of booklets and bulletins. An interesting glance at the poster stock revealed that these are stocked in all sizes, from quads, &c., up to 64 and even 96 sheets. The Circus film alone carries from quad cr. to 64 sheets, while for Petrosino film or "Victim of the Camorra," anything up to 96 sheets is obtainable.

What a chance for provincial exhibitors to do a "long run," and a big boom with it instead of usual "three days' rush." Truly "Big A" have "the goods," and mean to "get there" every time.

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CINEMATOGRAPH EXHIBITORS IN SELF-DEFENCE.

PROPOSED EDINBURGH ASSOCIATION.

A meeting of Edinburgh and East of Scotland cinematograph operators and others interested in cinematograph exhibitions was held in Dowell's Rooms, George Street, Edinburgh, last week, Mr R. C. Buchanan presiding.

The chairman explained the object of the meeting, which was to form a branch of the National Defence Association of Great Britain and Ireland in connection with cinematograph exhibitors. They had recently realised, he said, the importance of some such organisation in Edinburgh and district, and he believed that what they would do in this direction would be to their benefit.

The Need for an Association.

A circular, read by Mr. Duncan, detailed the objects of the proposed association. They would include the protection of the rights of exhibitors, particularly in their relations with Parliamentary and local authorities. Many pressing problems called for the immediate institution of such a body, as, for example, among many others, the question of Sunday closing. Similar branches had been formed in several of the large towns in England. The Glasgow and District Association had amalgamated with the National Association, and would co-operate with other parts of Scotland.

Mr. Gavazzi King, secretary of the Cinematograph Exhibitors' Association of Great Britain and Ireland, giving a history of the association, said that originally there had been established in London alone an association called the Exhibitors' Defence Association. Its constitution was peculiar. It had been formed at a time of emergency, when London exhibitors were faced with the Sunday closing question. That combination was one which, by its very nature, could not subsist, and it fell to pieces. In the meanwhile, the manufacturers had formed a strong association. Then followed an organisation of the renters. It was, therefore, up to the exhibitors to form an association in the interests of self-defence.

The Constitution Explained.

Explaining the constitution of the association, Mr. King said that the idea underlying it was democratic in the broad sense. It was intended that there should not be any caucus dominating the industry from any one centre.

The authority of the association would be delegated to the districts. By its constitution half of the guinea subscription would be given over to the district for its own needs. In a case where action had to be taken by the district if the whole council agreed to the policy of the district, then the council would back them up. It was found by experience that in the case of action against local authorities the influence of the central body had always more effect than the action of the district committee, because the central body could not be penalised by the local authority. The difficulty in forming an association was that the exhibitors were apt to consider the individual show as the only show in the whole world.

Mr. Lumley was of opinion that Scotland should have an association of its own. It seemed absurd, he said, to form a branch in Edinburgh. One of the suggestions made by Mr. King was that they should send one-half of the subscriptions to help the national association. In many questions they had nothing to do with London. Sunday opening, for instance, was one point which they would never be able to undertake. Instead of sending money to the London association, it would be best to concentrate it on themselves, and form an association of their own, with a view, perhaps, to amalgamating with the other association.

Plea for a Scottish Association.

Continuing, Mr. Lumley said that Mr. King had referred to management by a central council. They in Edinburgh could hardly hope to get more than two representatives on that council, and consequently they could easily be outvoted.

Mr. Paterson thought that some middle course might be the proper one to adopt. There was need of a national association, because there were questions of a national character which required to be discussed, and at the same time he was inclined to the view that Scotland was a large enough and important enough place to have an association of its own. He thought that there should not be a district association altogether apart from the national association, but there should be some sort of affiliation. He thought that half of the annual subscription for the London association was an exorbitant demand.

Mr. Haddow supported the idea of an association with headquarters in Scotland, and with absolute control of its own affairs.

The Chairman thought that the Musical Copyright Act alone would entitle them to consider the claims of the National Association.

Branch to be Formed.

A resolution was proposed resolving that a branch of the Cinematograph Exhibitors' Association of Great Britain and Ireland be formed, and that a committee be appointed to form a constitution and rules to be submitted at a future meeting.

Mr. Paterson objected to the resolution on the ground that it was premature to begin a branch of the association before they were acquainted with its rules, and he moved an amendment to the effect that a committee be formed to consider the matter further with the view to forming an association in Scotland.

After some discussion the resolution was adopted, the amendment being defeated by 12 votes to 10.

A committee was afterwards formed.

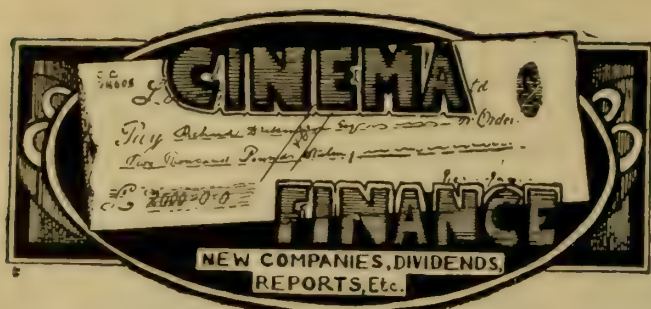
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NEW COMPANIES REGISTERED.

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DUOSCOPE, LTD. (127,834).—This company was registered on March 18, with a capital of £5,000 in 4,500 ordinary shares of £1 each and 10,000 participation shares of 1s. each, to carry on the business of manufacturers of and dealers in cinematograph machines and films and apparatus, etc. The subscribers are: R. A. Keen, 9, Browns Road, Surbiton Hill, Surrey, clerk; H. F. Adkins, 240, Canbury Park Road, Kingston-on-Thames, clerk; one share each. Private company. Table "A" mainly applies. Registered office, 44, Cockspur Street, W.

BURTON THEATRE, LTD. (127,832).—This company was registered on March 18, with a capital of £2,000 in £1 shares, to acquire a lease of the Opera House and Theatre, in George Street, and Guild Street, Burton-on-Trent, and to carry on the business of theatrical proprietors, cinematograph entertainers, etc. The subscribers are: T. Jenkins, Park House, Burton-on-Trent, architect; F. N. Husbands, Kottingham House, Burton-on-Trent, director of public companies; J. R. Morris, Ashfield, Burton-on-Trent, master cooper; one hundred shares each. Private company. The first directors (to number not less than two nor more than five) are: T. Jenkins (managing director), F. N. Husbands and J. R. Morris. Qualification, £100; remuneration, £25 each per annum (managing director £25 extra). Solicitors: H. Goodger and Son, Burton-on-Trent. Registered by Jordan and Sons, Ltd., 116-7, Chancery Lane, W.C.

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ZENITH FILMS, LTD. (127,756).—This company was registered on March 13, with a capital of £5,000 in £1 shares, to carry on the business of cinematographists, photographers, dealers in films, owners of theatres, etc. The subscribers are: A. M. Manby, Savage Club, Adelphi, W.C., actor-manager; L. Bantock, 46, Elgin Mansions, W., author-manager; 375 shares each. Private company. The number of directors is not to be less than two nor more than six; the subscribers are to appoint the first. Registered by Kenneth Brown and Co., Lennox House, Norfolk Street, W.C.

CINEMA TRADERS, LTD. (127,736).—This company was registered on March 13, with a capital of £2,000 in 10s. shares, to carry on the business of manufacturers of and dealers in cinematograph machines, appliances and films, etc., to take over the similar business and connection of Cinema Halles, Ltd. The subscribers are: R. I. Atherton, 16, Cavendish Avenue, Church End, Finchley, merchant; G. H. Turner, 543, Caledonian Road,

N., gentleman; G. H. J. Dawson, 15, Queenswood Avenue, Highgate, N., merchant; one share each. Private company. The number of directors is not to be less than 3 nor more than 7: the first are R. I. Atherton, G. H. Turner and G. H. J. Dawson (deemed to have been appointed by Cinema Halles, Ltd.) and D. Burne Jones (permanent, subject to holding 200 shares). The said company may appoint three directors while holding 200 shares. Remuneration, £10 each per annum. Registered office: 29a, Charing Cross Road, W.C.

MORTGAGES AND CHARGES.

BURSLEM HIPPODROME, LTD.—Mortgage debentures dated March 5, 1913, to secure £300, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: W. L. Bentley, 79, Rochdale Road, Royton, Lancashire.

JOSEPH BROWN, LTD.—Mortgage dated February 27, 1913, to secure £1,000, charged on land in North St., Nelson, with theatre and other buildings thereon. Holder: J. Brown, 32, Lomeshaye Road, Nelson.

LEVANT KINEMATOGRAPH CO., LTD.—Deed of Covenant (executed in Smyrna), dated 12th February, 1913, to secure 81,000 francs, charged on company's rights, privileges and immunities under a lease of land in Rue du Slade, Athens, with the right to erect and work a theatre thereon. Holders: S. La Fontaine, A. La Fontaine and R. J. Whittall, all of Smyrna.

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WINDSOR ELECTRIC THEATRE, LTD.—Particulars of £900 debentures, created March 13, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

FARNHAM THEATRE CO., LTD.—Mortgage, dated March 14, 1913, to secure £1,500, charged on dwelling house, picture palace, shops, land, hereditaments and premises in East Street, Farnham. Holder: Mrs. M. A. Rose, Farnham, Surrey.

RECEIVERSHIPS.

ENGLISH RECORD CO., LTD.—A notice of the appointment of H. Edwards of 233, Tottenham Court Road, London, as Receiver and Manager, by order of the Court, dated March 11, 1913, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

ARGONITE NON-FLAMMABLE CELLULOID CO., LTD.—A notice of the appointment of W. E. Holland of 17, Coleman Street, E.C. as Receiver, by order of the Court dated March 14, 1913, filed pursuant to Section 95 of the Companies (Consolidation) Act, 1908.

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"AT NUMBER 40."

(A GERRARD STREET MECCA.)

The most casual observer of the innumerable pictures displayed upon the screens at our leading cinematograph theatres cannot fail to recognise and admire the productions of such firms as the Lux Film Company of Paris, the Nestor and Powers Companies of America, the Savoia Film Company of Turin, the Skandinavia Film Company of Copenhagen, and the Sascha Film Company of Austria. Showmen whose memories carry them back to the "dark ages" of the cinematograph will recognise in the Lux production an old and tried friend, whilst to-day there is scarcely a picture palace in the whole length and breadth of the British Empire that does not contain one film at least which bears the trade mark of one of the film manufacturers who have placed their agency for the British Dominions in the capable hands of Messrs. R. Prieur and Co., Limited, whose showrooms at No. 40, Gerrard-street, London, W., are the Mecca of all showmen, who are really anxious to obtain the best for their patrons.

Mr. R. Prieur, the founder of this enterprising firm, is a man of world-wide experience in the cinematograph industry.

recognise in this a great tribute to the enterprise and tenacity of Mr. Prieur, as well as a sound, solid proof of the popularity of Lux films.

Although the name of Messrs. Prieur and Co. is chiefly associated with the Lux Films, Mr. Prieur's influential connections in America have led to his introducing to the English market such popular films as the Nestor and Powers. Every week clients see a varied programme of from eight to ten thousand feet in length of films selected from the output of the Lux Company, the Nestor Film Company, the Powers Picture Play Company, the Savoia Film Company, the Skandinavia Film Company, and the Sascha Film Company. Showmen who visit their showrooms at 40, Gerrard Street are, therefore, bound to find a good selection of films to choose from. All the showman has to do is to present his card, and request to see any film in the weekly issue of Messrs. Prieur's booklet, "Film Chat." He can sit in comfort, see it, and no effort is made to unduly influence him, for Messrs. Prieur's employees realise that time is valuable, and that the showman knows his own



It is many years since he exhibited the first Lux film to be shown here in a small office in Basinghall Street. Since then he has gone on reaping the benefit of his enterprise, until at last we see him installed in a splendid suite—Film House, in Gerrard Street—of offices, and regard him as one of the top manufacturers. When the American market began to develop, he was among the first to take a trip over to New York, where he established offices at East Fifteenth Street. Not only was Mr. Prieur one of the first men to establish a European Continental agency in America, but he is the only man here to retain the direct control of his own affairs upon the American market. The name of Prieur is equally as important in American film circles as it is in our own. All who are conversant with the conditions prevalent upon the American market will

business. No exhibitor should be without the latest issue of Messrs. R. Prieur and Co.'s charming little booklet, "Film Chat," which describes all their latest novelties in a straightforward manner. The object of this booklet is not to induce you to buy, but to give you as fair an idea as is possible on paper of the productions. All you have to do is to ask to see that film for yourself. Messrs. Prieur are only too glad to show it to you.

The Lux Studios are the largest in Paris. Although short comics are the forte of this company, they have produced many fine dramas. Such productions as "The Leopard Avenger," "Face to Face with a Leopard," and "Pursued by a Lioness" go to prove what excellent dramas the Lux Company can pro-

duce. Below we publish a photograph of Monsieur Robert Maire, one of the most popular French actors, who is now playing leads for the Lux Company



Among a few of the most popular pictures made by the Lux Company may be mentioned "A Rogue of the Turf," "The



Queen of Criminals," and "The Crimson Heart," whilst we have only to mention the name of the celebrated comedian, Pat, to set our readers laughing at the recollection of some

droll memory of a funny comic produced by the Lux Company.

Mention of such pictures as "The Cowboy Pugilist," "The Parson and the Bully," and a host of other tip-top Western productions will immediately call to mind the trade mark of the Nestor Company. It is only two years ago since Messrs. Prieur's own representative made a special trip from New York to bring over the first samples of the Nestor productions. One of the first films offered was "The Savage," and was a great success. Since then Nestor films have gone on winning a name all along the line. Such well-known artists as Jack Conway, Russell Bassett, Jefferson Osborne, Donald McDonald, Victoria Forde, Eugene Forde, Louise Glaum, and Miss Margarita Fischer are always appearing in Nestor productions, and the public look forward to seeing them. A particularly charming Nestor artiste is Miss Dorothy Davenport. The rapid and unprecedented success attained by this gifted artiste stands unequalled in the annals of motion pictures. Keep an eye on Nestor productions, for future big things are promised.

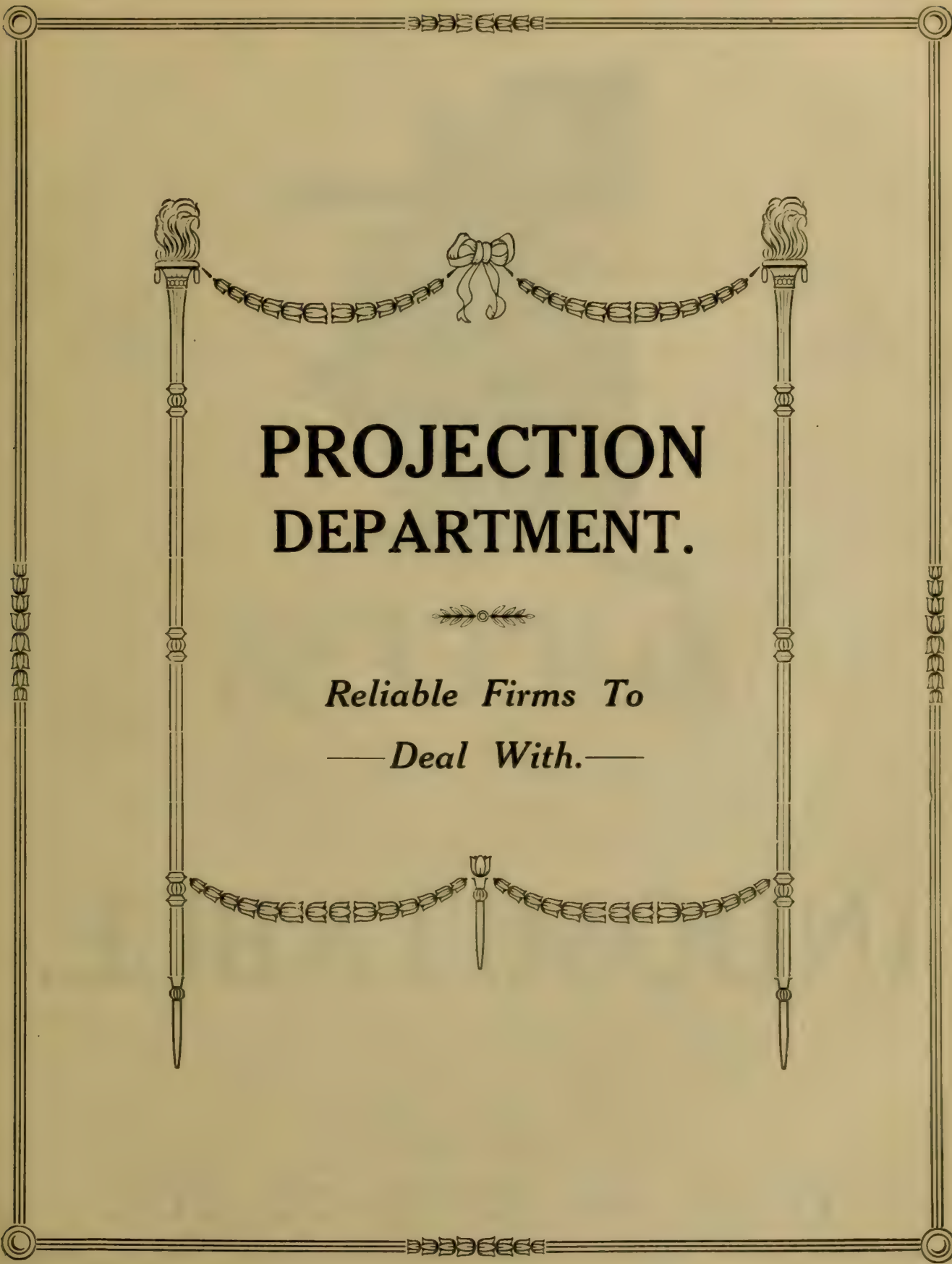
"Power's" comedy subjects, and occasionally their dramas, owe no inconsiderable portion of their success to their talented children. The acting of Mattie and Earley has only to be



seen once to be remembered. The Powers Picture Play Company is, in fact, particularly fortunate in its choice of artistes, and the Power's kids, as they are called, are "just too cute for words." The beholder is charmed and amazed at the facility with which they enact even the most difficult parts, in spite of their tender age and ingenious ways.

Miss Florence Barker, who will be remembered as of another famous company, is recognised as one of the world's most convincing picture artistes. Two wonderful dramas in "Just a Woman" and "Her Yesterday" will shortly give patrons an opportunity of seeing some of her best histrionic qualities. Mr. Glen White and the famous veteran actor, Charles Manley, ably support her in Power's productions.

The Savoia Film Company, of Turin, are noted for their wonderfully artistic productions, magnificent staging, sumptuous settings, and a general evidence of an unflinching hand in regard to expenditure. The world has not yet ceased to express its wonder and surprise at the production of such a masterpiece as "Salome." This magnificent drama was remarkable for the beauty of the settings, the large company employed, and the thrilling acting of the principals. Eminent Italian artistes are employed by the Savoia Company, and every production is staged by a master hand, while special music has also been arranged for several films, including the above-named. Prieur and Co. have a comfortable private theatre, and a seat on view days is always a "worth while" proceeding at 40, Gerrard Street, West.



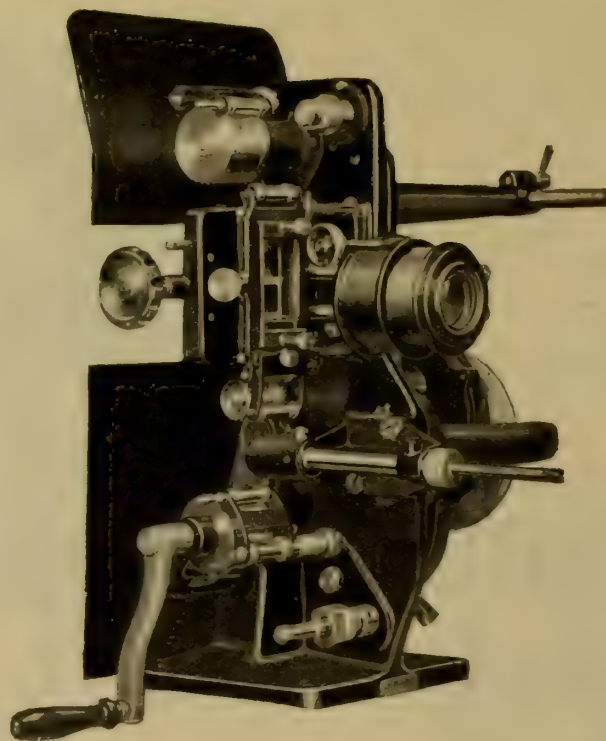
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THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and marked in the left hand top corner "Electrician."

A Bundle of Questions.

H. T. Hires puts several queries:—“(1) When I start the machine the picture is clear and in excellent focus, but as soon as three or four scenes have passed it jumps out of focus. Have examined films and found it not to be due to oil or dirt. The focus seems to change on every new scene. Lenses are clear and free from oil. (2) When I change from moving picture to stereo I have to make the spot a great deal smaller. Should this be? (3) We use a — transformer. On 35 ampere contact we get a weak but steady light. On 45, 50 and 60 ampere contacts it is bright but sputters and is hard to control. (4) What is your idea of a good connection at the lamp—something that makes good electrical contact and don't burn off too readily. My connections are tight but burn off very often. Use No. 4 wire to the switch and standard No. 6 from there to the transformer and lamp. Current is 60 cycle and we use 60 amperes at the arc. Transformer gets quite warm. Should it? Lamp house also gives off much heat.”

(1) If this occurs on all the films you run it is a very peculiar case and you have either not stated it right or I must simply give it up. If it occurs on only an occasional film it is quite possible that the film itself is at fault, the different scenes being taken with different lenses, their focus being a trifle at variance. I could offer several possible explanations if it occurred only once in a while, but you say it is a continuous performance, in which case I am at a loss. (2) I take it you are using a “quarter size” stereo lens. Get a half size. There is wide difference in focal length of stereo and moving picture lenses and under certain conditions it would be necessary to move the lamp back or forward every time you changed over, especially with a quarter size stereo lens. I could tell you more about your case if I knew the width of both pictures and the throw. (3) The transformer you use is an excellent machine, but all of them I have seen have but three contacts, whereas you name four. From your description of the trouble I would infer that it is one wound for some other cycle than 60. Write the makers, setting forth your trouble in detail, and I think they will be glad to make whatever may be wrong right. (4) Your lamp house naturally will give off much heat when using 60 amperes, but the transformer should not get so warm that you cannot hold your hand on it with comfort. Your wires are all right.

Necessary Knowledge.

Mr. B. E. Newman, travelling with a road show, writes:—“I take the liberty of expressing my opinion regarding the amount of knowledge an operator should acquire to fill a first-class position. But first let me say that a man who is not an operator is not qualified to criticise or say where the operator's ability should end. To be a first-class operator a man must be *extremely careful*, possess a *thorough knowledge* of the different kinds of electric current and know how to handle it properly. Also he must know when he is handling it right or he cannot hope to get the best results. He *must* be able to measure and figure the focal length of the different lenses or he will be up against it, especially with the road shows. He must be of a mechanical turn of mind or he cannot care for his machine properly. After several years' experience and hard knocks

with road shows and positions in some of the best houses in the country, with salary ranging from £2 to £3 per week, my experience tells me that a man must possess the afore-named qualifications to rank with the best. There are too many crank turners now.”

The above letter requires little comment. It evidently was written by a man who has “been through the mill” and knows whereof he speaks.

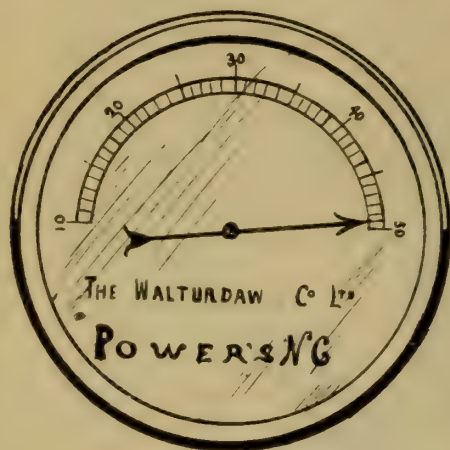
Anxious to Learn.

S. Grapley writes:—“I have gained many useful hints from The Operators' Page, and will now join the ranks of the seekers after knowledge, to the extent of a couple of questions. We have No. 4 service wires into the theatre and have 83 sixteen candle-power incandescent lights burning all the time, in addition to the arc. I believe this affects the projection light, as I have noticed that when we switch off 70 lights towards the end of the last show the light on the screen is improved. Have an Edison rheostat, 40-ampere capacity, and it is back to its lowest contact. Carbons burn steadily thus, but if we put the rheostat contact on full the light sputters and is hard to control. Have just put in a new No. 6 asbestos covered cable to the lamp and it is an improvement. Have alternating current, 60 cycle, 110 volt. Machine is an Edison and, though I say it myself, in excellent condition. My pictures very seldom jump out of frame. How far should cone of lamp house be from aperture? Mine is 8½ inches. If it is moved I get dark shadow in centre of picture. Can you advise me where I can get a good book on electricity—one suitable for an operator? What does size of condenser, 6½, 7½, &c., mean?”

Eighty-three 16 candle-power 110-volt lamps will consume approximately 48 amperes of current. You are not quite clear as to the rheostat, but I assume it to deliver 40 amperes when all the resistance possible is cut out and that you are using it with all the coils in. As the Edison people put out more than one type of rheostat it is impossible for me to know just what you are pulling on the projection arc, but inasmuch as it is impossible to get anything like good light from 60-cycle alternating, through a rheostat, with less than 35 amperes, I will assume that to be the least you are pulling. This would make a total of 48, plus 35, which equals 83 amperes of current. Now, No. 4 wire is rated to carry 65 amperes rubber covered or 92 amperes weather-proof, so that the wires are not loaded above their capacity—*provided they really are No. 4*. One of three things is wrong, viz.: Your wires are too small somewhere, your service transformer is too small or your meter is too small. If your projection light is better when the incandescent lights are put out it is incontestable evidence that there is overload, causing line drop, somewhere. As to the lamp-house cone: The distance which *gives best results* is the distance which is right. It varies somewhat with different lens combinations. There is no definite rule. If you are running on meter I would get a transformer instead of that rheostat. It will save its price in less than a year and give you much better light, provided you get a good one. The condenser measurements named are the focal length of the lenses. No, I cannot advise you as regards the book. A work on electricity suited to the requirements of the operator is a very hard thing to find. Most of them are so technical one is unable to understand them, or else you have to buy a hundred pages of that which is of no earthly value to you to get one that is. It is possible that your No. 4 service circuit is quite long, thus causing the line drop. This is not likely, but possible. The remedy would be, of course, larger wires part of the way.

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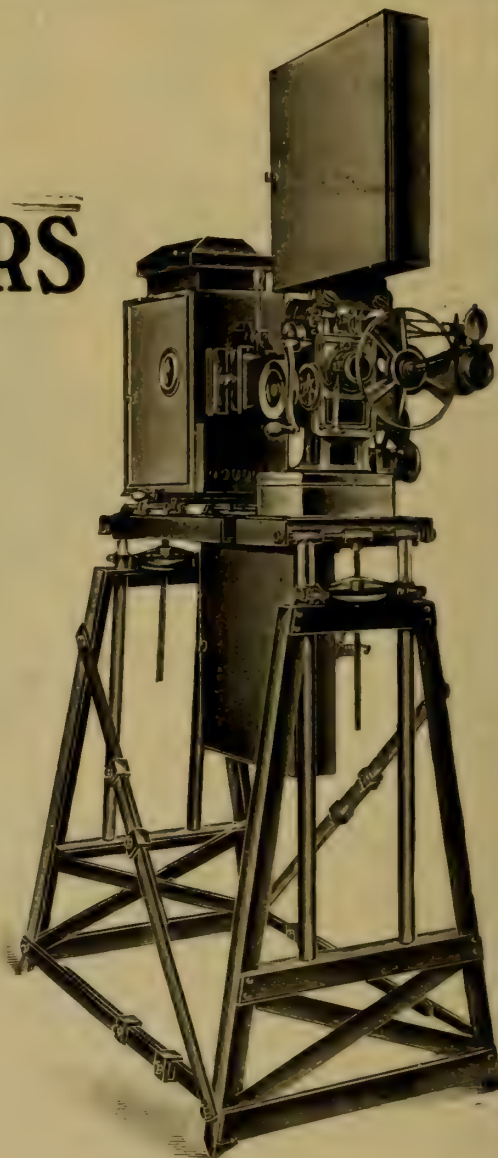
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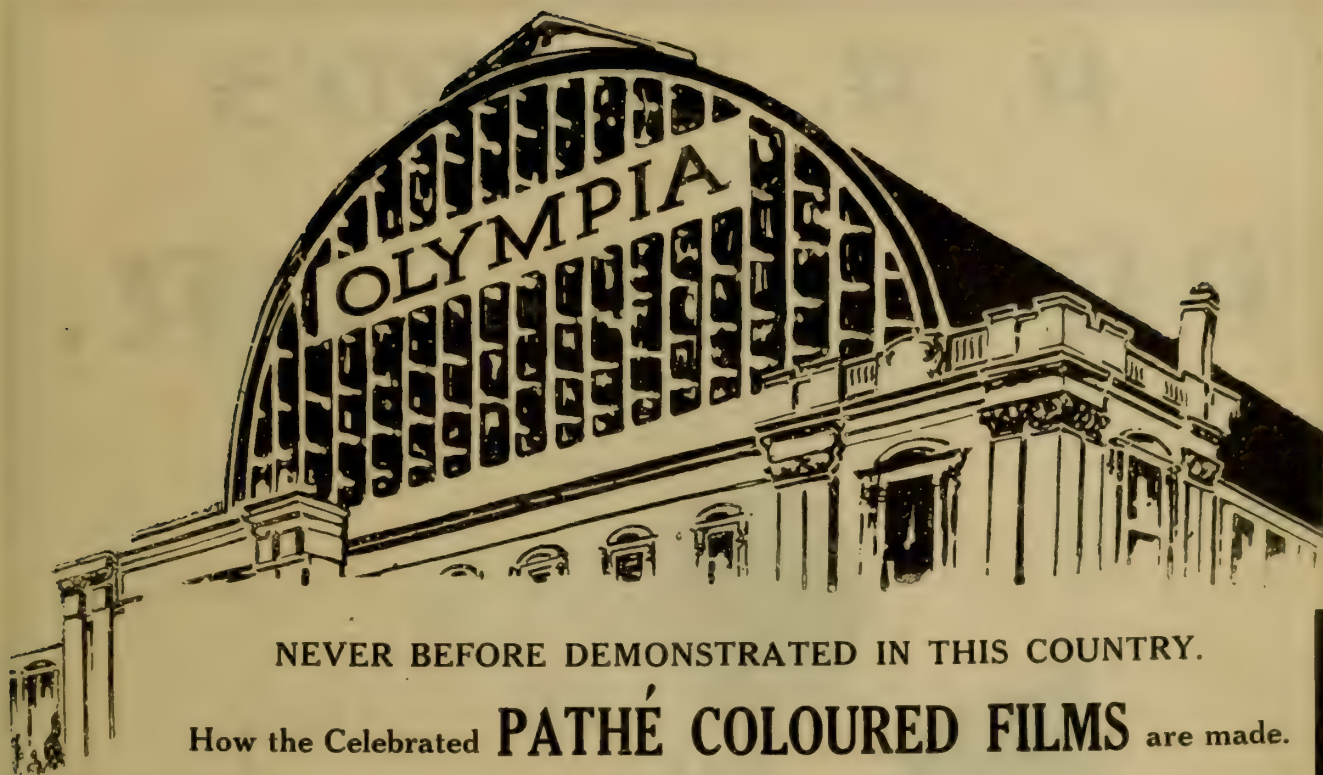
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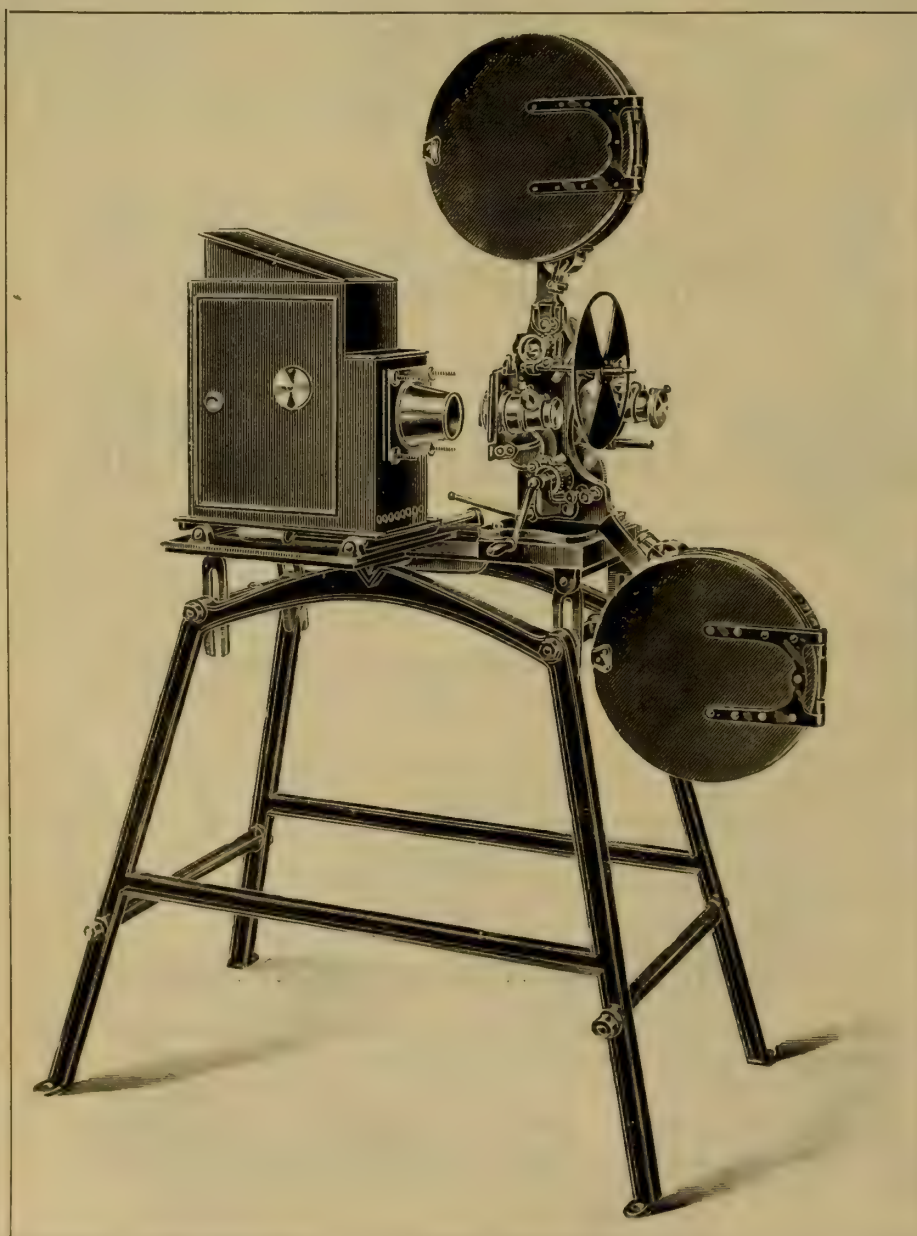
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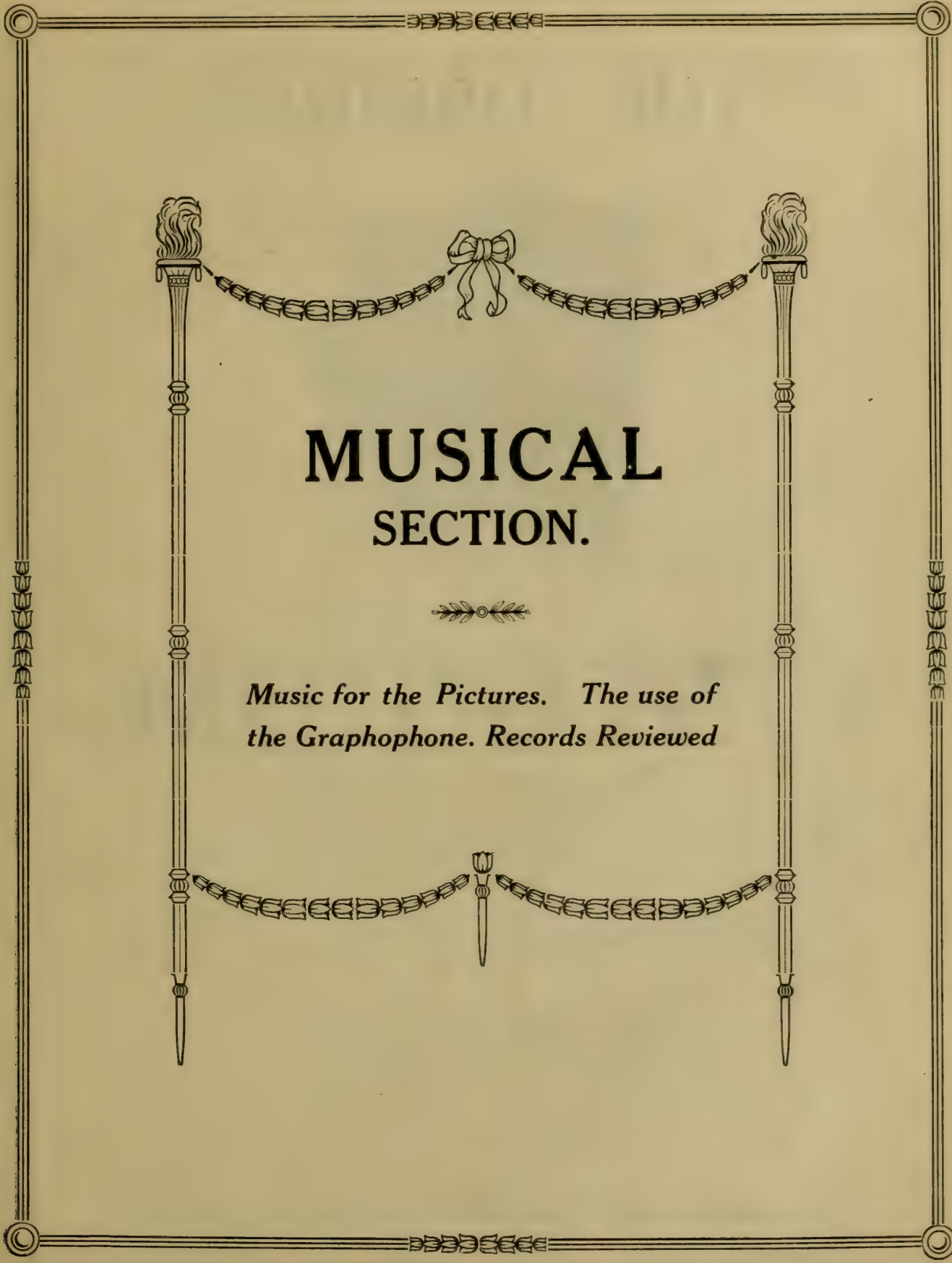


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THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner "Musicus."

The Worries of Playing to the Pictures.

"Downhearted" writes:—"I confess that at times I am completely discouraged. I try to the best of my ability to play appropriate music for the pictures, and succeed fairly—sometimes. I cannot say I am always satisfied with my own work, even with the good pictures, which are usually easiest to interpret. Some of the photo-plays are so carelessly thrown together as to make a musical setting very difficult, if not impossible.

"I know I have at least ordinary intelligence, a fair education, and, I believe, some ability. I take great interest in playing to the pictures. Why shouldn't I? It is my occupation—my bread and butter—and it is just as serious to me as a bank manager's work is to him. For this reason I try to do my work right as nearly as I can judge what is right in the small fraction of time one has in which to decide. But sometimes I think, 'What's the use—who cares?' Not the manager. His one thought is, 'Make money—drag 'em in—push 'em out.' The operator's motto is, 'Speed 'em up.' And as to the public—you hear much of 'jackass music,' but little is said about the 'jackass audience.' I have visited many picture theatres, and observed the observers closely, and the conclusion is forced upon me that the average person considers the picture show a trivial form of entertainment, and not really worthy of serious consideration. This attitude is not confined to the uneducated element by any means, but is just as frequently found among those who pass for people of refinement, intelligence, and education. You will find them almost any night in any picture theatre of the better neighbourhoods. They are out for fun, and the moving picture is a joke to them, regardless of its quality or rendition. It is cheap, therefore it must be trashy; ergo, to show their superiority, they must bring ridicule upon the house. But they are steady patrons at that. Once in a while an exceptionally good picture will 'grip' them, but not often. And this feeling toward the picture is not peculiar to the 'better classes' either. You will find a sprinkling of it all the way down the line.

Respectful Attention.

"Of course, there are some who give the photo-play the same respectful attention they would to a theatrical entertainment, but the average English audience seems to judge the quality of anything by its price. The picture show is

cheap. Who cares what the pianist does? Who cares what the effects boy does? He imitates a sheep, and 'some ass laughs.' Of course he laughs. That's what he came for, for if he did not laugh at that, he would laugh at something else. I know a number of musicians who conscientiously endeavour to fit their pictures with appropriate music, but they get no thanks for it—no praise, no appreciation that is noticeable. The only fellows who seem to receive any audible praise seem to be those who go after the laughs. They play comic songs in classical pictures (the spectators often join in singing these), the drummer injects some fool noise in a serious scene, and your 'jackass audience' is delighted. And this sort of thing is not confined to London only. I have seen and heard it at provincial towns also.

"We have no sound effects where I am playing, therefore it is not easy to think of appropriate music for all scenes. It is no joke to try and think of something that 'will fit' while you are playing something else. Often after the show is over and I have a chance to think, something will occur to me which would have bettered the picture. But while we are playing a show, we are not supposed to stop playing. The mental process is a dual one. We must think of what we are doing and seeing, and at the same time search our memories for something else—often we don't know just what. It is easy to sit comfortably in a theatre with nothing to do but find fault. It is easier to break than to make, and it is easier to 'knock' than to try to accomplish."

Pessimism.

You are in a pessimistic mood. I believe in sound effects when used intelligently, and I think I have had that privilege at times. The major sounds, like the major actions, are the ones we are to regard. On a stage a whole crowd of people may be walking and conversing, yet the audience is permitted to hear only that which has to do with the play. It is the same with the action; that which helps to tell the story is made prominent; minor matters are kept in the background. As to playing the correct music, we have all sorts of criticisms and instructions. "Give us something lively," says one. "Why don't you play more popular stuff?" says another. "Cut out the music," says another. Some critics want music going incessantly. Others think an occasional shading (such as is heard in better-class theatres) is sufficient. Who is qualified to lay down any particular law? The musician gets the blame when the spectator is dissatisfied. That's natural; he is the fellow who is doing the mischief. But it is not always the musician's fault.

Choruses by Patrons.

I have more than once heard the "comic song" played all through dramatic pictures, the audience singing along with a gusto which showed that they thoroughly enjoyed it. They applauded themselves heartily at the end of each

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chorus. I doubt if anybody followed the pictures very closely; they were there for a good time—that seemed to be their way of enjoying themselves. They paid their money and came again. That's what the manager wants. Is he going to interfere with their method of enjoyment? Not so that you could notice it. It seems inconceivable that there is so much bad music in the picture show. I agree with the writer of the above letter in one thing. The critic is always abroad when there is fault-finding to be done, but praise for good work is seldom heard. Now, if the question was definitely settled as to what constituted correct music for the picture, the player could at least have the approval of his own conscience, but with so many divers opinions, how is he going to improve himself when he is never mentioned, except in condemnation?

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The Importance of the Motor.

It is really strange what little importance many users of the gramophone attach to the motor mechanism of their machine, whereas this plays one of the chief parts in making the music satisfactory or otherwise. Very often when anything goes wrong with the works the box of tricks is taken or sent to some second or third rate cycle repairer. More often than not he is a dealer in the cheap motors of the kind made in Germany, which, being the surplus output, are dumped into this country and sold at a wholesale rate below the actual cost of material and construction. The result is that the repairer, finding it more profitable to foist a trashy motor upon the unsuspecting user of the damaged machine, tells him that to repair the really good mechanism of his machine will cost more than the substitution of new works. The user acquiesces, and in a few days gets his machine back in working order. Then his trouble commences, for so far from the silent running motor running with the precision of a chronometer, he finds there is a continual rumbling and banging inside the machine, which more closely resembles the noise created by a steam-roller upon a freshly picked granite road. Too much care cannot be exercised in regard to the selection of the interior mechanism, and it pays far better to deal with such reputable firms as the Columbia Company, Messrs. Roberts and Co., Murdoch and Co., or Keith Prowse and Co. than to entrust valuable clock-work to those whose sole object seems to be the exchange of new work for old.

The Needle Miser.

The cause of failure to produce real music from the disc may often be attributed to the miserly proclivities of talking-machine users. They value a needle as they do a sovereign, and it pains them to discard it after it has been once used. Consequently they use it over and over again, and in the end spoil their records, and simply produce sounds which jar upon the nerves of those musically inclined. My advice is always buy the best needles, and do not be gulled by the specious tongues of those anxious to beguile you into believing that it is possible to use needles as many as four times by simply turning them a shade to the right or left.

RECORDS REVIEWED.

The Columbia Co., Clerkenwell Road, London, E.C.

On the Road to Zig a Zag, and Gaby Glide. These two pieces, well rendered by the Casino Orchestra, should prove very useful. The former has a very pretty sleigh-bell accompaniment, and is very appropriate for Russian pictures or snow scenes. The latter, a rag, would do for hurrys.

Reeves March and Florentine March, by the King's Military Band, as their titles imply, fit in well with ceremonials, and many topicals dealing with military subjects, or in which soldiers play a prominent part.

Weymouth Chimes and Bells of St. Malo. Two favourite melodies with bell solos, played by the Scots Guards. Good for subjects introducing church scenes.

Entry of Gladiators and Gladiators' Farewell March. Also played by Scots Guards. Make two acceptable items for the accompaniment of films portraying feats of strength or event of the Roman or Græco periods.

The Rosary and The Lost Chord. The two cornet solos by Sergeant Legget, with orchestral accompaniment, can be used with advantage for sentimental or religious subjects. They are admirably played, and both possess great volume.

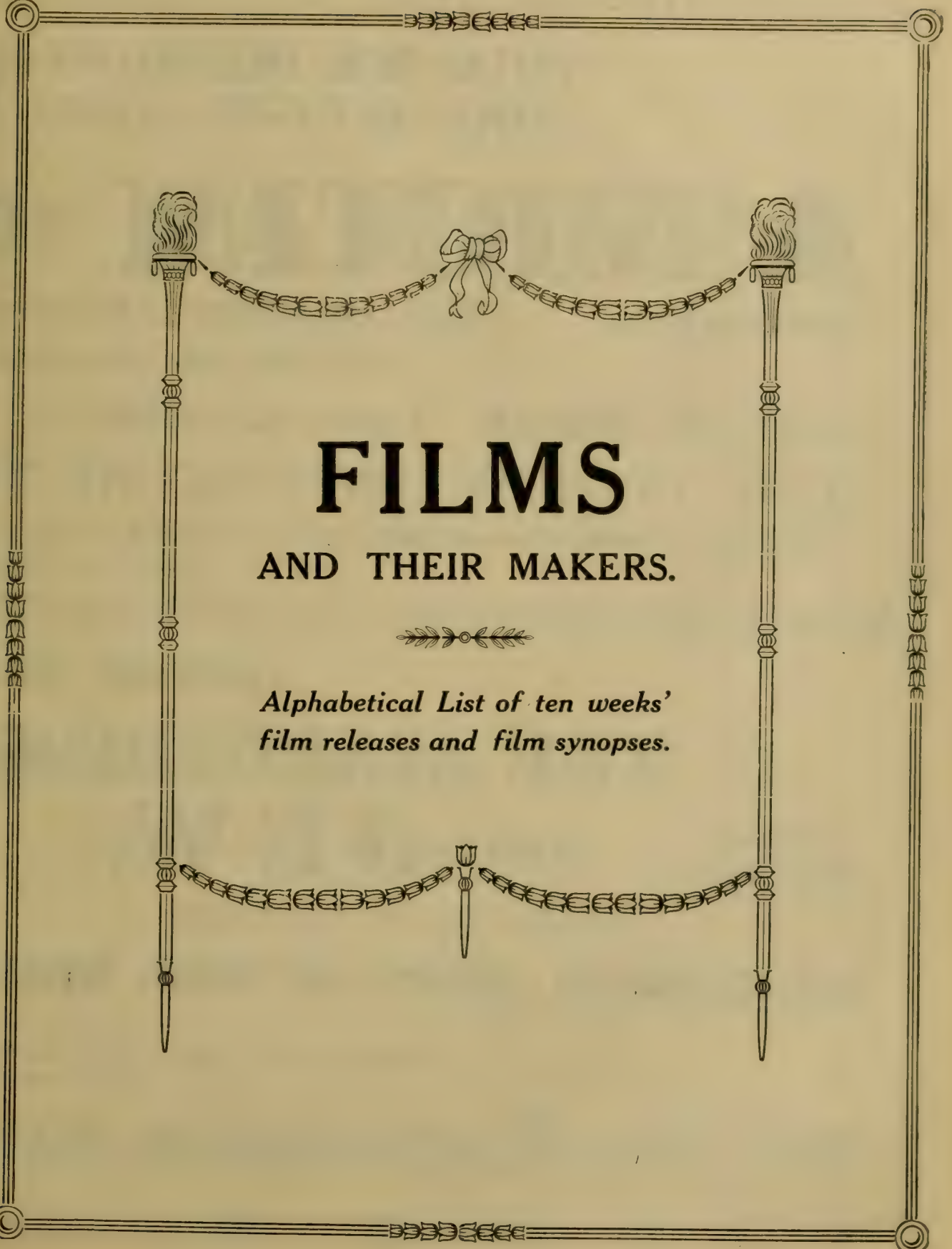
The Russian Carnival (flute solo) and The Butterfly (flute and clarinet solo). Two dainty morceaux which will fit in well with romantic or Shakespearean films. "The Butterfly" is a decidedly haunting melody.

Mr. Cupid, That's what they all say, I want to mingle with the girls, and Just a wee Doeck and Doris. The inimitable Whit Cunliffe is responsible for these four songs, and is heard at his best. Wherever these discs are played they will bring down the house. Perfect enunciation is the characteristic keynote.

My Word (Jones of the Lancers) and The Gaby Glide. In the former Mr. Jock Manning takes off the voluble old major in a style all his own. As a mirth-provoker and a comic interlude we can highly recommend it. The vocalist also proves an adept at ragtime.

The Wibbly-Wobbly Walk and Who Were You With Last Night? Sung by Mark Sheridan, that popular comedian, in his quaint style. These two items are veritable rib-ticklers, and are bound to send an audience away in the best of spirits.

These discs are all ten-inch, and in every case ably sustain the prestige attained by the premier firm of record producers.



FILMS

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"THE WANDERING JEW."

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After such a success as that achieved by the presentation of Eugene Sue's great "Mysteries of Paris," it was more than likely that the same author's equally famous novel, "The Wandering Jew," would soon receive attention. The producers have, in the splendid presentation now to be handled by the "Big A" Features, Limited, indeed found a worthy successor, and have done their task with thoroughness and a strict attention to detail. The enormous amount of incident has been interfered with no more than necessary, and in the whole of the three parts the interest is upheld and an exciting story unfolded.

The tale begins with the emissaries of a secret society, who know the amount of the Rennepont estate, concocting a vile plot to deprive, by fair means or foul, the heirs of their inheritance. The heirs, five in number, are to be prevented from appearing, all except a tractable youth, as a clause has been inserted saying "that anyone not present at the said date (February 13th, 1832) forfeits his or her allotment." The services of Morok, an animal trainer, and his assistant, Goliath, are engaged, their object being to waylay Rose and Blanche Simon, who are to share in the millions. They are attended by Dagobert, an old soldier, and arrive on horseback at the inn, the White Falcon, on their way to Paris.

Here Morok breaks into the room and steals their passport, afterwards killing the horse. They plot against the old soldier, but he, outwits them and escapes, leaving Morok and Goliath locked in a room in the inn, the girls escaping by sheets from their bedroom.

Rodin and D'Agriguy, the master criminals, hear of the escape, and get M. de Rennepont, the tractable youth, in their power. Having hoaxed him, they get Dr. Balenier, another villain, to secure Adrienne de Courville, another participant in the fortune.

She is abducted from her home by the complicity of an aunt, and placed in an asylum. Rose and Blanche, the two other girls, are also eventually secured by a trick, and placed in a convent. Dagobert and his son search for the girls, but cannot trace them.

Prince Djalma, another heir, is waylaid, and now Rodin and D'Agriguy present themselves to the custodian of the money with a deed of gift from Gabriel for the money. Dagobert, the old soldier, breaks in upon the meeting, and seeks to prevent the gift, but his intervention is of no avail. The money is within a few moments of being paid over when the Jew mysteriously appears, and shows a paper bearing the codicil, "the division of the estate is adjourned to the next month of June."

Rodin and his accomplices decide to carry on the fight for the money, and plan to release Adrienne, who meets Prince Djalma, who falls in love with her. Dagobert here meets Rodin, and, realising his treachery, tries to strangle him. Rodin, however, escapes, and gets Blanche and Rose once more in his power. They are taken, in the midst of a cholera epidemic, to see a friend, and so exposed that they take the disease and die.

Marshal Simon, their father, returns, and discovering D'Agriguy, fights a sensational duel with him, and kills him with the broken sword he is compelled to use. Rodin now imagines the field to be clear for himself. He now sets about deceiving Prince Djalma, who is shown through a doorway one he imagines to be Adrienne, but really an engaged accomplice, being embraced by another man. The prince, mad with jealousy, enters the room and stabs the girl to the heart.

Believing that he has killed Adrienne, he takes poison, and Adrienne comes upon him in a dying state. Adrienne, learning of the plot from poor Djalma's lips, seizes the poison, and drinking, falls across her lover's body.

Rodin now awaits the month of June, and at last he presents himself once more with the deed of gift, but the custodian now realises the object of his machinations. In a startling scene Rodin is confronted with the bodies of the victims of his villainy.

Rodin is about to secure the precious gold and notes, when once more the Wandering Jew appears, and the whole of the vast fortune is consumed in flames. The events which follow in such terrible sequence prove too much for the arch-conspirator, and, raising his arms, he falls to the floor of the palace to die from the strain of his own villainy and greed for gold.

W. H. S.



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THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found

Films Released during February, 1913.

ABBREVIATIONS:—A, animal; C, comic; Co, comedy; D, dramatic; E, educational; F, fairy; H, historical; I, industrial; N, natural history; O, operatic; P, performers; S, scientific; Sc, sacred; Tk, trick; Tp, topical; Tr, travel.

Title.	Maker	Descriptn.	Length.	Date.	Title	Maker	Descriptn.	Length.	Date.
All for Jim	Majestic, D		1016	1	Bob's Ill Luck.....	Cines, C		434	8
A Suffragette in Spite of Himself	Edison, C		600	2	Bloomer and Stout Seek a Wife.....	Cines, C		443	12
Animal Within, The	Flying A, D		967	1	Boss of Katy Mine.....	Essanay, D		939	13
Auntie is Transformed into a Pig	Lux, C		670	5	Bridal Room	Imp, D		938	13
Arab's Bride, The	Thanhouser, D		1000	15	Biter Bit, The.....	Pathé, C		698	5
An Elephant on their Hands.....	Vitagraph, Co		967	6	Basque Wedding, A	Pathé, T		481	8
As You Like It	Vitagraph, D		3115	8	Brother's Acquittal, A.....	Reliance, D		975	19
As the Bells Rang Out	A.B., D		457	23	Bedelia and the Newly Weds.....	Reliance, C		999	21
Adventuress Outwitted.....	Clarendon, D		715	9	Bob's Deception	Rex, D		1085	15
Adhesion	Cricks and Martin, C		410	7	Bunny at the Derby	Vitagraph, Co		577	13
At the Foot of the Scaffold	Hepworth, D		1975	9	Bay of Cattaro	Welt, T		311	23
At the Foot of the Ladder	Thanhouser, C		1000	19	Bob and the Apache	Cines, Co		604	15
Arabian Sports	Vitagraph, E		1010	15	Billy Boy.....	A. & C., C		484	19
Ascending Mt. Blanc.....	Gaumont, Sc		370	16	Beauty Spot, The	American Standard C		695	9
An Artist's Nightmare	Pathé, C		684	12	Breezy Blackpool	B. & C., T		385	27
Atala	Selig, D		1000	16	Burglar Burgled	Cosmopolitan, Co		660	13
A Glass of Goat's Milk.....	Clarendon, C		400	20	Bidoni as Orderly	Cines, C		817	15
Almost a Man	Essanay, Co		987	27	Bloomer Seeks a Smile.....	Cines, C		369	15
Alkali Ike's Motorcycle	Essanay, Co		989	27	Broncho Billy's Love Affair	Essanay, D		990	16
Alfonso and His Umbrella	Gerrard, C		340	16	Bronx Cocktail, A	Imp., C		310	16
Artist's Tragic Idyll.....	Gerrard, D		730	20	Beware Painting	Itala, C		450	2
Arabella and the Wizard.....	Lux, C		494	26	Busy Day in the Jungle	Kalem, C		670	27
Atonement	Nordisk, D		2184	9	Bravery of Dora	Lubin, D		1013	27
An Amateur Cowboy	Pathé, C		474	19	Bob's Cheque	Alter Ego, C		550	26
An Amateur Poisoner	Pathé, C		666	22	Bridge of Life	Comet, D		1950	26
Ailantho's Silkworm.....	Pathé, Sc		521	22	Bloomer, Wrestling Champion	Cines, C		469	22
Another Man's Wife	American Co. D		992	26	Bidoni Absent Minded	Cines, C		670	26
Albion Docks at Port Louis.....	Pathe, T		33	26	Boomerang, The.....	Nestor, Co		977	26
Battle of Wits	Kalem, D		1005	2	Betrayed by a Kiss	Pathé, Co		665	19
Brutality	A. B., D		1009	9	Boy and the Burglars	Pathé, Co		664	19
Burglar at the Ball	Hepworth, D		575	2	Badger, The.....	Urbanora, N		370	19
Battle in the Virginia Hills	Kalem, D		970	9	Bobby, the Tamer	Cosmopolitan, C		595	20
Bettina's Substitute.....	Vitagraph, Co		557	1	Biella and the Antiquities	Cosmopolitan, T		350	23
Billy's Shoes	A and C, C		765	5	Better Part	Invicta, D		1000	26
Blood Stain, The	A and C, D		980	8	Birthday Gift	Nordisk, D		2273	23
Burglar's Dilemma.....	A. B., D		1007	16	Billy's Pipe Dream.....	Vitagraph, Co		668	27
Bloomer Out of Work	Cines, C		456	1	Converts, The.....	A. B., D		986	2
Broken Ideal.....	Cines, Co		774	5	Chichester and Arundel	H. and B., T		370	2
Bullfight	Cines, A		436	5	Cruel Deception.....	A and C., D		2500	1
Bronco Billy's Heart	Essanay, D		988	2	California Snipe Hunt.....	Kalem, C		525	9
Billy McGrath's Art Career	Essanay, Co		987	6	Capt. Ben's Yarn	Majestic, D		999	5
Blind Musician	Imp, D		528	2	Carmen of the Isles	Selig, D		937	2
Bar. K. Foreman	Lubin, D		1064	13	Country Woman In Disguise	American, Ltd., Co		675	2
By the Sea	Lubin, D		1057	16	Corfu and the District	Brockliss, T		355	8
Between Love and War.....	Selig, D		1004	6	Comic Film Journal. No. 5	Duskes, C		—	16
Bludsoe's Dilemma	Flying A., D		1000	1	Chaperon Gets a Ducking	Kalem, C		525	13
Brand of Cain.....	Ammex, D		999	22	"Conway," the Kerry Dancer	Kalem, P		140	13
Bold Story, A.....	Clarendon, C		600	2	Cry for Help, A	A. B., D		1000	23

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Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Cowboy Guardians, The	Bison, Co		1000	12	Fugitives, The	Imp, D		980	20
Comic Film Journal, No. 6	Duskes, C		—	7	From beginning to Finish	New Agency, E		236	16
City of New York	Gerrard, T		495	1	For Love is Life	Pathé, D		3156	22
Calino & Simple Simon's Double Wedding	Gaumont, C		540	6	Father	Reliance, D		997	26
Curing Hubby	Imp, C		425	9	Firefighter's Love, The	Selig, D		1005	16
Cupid on the Job	Majestic, Co		759	22	Father and the Boys	A. & C., Co		960	26
Conflict's End	Rex, D		1000	13	Fire Fighters of Milan	Cosmopolitan, T		350	16
Cook's Triumph, The	Elite, C		610	2	Fiancé's Dilemma	Cines, Co		530	26
Copper's Revenge	Gaumont, C		880	16	Friends in San Rosario	Selig, Co		707	23
Courageous Blood	Lubin, D		1032	27	Fire Cap, The	Selig, D		1115	27
Criminologist, The	Nestor, D		956	15	Freight Train Drama	Selig, D		1038	27
Carl von Gordon's Family	Nestor, Co		1000	19	Fire at Hoboken	Pathé, T		233	26
Cupid and the Cat	Pathé, Co		655	12	Funnicus in Love with an Actress	Eclair, C		650	20
Chase Across the Continent, A	Edison, D		1000	26	Germany's Delightful Rivers	Welt, T		378	9
Chef for a Day	Gerrard, C		350	20	Great Tiger Ruby	Cricks and Martin, D		1001	16
Cure that Failed, A	Imp, C		499	27	Grim Claims of War, The	Gaumont, D		850	2
Coloured Servant	Nordisk, C		722	2	Guilty Baby, The	Thanhouser, D		1000	12
Coming of the Immigrant	Pathé, I		610	22	Gontran's Obligatory Diuner	Eclair, C		710	2
Crooked Path, The	Pathé, D		937	22	Gretna Green	Heron, D		700	16
Canine Sherlock Holmes	Urbanora, D		1040	19	Guilty Conscience, A	Lubin, C		165	20
Curious Companions	Cosmopolitan, A		275	26	Glimpses of Denmark	Urbanora, T		295	5
Country Gentleman	Eclair, Co		835	20	Grandad's Exile	Cricks & Martin, D		910	27
Case Dismissed	Gaumont, Co		580	27	Girl of the Manor	Flying A, D		965	19
Drowsy Dick's Dream	B. & C.		530	9	His Last Dollar	A.B., Co		397	2
Driver of the Deadwood Coach	Kalem, D		1005	6	His Father's Choice	Lubin, C		662	1
Don't Pinch my Pup	Thanhouser, D		1000	5	His Father's Son	Thanhouser, D		1000	1
Dance at Silver Gulch, The	Essany, D		946	6	His First Skate	Lubin, C		309	6
Divorce, The	A.B., C		502	16	His Partner's Snare	Melies, D		1038	1
Diplomatic Lover, A	Pathé, Co		754	1	How Jack Won Out	Reliance, Co		485	5
Dog-gone question, A	A. & C., C		475	12	Hand of Mystery	Rex, D		850	1
Draughtman's Revenge, The	Barker, D		1115	13	How Neddy the Nut Got Left	Special, C		487	9
Daughter of the Redskins	Bison, D		1800	8	Henley to Wallingford	H. & B., T		375	16
Dollar Saved is a Dollar Earned	Edison, D		990	12	His Western Way	Lubin, D		1060	16
Daughter's Sacrifice	Kalem, D		1005	20	Hogan v. Schmidt	Lubin, C		360	16
Double Event, A	Pathé, C		1063	5	Horse Thief's Daughter	Nestor, D		975	5
Dupin's Clarinet	Urbanora, C		305	5	Hereditary Taint	Pathé, D		1324	8
Day's Outing, A	A.B., C		409	22	Her Choice	Vitagraph, D		932	6
Doctor for an Hour	Edison, Co		1000	19	How Molly and Golly got Pa's Consent	Barker, Co		575	9
Daughters of Senor Lopez, The Flying	A., D		1000	12	High Tens Valley	Cabot, T		431	20
Death of Lucrece	Gaumont, D		1120	16	His Mexican Wife	Essanay, D		990	9
Deacon's Shoes, The	Majestic, Co		436	26	Heart of a Soldier	Flying A, D		1000	5
Devil's Daughter, The	Nordisk, D		3008	16	Home Sweet Home	Lubin, D		1062	23
Dawning, The	Vitagraph, D		1826	22	Hand Bag, The	Vitagraph, Co		567	15
Diamond, The	Eclair, Sc		535	13	His Punishment	Cosmopolitan, D		1000	9
Drastic Remedy, A	Gaumont, Co		690	20	Horseshoe, The	Cines, C		635	15
Dupin visits Marseilles	Urbanora, C		470	19	Home Rule	Elite, C		456	9
Diplomatic Success	Ambrosio, D		1086	27	Hawkeye has to Hurry	Hepworth, C		525	16
Daughter of Eve	Pathé, D		2037	26	Honest Finder	Elite Co		832	13
Dupin as a Reporter	Urbanora, C		450	26	Happiness of the Heart	Gaumont Co		1000	20
Enchanting Country of Amalfi	Cosmopolitan, T		360	2	Hunted Down	Invicta, D		1000	22
End of the Feud	Lubin, D		1046	6	He had but 50 Cents	Imp, C		699	23
Engagement of Miss Elsie	Cines, D		908	8	Honour of his House	Pathé, D		2058	19
Excursion to Aram Pruma Castle	Gelebert, T		436	20	In Old California	A.B., D		991	6
Exotic Fish	Gaumont, N		300	9	In the Springtime of Life	Pathé, D		3425	1
Early's Awakening	Powers, D		675	8	In the Furnace Fire	Vitagraph, D		1010	1
Eye of the Idol, The	Clarendon, D		1285	16	Ireland, the Oppressed	Kalem, D		975	16
Early Days in the West	Invicta, D		1020	15	In Payment Full	Rex, D		1000	6
Flashes of Light	Ambrosio, D		1235	6	Iron Heel, The	Essanay, D		975	9
Faithful	A.B., D		994	6	In the Garden Fair	Vitagraph, D		954	15
Factory Girl's Honour	B. & C., D		917	16	Incognito	Gaumont, C		560	16
From the Submerged	Essanay, D		983	2	In Freedom's Cause	Pathé, D		949	12
Faint Heart Never Won Fair Lady	Lux, C		420	1	It Pays to be Kind	American Standard, D		745	16
Fate's Way	Powers, D		980	1	Indiscreet Porter	Celio, Co		605	22
For The Mikado	Thanhouser, D		1000	15	Indian Ishmael	Invicta, D		1010	26
Faithful Unto Death	Vitagraph, D		313	6	It Might have Been	Lubin, D		1022	27
Faraway Fields	Rex, D		1026	8	Interrupted Hooeymoon	Barker, C		635	20
Foiling the Fire Fiends	Selig, D		988	6	Johnny on the Spot	Reliance, Co		499	1
From Cowardice to Honour	B. & C., D		1377	23	Jinks' Birthday Party	A.B., C		513	6
Foundling, The	Edison, D		1000	15	Jeff's Downfall	Barker, D		995	6
Finger of Suspicion	Kalem, D		1000	23	Japanese Magic	Urbanora, D		465	6
Face to Face with a Leopard	Lux, D		850	12	Just Luck	Vitagraph, Co		492	22
Fishergirl of Venice	Pathé, D		2103	5	James Patterson	Elite, D		2300	27
Face or the Voice	Vitagraph, D		879	13	John Collier's Escape	Selig, D		402	23
Falls of Cadyville	A & C, T		200	19	Kerry Gow	Kalem, D		2770	5
Foster Sister, The	Brockliss, C		449	16	Kitty and the Bandits	Lubin, D		1060	6
Funnicus Manicurist	Eclair, C		595	6	Kitty's Little Love Affair	Pathé, C		792	8
For Her Husband's Sake	Gaumont, D		1010	13	Knowing Dog, A	Pathé, C		625	15

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
King the Detective and the Smugglers	Imp., D		939	3	Mother's Portrait	Ambrosio, D		914	27
Kullen	Nordisk, T		443	23	Mary of the Briarwood Dell	Barker, D		1179	16
Lieut. Daring and the Photographing Pigeon B. & C., D			1245	■	Microscopic Animalcula	Eclair, Sc		410	20
Lucky Fall, A.	Lubin, D		1003	9	Model for St. John	Vitagraph, D		898	27
Locked Out	Lubin, C		397	9	New York Hat, The	A.B., D		998	2
Love and War	Majestic, D		985	5	New Zealand Flax Industry	Empire, I		461	fi
Legend of Lost Arrow	Selig, D		505	2	New Zealand Ferns and Waterfalls	Special, T		215	5
Love of Lady Irma	A.B., D		988	13	Never Again	A.B., Co		590	16
Linked Together	Edison Co.		500	8	Non-commissioned Officer	Edison, D		1000	5
Lace Makers' Romance	Gaumont Co.		1320		"Nam Gioa," or Festival of Heaven	Pathe, T		445	1
Lie not unto your Wife	Imp. Co.		570	6	Night Birds	Pathe, N		334	1
Leah the Forsaken	Imp. D		2421	6	Naples	Cines, T		251	8
Lamprey Fishing	New Agency, E		367	9	Nell of the Lampas	Flying A, D		1000	8
Lost Inheritance	Selig, D		988	2	Norwich	A. & B., T		410	23
Love and Craftiness	Brockliss, C		450	5	Nora the Cook	Lubin, C		689	23
Law of the West	Cosmopolitan, D		2500	6	Nick Winter and the Ace of Clubs	Pathe, D		1693	15
Law of God	Flying A., D		1012	0	Now the Sun Sets	Eclair, S		430	6
Lady Doctor, The	Gaumont Co.		670	5	Never Failing Remedy	Gerrard, C		370	11
Love Token, The	Lubin, D		1008	22	New York's Fire Fighters	Powers (1912), T		262	26
Love Laughs at Locksmiths	Pathé, C		533	2	Old Songs and Old Memories	Selig, D		872	9
Life for a Life	Cines, D		2322	15	On the Coast of the Adriatic	Welt, T		298	16
Latest Additions to U.S.A. Navy	Edison, E		600	22	On the Mountain of St. Gothard (Series II) ..	Gaumont, T		300	5
Love and a Burglar	Hepworth, C		650	20	Old Sweetheart, The	Imp, D		935	9
Luck's Out	Nordisk, C		771	16	Official Appointment	Vitagraph, D		787	13
Lodging for the Night	Pathé, Co		378	12	Out of the Shadows	Vitagraph, D		1010	15
Looking for a Job	Pathé C		552	15	Old Reporter, The	Edison, D		1000	22
Lessons in Courtship	Vitagraph, Co		462	22	On the Mountain of St. Gothard (Series III),	Gaumont, T		315	13
Life Regained	Brockliss, D		2925	26	Old Doll Maker	Invicta, D		1000	12
Legal Murder	Eclair, D		2355	9	Obsession, The	Melies, D		1020	22
Loneliness of Neglect	Flying A, D		1000	22	On the Steps of the Throne	Pasquali, D		3350	23
Lighting of Love's Way	Invicta, D		1010	22	On the Line of Peril	Vitagraph, D		1013	20
Lady Leone	Invicta, D		1470	22	Oh, My Aunt!	Cricks & Martin, C		720	22
Leopold, the Leopard	Lux, C		688	22	On the Mountains of St. Gothard				
Lake of Traun	Sascha, T		350	22	(Series IV.)	Gaumont, T		335	23
Lily's Day	Eclair, Co		510	20	One Hundred Franc Gold Piece	Itala, Co		435	16
Lord Browning and Cinderella	Vitagraph, Co		1017	27	Old Prospector	Nestor, D		977	22
Lost in the Sea	Eclair, D		2375	27	Orphan, The	Pathé, D		1966	22
Monastery of Piedra Aragon	Cabot, T		384	6	Old Organist	Rex, D		980	27
Mifanwy, a Tragedy	Hepworth, D		675	6	Pink Corset, The	Ambrosio, Co		790	■
Mayor from Ireland	Kalem, D		1015	9	Preparing the Den	A.B., C		496	13
Merchant of Venice	Thanhouser, D		2000	8	Pimple's Eggs-traordinary Story	Cosmopolitan, C		295	2
Mouth of the Adour	Gaumont, T		240	2	Prince Arthur	Cosmopolitan, D		910	2
Mountebank's Daughter	Lubin, D		1003	16	Polidor's Perfume	Pasquali, C		535	2
May and December	Pathe, D		1238	1	Pickles	Pathe Frères, C		305	1
Mickey's Pal	A. & C., D		1025	15	Penitent, The	Essanay, D		786	13
My Hero	A. B., D		1007	20	Pulque Pete and the Opera Troupe	Kalem, C		455	20
Marvellous Valley of Lerio	Cosmopolitan, T		350	6	Palmetto Hat Industry	Lubin, I		345	■
Mr. Hubby's Wife	Essanay, Co		980	9	Percy the Bandit	Nestor, Co		957	12
Mummy and the Cowpuncher	Kalem, C		560	23	Prospector and the Indian	Pathe, D		725	5
Mayor's Crusade	Kalem, D		985	23	Poverty's Thrall	Pathe, D		1948	8
Medicine of the Future	Lux, C		410	8	Pimple as Cinema Actor	Cosmopolitan, C		495	9
Mother's Strategy, A	Lubin, D		1014	20	Power of Love	Flying A, D		1000	15
Moth and the Flame	Melies, D		1020	15	Passing Cloud, A.	Gaumont, Co		800	13
Masquerader, The	Pathe, C		461	8	Problems of Aviation	Gaumont, Sc.		266	16
Maros, The	Pathe, P		502	8	Playtime in Old Japan	Pathé, E		353	15
Mike's Brainstorm	Selig, C		920	13	Plan that Failed, The	Powers, Co		775	15
Man Amongst Men	Selig, D		1000	13	Polidor as an Orderly Soldier	Pasquali, C		555	16
Mamma's Glove	Urbanora, D		765	5	Poet and Peasant	Vitagraph, D		1013	20
Modern Atlanta	Vitagraph, Co		1010	13	Pimple as a Ballet Dancer	Cosmopolitan, C		230	16
Merrypimple and the Statue	Ambrosio, C		433	20	Peninsula of Sorrento	Cines, T		273	22
Mother's Day Out	Clarendon, C		390	23	Pat Clancey's Adventure	Edison, D		1001	26
Mannequin, The	Elite, D		1859	9	Prodigal Son	Gerrard, D		2665	8
Miss Nelly's Marriage	Gaumont, Co		820	13	Pineapple Culture	Gaumont, I		350	20
Mother-in-Law must Marry	Itala, Co		590	2	Prodigal's Return	Hepworth, D		875	27
Mountain Tragedy	Kalem, D		1000	27	Pass It On	Hepworth, Co		550	27
Matrimonial Breeze	Pathé, C		349	15	Piccaninnies and the Water Melons	Imp, C		931	27
Michael McShan	Vitagraph, Co		695	20	Polidor, A Ladies' Protector	Pasquali, C		505	27
Mystery of the Astorian Crown					Price of a Misdemeanor	Urbanora, D		2080	26
Prince	Cricks & Martin, D		765	■	Queen for a Day	Edison, D		1001	8
Merry Widows	Elite, Co		893	13	Question of the Hair	Selig, Co		604	23
Mathilde	Eclair, D		3250	13	Redeemed Reputation	Ammex, D		1012	8
Mystery Man and His Box	Gerrard, Tk		475	13	Romance of the Rails	Edison, D		1000	1
Mind Reading Extraordinary	Gerrard, C		330	23	Real Thing, The	Hepworth, Co		550	2
Magic Goldfish	Pathé, Tk		800	19	Rescue, Care and Education of Blind Babies	Edison, T		1000	5
Marke in Kabyllia	Pathé, T		319	19	Race with Time	Kalem, D		825	16
Mantlet of Red Evans	Selig, D		1005	23	Ranch Mates	Lubin, D		1060	13
Miss Aubry's Love Affair	Selig, D		1002	27	Rangers Girls	Melies, D		1033	8

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Title.	Maker.	Descrpn.	Length.	Date.	Title.	Maker.	Descrpn.	Length.	Date.
Red Cross Nurse, The	Gaumont, D		1300	9	Tireless Trombonist The	Gaumont, C		800	9
Rush Hours, New York	Kalem, T		545	20	Terrible Mistake, A	Gaumont, D		1775	6
Redemption of Riverton	Invicta, D		1010	15	Trip on the Medway	Heron, T		363	13
Reformed Outlaw	Cosmopolitan, D		1050	16	Two Boys	Lubin, D		1004	23
Recognition	Flying A, D		1000	22	Trip round a colliery at Lens, France	Pathe, I		525	5
Rouen	Pathe, T		375	26	Trip round the Bay of Rio de Janeiro	Pathe, T		434	5
Struggle of Hearts	Lubin, D		1058	2	Two Souls	Thanhouser, D		1000	5
Sailor's Heart, A.	A.B., C		999	6	Twisted Trial, The.	A.B., D		998	27
She is a Pippin	A.B., C		486	9	Through the Flames	Cosmopolitan, D		1250	9
Scenes in Kent	B. & C., T		421	6	Time Flies.	Essanay, Co		985	20
Something Wrong with Bessie	Kalem, C		525	6	Tim	Edison, D		960	19
Soldiers' Furlough	Lubin, D		1008	9	Tempest in the Bay of Biscay	Gaumont, T		270	13
Stolen Symphony	Lubin, D		2023	16	Tickets, Please	Lux, Co		721	15
Serious Sixteen	A.B., Co		535	13	Two of a Kind	Majestic, D		981	29
Sword Swallower	Brockliss, C		312	5	To Right the Wrong.	Pathe, D		1620	15
Sold, A "Bear" Fact	Cricks & Martin, C		430	1	Thus Many Souls	Rex, D		1000	20
Scheme, The	Essanay, Co		988	2	Through Memory Blank	Rex, D		1000	22
Saving the Game	Edison, D		600	8	Triangle, The	Selig, D		1210	20
Simple Simon Licks the Wrong Stamp.	Gaumont, C		420	2	Tananarivo	Svea, T		420	16
Strange Place and Quaint People in New York	Kalem, T		456	16	Through South India	Eclair, T		350	13
Salt Lake City	Edison, T		500	15	Trio Sturia	Pathe, T		413	16
Sally Anne's Strategy	Edison, D		675	15	Three Gentlemen and a Lady.	American Standard, Co		780	23
Short-sighted Detective	Gerrard, C		400	1	Turning Point	Barker, D		953	23
Sticky Affair	Hepworth, C		475	13	Two Bottles	Eclair, D		890	20
Stickleback, The	Pathe, N		374	8	Tiny Advocate	Nordisk, Co		1099	23
Salome	Savioia, D		2350	8	Table Turning	Pathe, C		341	26
Slippery Jim	A. & C., D		984	22	Trip on The Riviera	Urbanora, T		445	26
St. John de Las Abadesas	Cabot, T		322	27	Upper Valley of the Brembo	Ambrosio, T		370	2
Somaliland, Series IV	Cines, T		335	15	Unforeseen Predicament	Cines, Co		859	8
Shadow of the Cross	Essanay, D		940	16	Under the Stars and Stripes	Pathe, D		843	19
Supreme Test, The	Essanay, D		982	20	Understudy, The	Pathe, C		472	22
Saving the Innocents.	Flying A, E.		377	12	Una of the Sierras	Vitagraph, D		997	27
Stage-Struck Sally	Lubin, Co		363	27	Valleys of the Retiche Alps	Brockliss, T		296	1
Saragossa	Pathe, T		276	12	Viterbo	Cines, T		259	1
Strange Peacemaking, A	Pathe, C		716	15	Village Scandal	Gaumont, Co		800	27
Secret of the Safe	Cines, D		2778	22	Where New Zealand Meets the Sky	Special, T		260	2
Stain, The	Essanay, D		989	23	When Love Leads	Lubin, D		1057	6
Sultan's Diamonds	Gerrard, D		2300	23	Wireless Miracle, A	Reliance, D		1008	8
Simple Simon and Calino's Panther.	Gaumont C		680	23	Wonderful One-horse Shay.	Lubin, D		1058	13
Sally in Our Alley	Hepworth D		900	23	Woman Alone, A	Majestic, D		1000	15
Shadow of Evil	Itala, D		2165	16	Western Vacation, A	Nestor, D		990	1
Stolen Treaty	Nordisk, D		3165	2	When we were in Our Teens	A.B., Co		475	20
Swat the Fly	Powers (1912), N		210	22	What the Bell Told	Gem, D		1000	5
Scenes in the Trossachs	Urbanora, T		345	19	When Hearts are Trumps	Gaumont, Co		1000	9
Suspicious Mr. Brown.	Barker, C		714	27	Weary's Revenge.	Majestic, D		—	22
Ship of the Desert	Comerio, T		320	26	Won by a Call	Nester, D		990	8
Suzanne's Necklace	Gaumont, D		1015	27	Wrongfully Accused	Selig, D		1012	13
Secret of the Mine	Lux, D		2000	1	Well-Matched Matrimony.	Brockliss, C		515	20
Scenes in Dauphine	Lux, T		430	5	Wrongly Accused	Champion, D		1015	20
Smouldering Spark	Selig, D		1490	9	When it Comes Off.	Cricks & Martin, C		485	15
Shade of the Creditors	Brockliss, D		1130	13	Woman's Trick, A	Eclair, Co		645	6
Saved by a Child	Cosmopolitan, D		400	6	Willie and Bombardier Wells	Eclair, Co		1000	6
Supreme Sacrifice	Celio, D		2024	12	Winking Parson, The	Edison, Co		400	22
Story of Jephthah's Daughter	Pathe, D		1358	26	Winning His Stripes.	Hepworth, D		875	20
Slight Mistake	Pathe, C		470	26	Wreckers, The	Imp., D		919	16
Sacred Gazelles	Eclair, A		365	27	Will, The	Lux, D		1850	15
Son's Ingratitude, A	American, Ltd., D		645	27	Woman of Impulse, A	Pathe, D		1276	12
'Twixt Love and Ambition	Lubin, D		1051	2	Wiffls at the Front	Pathe, Co		1108	12
Two Little Rangers	A & C, D		1000	1	Wild Buffalo Hunting in Cochin China	Pathe, E		337	15
Toymaker, The	Vitagraph, D		941	1	Why You Should Kill that Fly	Pathe, Sc		497	15
Tree as a Peacemaker	Cines, D		964	1	When Father is away	Elite, Co		899	13
Toll Gate Raiders	Kalem, D		1025	13	Willie watches over the Home	Eclair, Co		695	13
Tree Imp, The	Majestic, D		1000	12	Western Girl.	Essanay, D		970	23
Trails of Faith	Reliance, D		999	12	Ways of Destiny	Gerrard, D		2400	15
The Counts	Vitagraph, Co		633	8	When Thieves fall out	Gaumont, D		2960	23
Tweedledum and Friscot fight a Duel.	Ambrosio, C		390	13	When the Cats away	Gaumont, Co		680	23
Taming A Husband	A.B., Co		986	20	Woes of a Kinematograph Operator	Pathe, C		499	22
Thief, The.	Cricks & Martin, D		720	13	White Lie.	Cosmopolitan, D		1580	23
Trout Fishing in Lake Tempo.	Empire, E		350	23	Wine Making.	Gaumont, I		440	27
Thrilling Rescue by Uncle Mun	Edison, C		1000	12	Wonderful Oriols.	Pathe, P		474	26
					Willy's Ruse	Eclair Co		685	27

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Films to be Released during March, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Between Sky and Sea	Cines, D		622	19
Affair of an Egg	A. B., Co		305	13	Broncho Billy and the Maid	Essanay, D		992	16
Adventure in the Autumn Wood	A. B., D		1007	16	Bobby's Holidays	Gaumont, C		620	16
Alfred Harding's Wooing	Barker, Co		740	6	Broken Doll, The	Gerrard, D		2220	9
Ape's Devotion	Clarendon, D		870	2	Boomerang, The	Kalem, D		1038	30
Artful Artists	Gerrard, C		330	2	By Boat to Christiana	Nordisk, T		335	16
Artist's Romance	Lubin, D		795	13	Bag of Mystery, A	Pathe, C		271	15
Aquatic Elephants	Vitagraph, A		266	1	Boniface's Harem	Brockliss, C		491	19
Artist's Hoax, The	B. & C., Co		510	30	Broken Life, A	Cricks and Martin, D		1100	27
Annie Crawls Upstairs	Edison, D		1000	19	Broncho Billy and the Outlaw's Mother	Essanay, D		995	23
Awakening, The	Flying A, D		983	15	Betty's Bandit	Nestor, D		975	22
Absent Minded Valet	Vitagraph, Co		1017	20	Bridge of Sighs	Pathe, C		326	22
Awakening of Bianca	Vitagraph, D		1007	22	Betrayed to the Turks	Savoia, D		1950	26
Alkali Ike in Jayville	Essanay, Co		992	27	Buffalo Hunt	Cosmopolitan, D		950	23
Apartments No. 13	Invicta, Co		1000	19	Bologna	Cosmopolitan, T		400	23
Asbestos Quarry in America	Pathe, I		359	22	By Unseen Hands	Cines, D		2270	29
Adam and Eve	Vitagraph, D		948	29	Bloomer's Adventure	Cines, C		470	29
All for a Girl	Vitagraph, Co		567	29	Broncho Billy's Brother	Essanay, D		998	30
Adventurous Honeymoon	Ambrosio, C		772	23	Building the Los Angeles Aqueduct				
Along the Old Turko-Bulgarian Frontier	Ambrosio, T		355	27		Flying "A," I		986	29
At the End of the Line	A. & C., D		984	29	Big Rock's Last Stand	Invicta, D		1960	22
Alfonso's Lady-Killing Adventures					Border Parson	Nestor, D		965	29
Amulet, The	Invicta, D		1000	26	Bad Tangle	Imp., Co		636	30
An Inventive Lover	Pathe, C		1021	26	Crackman's Daughter	Cricks and Martin, D		1665	6
Athens	Pathe, T		434	29	Cat's Paw	Essanay, D		994	9
Alhambra	Urbanora, T		360	26	Careful Nursing	Rex, D		889	13
Bill Bogg's Windfall	A. B., C		609	2	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
Business Buccaneer, A	Kalem, D		1010	2	Cabby's Nightmare	Gaumont, C		495	9
Brave Old Bill	Kalem, C		350	2	Case of Smallpox	Imp., C		429	2
Buster and the Cannibals	Lubin, C		737	2	Castaway, The	Pathe, D		547	8
Best Man Wins	A. B., C		456	9	Critic, The	Ambrosio, D		1800	13
Blind Cattle King	Lubin, D		1059	9	Captain's Dilemma, The	Cosmopolitan, Co		750	6
Babble Shooting	B. & C., Sp		259	13	Cyrenacia	Cosmopolitan, T		300	9
Baja	Cines, T		698	1	Cheap Housing Problem, The	Gaumont, I		230	13
Bloomer's Troubles	Cines, C		438	1	Collar Stud, The	Gaumont, Co		1025	13
Bidoni Hard Up	Cines, C		999	5	Court Intrigue, A	Nordisk, D		2834	9
Billy Mixes with his Relations	Essanay, Co		986	13	Cormorant, The	Pathe, N		548	12
Blackened Hills	Flying A., D		994	1	Curio Hunters	Vitagraph, Co		807	22
Bolted Doors	Gaumont, D		1250	2	Caucasian Bride	Elite Sales, D		550	23
Book, The	Hepworth, D		1200	6	Cupid's Window	Gaumont, Co		935	20
Blackfoots Conspiracy	Invicta, D		1020	5	Casablanca	Gaumont, T		430	20
Beach Combers	Melies, D		986	15	Consequences, The	Invicta, D		1000	22
Brother and the Bat	Reliance, D		900	15	Cranberry Industry	Imp., I		358	16
Bobby and the Bow-wow	Pathe, Co		574	1	Collaborators, The	Powers (1912), Co		695	22
Broken Oaths	Solax, D		984	15	Carrier Pigeon, The	Pathe, N		612	19
Billy's Burglar	Vitagraph, D		1722	8	Curious Family, The	Selig, C		514	27
Bite of a Snake	A. B., Co		562	20	Civilian, The	Broncho, D		1740	23
Business as Usual	Clarendon, C		455	16	Colonel's Peril	Cosmopolitan, D		975	27
Bloomer Hurries Up	Cines, C		542	8	Casimar, Gentleman and Pickpocket	Eclair, C		520	13
Beauty Spots on the River Nebi	Cines, T		284	8	Convict's Secret	Gaumont, D		2530	30
Blow for Blow	Cines, D		2400	12	Chaufeur's Secret, The	Gerrard, D		2300	23
Bidoni Obstinate	Cines, C		1184	12	Crossed Swords	Nordisk, D		2066	24
Broncho Billy's Promise	Essanay, D		989	2	Cowboy's Leap Year	Powers, Co		650	29
Bad Stroke of Business	Gaumont, C		565	6	Candy Girl	Imp., Co		985	30
Breton Scenery	Gaumont, T		365	6	Circus Rider's Romance	Elite, D		2000	30
Back from the Dead	Gaumont, D		2380	9	Constructing Aeroplanes	Express, E		372	23
Baker and the Sweep	Lux, C		290	12	Don Caesar de Bazan	Reliance, D		2000	1
Buck's Romance	Selig, Co		1017	13	Dick and Daisy	Majestic Co.		985	8
Beyond the Polar Circle	Urbanora, T		355	5	Despised Present	Gaumont Co.		1185	2
Beautiful Dalmatia	Welt, T		315	20	Detective Dickson	Lux, D		2090	5
Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2	Defeated	Milano, D		1809	12
Camprodor	Cabot, T		381	9	Darktown Duel	Vitagraph Co.		197	6
Blood-stained Pearl, The	Cosmopolitan, D		875	9	Day at an Infant Asylum	Imp., T		276	6
Bloomer and His Cousins	Cines, C		394	15	Dangerous Wager	Kalem, D		1013	20

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Title.	Maker.	Descript.	Length.	Date.	Title.	Maker.	Descript.	Length.	Date.
Delphin Catching	Pathe, T		372	8	Gonthran and his Accomp'ice.....	Eclair, C		770	6
Dormouse, The.....	Cosmopolitan, N		270	13	Greater Love, The.....	Rex, D		770	6
Dupin Loses His Wife	Urbanora, C		375	19	Greater Wealth.....	Selig, D		1085	23
Dr. Bridget.....	Vitagraph, Co		859	29	Golden Chance.....	Cosmopolitan, Co		1100	20
Dandy, The.....	Vitagraph, Co		453	29	Gunfighter's Son.....	Selig, D		960	30
Defective Detective, The	Hepworth, Co		575	16	"Gay Deceivers"	Elite, Co		1000	27
Desperate Chance, A	Kalem, D		978	30	His Cook Lady	Majestic, C		558	1
Dora Thorne.....	Thanhouser, D		1000	29	Highbrow Punchers.....	Ammex, D		988	8
Don Juan's Compact.....	Brockliss, D		2128	26	Hope	Edison, D		1020	1
Debt, The.....	Rex, D		1930	29	How Grandfather Clocks are Made....	Geem, I		416	9
Dream of Glory	Pathe, D		605	29	Hazel Kirk.....	Majestic, D		2000	5
Day in the Life of a New Recruit ..	Urbanora, C		510	26	High Cost of Reduction	A.B., C		565	16
Exchanged Labels	Imp, C		456	13	He Swore Off Smoking	Edison, C		525	5
Employers Liability	Nestor, D		950	1	High Explosives	Edison, I		325	5
Eavesdroppers	Vitagraph, Co		498	6	Harnessing a Mountain Stream.....	Edison, T		400	8
Everybody's Doing It	Cosmopolitan, C		305	2	Hearts and Skirts.....	Nestor, Co		975	5
Emperor's Kiss, The.....	Pathe, D		1072	5	Her Ambition	Powers (1912) D		935	5
Escape of the White Glove Gang....	Gaumont, D		2590	23	His Double.....	Solax, Co		942	12
Emperor's Crime, The	Pathe, D		1668	19	His Nemesis.....	Cosmopolitan, D		1050	2
Easter Bonnet.....	American Standard, Co		780	16	His Mother's Hope.....	Edison, D		1000	12
Elephant Hawk Moth.....	Pathe, N		430	29	His Birthday Jacket	Essanay, Co		996	2
Erfurt	Express, T		395	26	Husband's Broom	Brockliss, C		358	22
Familiar Sights in Geyserland	Empire, T		420	6	Hero of the Mountains.....	Elite Sales, D		2560	13
Freda's Photo.....	Clarendon, D		1025	9	High Jinks	Elite Sales, Co		1176	13
Fooling Their Wives	Lubin, C		516	16	Heiress, The	Essanay, Co		998	23
Feet That Speak	Lux, Co		380	5	How they got the Vote.....	Edison, Tk		625	26
Fatty, The Bad Boy	Pathe, C		512	1	Her friend the Doctor	Nestor, Co		950	26
Friends of Birds.....	Pathe, Sc		360	1	Hemp Industry in New Zealand.....	Pathe, I		547	19
From the Depths	Cricks and Martin, D		1145	13	Hidden Letter, The.....	Pathe Co		703	19
First Settler's Story	Edison, D		1000	15	Hero of the Mountains	Elite Sales, D		2930	13
Fraud that Failed	Flying A, D		995	5	How a Horseshoe Upset a Happy Family ..	Edison, C		475	22
For Two Pins.....	Gaumont, Co		925	9	His Old-Fashioned Mother	Flying A, D		658	15
Flag of Freedom	Kalem, D		1033	23	Hero's Reward, A	Kalem, Co		578	27
From Nice to Monte Carlo.....	Lux, T		300	8	House in the Woods, The	Lubin, D		1018	27
Fate of a Poet.....	Elite, D		1290	20	Her Heart's Desire	Pathe, D		919	21
Forest Rose.....	Thanhouser, D		2000	22	Harbour Island.....	Selig, D		1008	20
Forgiveness.....	American Standard, D		1035	9	How the Duke of Leisure reached His Winter	Home			
Flesh and Blood	A. & C., D		2018	22	Home	Selig, C		503	20
Fairy Bottle	Cricks and Martin, Tk		810	29	Happy Sequel, A	Eclair, D		830	30
Fatal Fight.....	Cosmopolitan, D		1890	16	Hardest Way, The	Eclair, D		960	23
For Her	Edison, D		1000	29	Here's Your Hat.....	Essanay, Co		976	30
Foolshead between Celibacy and Matrimony....	Itala, C		460	9	How Ned Got His Rise	Imp, C		725	27
Fatal Recognition	Elite Sales, D		628	20	Hand of Death.....	Pathe, D		868	26
Four-Footed Hero	Invicta, D		2000	29	His Lordship's Little Lapse	Pathe, C		2147	20
From the Western Land	Pathe, D		1185	19	His Blind Wife	Messter, D		2095	26
Forest Fire, A	Edison, I		1000	19	Hussein the Pirate	Vesuvio, D		1985	16
Fred as a Soldier	Nordisk, C		712	16	In a Garden	Thanhouser, D		1000	5
Foolishness of Oliver, The.....	Invicta, D		1010	15	In Montenegro.....	Ambrosio, T		400	2
Flight into Egypt, A	Pathe, D		2389	12	In Belaa-El Djerid.....	Gaumont, D		360	2
Forest Adventure, A	Pathe, D		629	12	Insurance Agent.....	Lubin, D		1008	16
From Passau to Vienna	Welt, T		345	27	Isaacs as a Broker's Man	Cricks & Martin, C		610	15
Funnicus Treasure	Eclair, C		465	30	It Happened Thus	Invicta, D		1010	8
From the Bottom of the Sea	Cosmopolitan, D		2750	30	In Old Town	Majestic, Co		995	22
Funnicus's Serenade	Eclair, C		545	13	Island of Java	Pathe, T		361	5
Father's Little Flutter	Hepworth, C		600	30	In the Flat Above	Vitagraph, Co		839	13
Foolshead Hero	Itala, C		465	16	Inkey and Co.....	Cosmopolitan, C		320	9
Foolshead Swallows a Crab.....	Itala, C		285	23	It's Never too Late to Mend.....	Edison, D		2000	22
Forgive us our Trespasses.....	Melies, D		1007	29	Indian Outcast, An	Invicta, D		1010	15
Father's Crime, A	Pathe D		1009	20	I O.U. Ten Dollars	Nestor, Co		965	19
False Order.....	Selig, D		1005	30	Infernal Dance, The	Royal Film Agency, D		2910	6
First Steeplechase.....	Urbanora, C		600	26	Illumination, The.....	Vitagraph, D		1063	20
From the Depths of the Sea.....	Cosmopolitan, D		1900	30	Indian Justice	Lux, D		710	22
God Within, The	A.B., D		1010	2	Idol Worshipper.....	A. & C., Co		820	26
Girl and the Gambler	Lubin, D		1015	6	In the Pyrenees	Gaumont, T		360	27
Gold is not All.....	A.B., D		996	13	In Zoological Gardens	Gaumont, E		310	30
Glimpses of the Thames in Flood ..	Hepworth, T		375	6	Industrious Dustman.....	Gerrard, Tk		360	30
Game of Lawn Tennis	Milano Co		266	13	In Honour Bound	Rex, D		1000	27
Good Stuff	Powers C		935	1	John Arthur's Test.....	Lubin, D		1031	2
Galley Slave's Romance	Rex, D		945	15	Joe's Reward	Reliance, D		995	8
Girl of the Mountains.....	Selig, D		1006	2	Johnnie Goes Ducking	Kalem, C		365	13
Guisepe's Good Fortune	Essanay, Co		195	6	Just out of College.....	Lubin, D		840	16
George Barnwell	Hepworth, D		2900	13	Jack's Lucky Comet	Pathe, C		831	1
Grandfather	Kalem, D		1003	20	Jungle Pictures in Cochín-China	Pathe, T		479	1
Guiding Light	Lubin, D		1940	30	Jealous Wife, A	Pathe, D		947	8
God of Gold	Selig, D		1016	9	Japanese Idyll	Rex, D		898	6
Golden Rod	Powers, 1912, D		670	15	Jimmy	Essanay, D		993	27
Great Bullion Robbery	Eclair, D		2100	30	John Sterling, Alderman	Imp., D		1874	20

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Judgment of the Sea	Melies, D		1026	22	Mrs. Lirriper's Legacy	Vitagraph, D		1013	20
Jimmy and Jacko	Pathe, P		576	22	Mrs. Tweedledum as a Militant Suffragette				
Jim Loses His Wife	Pathe, C		491	12		Ambrosio, C		595	23
Juggling Jenkins	Savoia, C		395	29	Merrypimple's Moving Day	Ambrosio, C		615	30
Kissing Kate	A.B., Co		450	23	Man They Scorned	Broncho, D		1695	30
King Cotton	Kalem, I		423	23	Monty's Proposal	Cosmopolitan, C		990	30
Kneltons, The	Pathe, P		343	8	Mjorsen	Nordisk, T		239	24
Kentucky Feud	Rex, D		1000	8	Masculine Matchmakers	Pathe, C		754	26
Kid, The	A.B., D		989	27	Mystery of Corner House	Nordisk, D		2884	31
Keeping Up Appearances	Lubin, Co		1015	30	Noble Profession	Edison, I		1000	1
Lewes and Bosham	H. and B., T		363	6	New Zealand River Scenery	Empire, T		283	13
Lady's Hairdresser	Ambrosio, C		890	2	New Squire	Edison, D		1000	8
Love and the Law	"Flying A," D		1000	1	Near-Sighted Cupid	Selig, Co		952	6
Legend of Godfrey de Buillon	Gerrard, D		1000	2	No Place for a Minister's Son	Edison, Co		700	12
Literature and Love	Lubin, D		1013	13	None but the Brave	Imp., Co		993	6
Leopard and the Burglars	Lux, C		460	1	New Film Actor, The	Nordisk, C		574	7
Lust for Gold	Pathe, D		1114	1	Northland Winter	Svea, T		360	23
Love of Long Ago	Thanhouser, D		1000	15	Natoosa	Vitagraph, D		994	29
Love versus Pride	Clarendon, D		885	23	Nell's Little One	Cines, C		897	29
Love and the Varsity	Clarendon, C		660	30	Northland Winter	Svea, T		360	23
Love and a Lemon	Nestor, Co		960	12	Neighbour's Children	Elite, D		2000	27
Love through a Lens	Essanay, Co		989	16	No Flies on Smart	Elite, Co		680	30
Lidless Eyes, The	Gaumont, D		1085	16	Oyster Fishery at Whitstable	B & C, I		600	6
Lakes of Salzburg	Gaumont, Sc		295	16	Once Was Enough	Lubin, Co		658	6
Life in Old Japan	Pathe, I		364	16	Ostrich Farming	B & C, I		483	15
Losing his Temper	Pathe, C		345	12	Our Children's Zoo	Cricks and Martin, A		295	8
Little Jack O'Connor	Pathe, D		900	12	On Donovan's Division	Edison, D		1000	5
Little Organ Player of San Juan	Selig, D		1030	16	On the Mountains of St. Gothard	Gaumont, T		380	2
Last of her Tribe	Selig, D		1015	20	Officer 174	Imp, D		957	9
Love's Deception	Eclair, Co		645	6	Old Fashioned Elopement	Edison, Co		1000	15
Lady Clare	Edison, D		1000	26	On the Mountains of St. Gothard				
Love among the Geysers	Edison, Co		1000	29	Series VI.	Gaumont, T		360	9
Law in their own Hand	Hepworth, C		550	23	Old Oaken Basket	Lubin, D		1017	20
Little Willie and the Bellows	Hepworth, C		475	27	On the Threshold	Lubin, D		1013	23
Long Wait, A	Pathe, C		510	19	Old Love Letter	Majestic, D		995	19
Liberty Hall	Pathe, C		372	22	Opitsah	Selig, D		1017	13
Lost Heir, The	Pathe, D		885	22	O'Hara, Squatter and Philosopher				
Loyal Deserter	Selig, D		1024	23		Vitagraph, Co		997	13
Lake Como	Cines, T		323	29	Omens of the Mesa	Vitagraph, D		987	15
Latent Spark	Flying "A", D		1000	26	Old Story With a New Ending, An	A.B., Co		520	30
Lily's Three Guardians	Gerrard, D		1760	30	On the Austro-Servian Border	Ambrosio, T		304	13
Life of St. Louis	Gerrard, H		620	30	Old Appointment, An	Edison, D		500	29
Leopard Avenger	Lux, D		1600	30	Oh! That Mouse	Itala, C		675	9
Love the Conqueror	Pathe, D		1229	26	Opening of a Flower	Pathe, E		359	22
Little Charlie and Carlo	Elite, Co		900	23	Our Faithful Dumb Friends	B. & C., A		390	27
Life in Tripoli	Express T		517	29	Office Boy's Birthday, The	Edison, Co		600	19
Lion Tamer, The	Vitascope D		1963	23	Old Dutchman's Quarrel, The	Gerrard, D		900	16
Mexican Spy, The	Lubin, D		2044	9	Only a Little Drop of Water	Lux, C		335	19
Muggy Becomes a Hero	A.B., Co		703	6	On the Danger Line	Powers, 1912, D		990	19
Mail Clerk's Temptation	Thanhouser, D		1000	5	On Secret Service	Cosmopolitan, D		2300	16
Marie Louise	Cines, D		698	1	On the Verbano	Cosmopolitan, T		375	30
Mission of a Bullet	Kalem, D		988	16	Oxygen	Eclair, E		510	13
Manicurist and the Mutt	Kalem, C		773	16	Owen More	Invicta, Co		1026	29
Making a Baseball Bug	Lubin, C		322	13	Open Road	Imp, D		983	23
Miss Taqu of Tokio	Thanhouser, D		1000	15	Power of Silence	Lubin, D		1936	2
Manufacture of Embroidered Tapestry	Gaumont, I		395	6	Peace Offering	Kalem, D		503	6
Making a Mess of it	Pathe, C		498	5	Price of Deception	Barker, D		1070	2
Mrs. Jefferson's Robber	Pathe, D		1016	8	Proposal under Difficulties	Edison, Co		990	8
Millionaire Vagabonds	Selig, Co		1020	9	Postman, The	Imp, Co		302	9
Mary's Goat	Thanhouser, D		495	22	Peter's Pledge	Lubin, D		1018	16
Mystery of the Elk City Bank	Urbanora, D		1770	5	Paralytic, The	Solax, D		1000	8
Misappropriated Turkey, A	A.B., D		1008	30	Professor and the Lady	Vitagraph, Co		738	1
Mystery of a Secret Passage					Pirate Gold	A B, D		1008	23
American Film Releases, D			1035	6	Pixen Pete	Lubin, C		726	20
Man v. Bear	Elite Sales, Sp.		260	6	Pat Wishes to Economise	Lux, C		396	8
Misplaced Kindness	Gaumont, C		900	23	Prisoner's Story	Melies, D		1031	8
Mother's Awakening, A	Rex, D		945	22	Polidor's High Hat	Pasquali, C		515	6
Mirth and Mystery	Urbanora, Tk.		445	19	Percy's Express Delivery	Urbanora, C		310	5
Mystic Moonstone, The	Cricks and Martin, C		365	22	Pescara	Cines, T		349	15
Miner's Request, The	Essanay, D		992	20	Pedrables to Valuedrena	Gelebert, T		503	30
Miss Simpton's Jewels	Lux, D		595	15	'Possum Hunt, The	Kalem, I		383	30
Motor Boat Party, A	Lubin, Co		233	27	Price of Jealousy, The	Lubin, D		1030	30
Miser, The	Lubin, D		1010	27	Pat as a Bird Fancier	Lux, C		525	15
Mended Happiness	Pathe, D		994	12	Patsy's Mistake	Nestor, Co		910	15
Maternity	Pathe, D		2397	22	Polidor's Gift	Pasquali, C		515	13
Miss Robinson Crusoe	Thanhouser, D		1210	29	Pair of Boots, A	Selig, C		572	20
					Prisoner of War	Ambrosio, D		1050	20

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Title	Maker	Descriptn.	Length	Date	Title	Maker	Descriptn.	Length	Date
Pat's Busy Day	Lux, Tk		495	22	Safe Retreat	Gerrard, C		460	23
President Taft's Home	Powers (1912), T		290	22	Sultan for an Hour	Itala, C		570	16
Polidor Suffers from Hydrophobia	Pasquali, C		495	20	Studies in Popular Astronomy	Urbanora, E		410	26
Private Enquiry Office	Eclair, D		2150	13	Soldier's Promise	Cosmopolitan, C		585	30
Professor's Discovery	Gaumont, D		980	27	Silver Wedding	Messter, Co		980	19
Playing His Master's Cards	Gaumont, Co		680	27	Two Runaways	Kalem, D		1000	2
Paper Trail	Hubsch & Co		2324	2	Twilight of Her Life	Lubin, D		1015	2
Princess's Revenge, A	Vitascope, D		2130	29	Three Musketeers, The	Aquila, D		1549	9
Quality of Nobility, The	Pathe, D		2639	15	Three Friends	A.B., D		1010	9
Queen of Spades	Cines, D		2066	5	Telephone Girl and the Lady	A.B., D		1010	6
Question of Hair	A. & C., Co		994	19	Traffic in London	B. and C., E		666	9
Question of Corpulence, A	Gaumont, Co		970	16	Totville Eye, The	Edison Co		1000	1
Rochester	H. & B. T		255	2	Treacherous Shot	Kalem, D		1005	6
Ramble through the Zoo	Welt, A		567	9	Timely Rescue	Lubin, D		1003	9
Reward for Broncho Billy	Essanay, D		986	13	Treasure Trove	Thanhouser, D		1000	1
Ranger and his Horse	Selig, D		1010	6	Tender-Hearted Boy	A.B., D		1008	13
Ring and a Spanish Grandee	Thanhouser, Co		1000	12	Tweedledum and Friscot Fight a Wager	Ambrosio, C		687	2
Romance of the Western Hills	A.B., D		1008	20	Tailor's Revenge	Hepworth, C		450	2
Red Man's Love	Invicta, D		1010	12	Trapper Bill	Invicta, D		1950	1
Rose Among Thorns	Pathe, D		1948	5	Tempress, The	Pathé, D		765	1
Raising Barley in Japan	Selig, I		315	9	Timid May	Vitagraph, Co		800	8
Rival Adventurers	Cines, D		1793	15	Truth Will Out	Ambrosio, D		2260	6
Rid me of Fancy	Cines, Co		939	19	Tweedledum Wants to Marry	Ambrosio, C		590	9
River Scenes in Lower Normandy	Gaumont, Sc		210	13	Tear not Shed in Vain	Cines, D		664	8
Ragtime Mad	Hepworth, C		500	20	Trail of Cards	Flying A, D		992	5
Red Sweeney's Mistake	Kalem, D		973	27	Their Masterpiece	Flying A, D		992	8
Red Stain, The	Pathe, D		871	12	Tongueless Man	Invicta, D		1000	5
Rodinc's Ride	Selig, D		1003	16	Tribal Law	Invicta, D		1950	8
Re-Incarnation of Karmar	Vitagraph, D		1886	22	Two Women	Powers, 1912, D		950	8
Rodolfi Goes Back to the Land	Ambrosio, Co		1500	16	Tombs of the Former Emperors of Annam	Pathe, T		429	5
Rose of Mexico	Flying A, D		990	22	Trip up the River Seine	Pathe, T		499	8
Rearing Greyhounds	Gaumont, I		355	20	Two Little Scapegraces	Pathe, C		537	8
Ride for Life, A	Invicta, D		998	26	Two Shipowners, The	Brockliss, D		1834	5
Rough Ride with Nitro-Glycerine	Selig, D		1014	27	Turkish Spy, The	Skandinavia, D		2495	8
Red Devils, The	Urbanora, D		995	19	Through the Suez Canal	Svea, T		330	6
Rivers of Indo-China	Eclair, T		410	13	Taking Care of Baby	Thanhouser, D		525	19
Rivals, The	Nordisk, D		900	24	Three Girls and a Man	Vitagraph, Co		501	15
Regatta Day at Singapore	Pathe, T		287	26	Toll of the Sea, The	Invicta, D		1000	12
Shaughraun	Kalem, D		3075	16	Trapped by Fire	Invicta, D		1900	19
Six Cylinder Elopement	Thanhouser, Co		1000	1	Travels in Hungary	Prieur and Co, T		345	15
Secret Marriage	Pathé, D		2518	1	Trio Hamelins	Pathé, I		366	12
Southampton and Nettley Abbey	B. and C., T		492	16	Talisman, The	Pathé, D		1541	12
Surprise Packet	Cricks and Martin, C		535	1	Turned Adrift	Royal Film Agency, D		2756	2
Sheriff's Inheritance	Essanay, D		992	9	Tweedledum's Mother-in-Law	Ambrosio, C		345	16
Strange Case	Imp, D		954	13	Turin	Cosmopolitan, T		340	16
Spanish Pyramids	Pathé, T		363	1	Two Little Pals	Hepworth, D		1050	27
Study in Diplomacy	Pathé, D		2469	8	Tigris	Itala, D		3600	16
Servant Problem	Vitagraph, Co		889	6	Tempest on the West Coast of Jutland	Skandinavia, T		285	26
St. Gothard, Road of the Alps	Welt, T		355	16	Tommy and the Glue Pot	Pathe, C		474	26
Story of an Overcoat	Ambrosio, C		660	9	Two Strings	Pathe, D		823	26
She Never Knew	Cines, D		1066	12	Triple Trapeze	Pathe, P		443	29
Some Rare Specimens	Edison, Z		1000	12	Two Fathers	Urbanora, D		975	26
Sunday Afternoon in Rural England	Edison, T		300	01	Temperance Lecture	Cosmopolitan, C		630	23
Seige of Mafeking	Empire, T		338	23	Talisman, The	Itala, C		375	20
Sawmill Hazard	Kalem, D		1018	23	Taft Day at Brockton Fair	Imp., T		450	23
Sealed Envelope	Powers, 1912, D		940	12	Too Polite	Lux, C		490	29
Sammy Orpheus	Selig, Co		1034	13	Unworthy Son	Melies, D		1026	1
Six o'clock	Vitagraph, D		1017	13	Usurer, The	Kalem, D		1000	13
Susie to Susanne	Vitagraph, Co		1017	13	Unusual Honeymoon	Vitagraph, Co		745	1
Strange Life in Earth and Water	Flying A, N		400	19	Uncle and the Cook	Pathe, C		508	5
Silver Plated Gun	Flying A, D		976	22	Valley of the Maggia	Welt, T		367	2
Stronger Man, The	Pathe, D		661	19	Village Blacksmith	Lubin, D		1014	6
Scrap of Paper	Pathe, D		1027	22	Virgin of the Fire	Reliance, D		990	5
Steak and Onions	Selig, C		517	27	Vintage of Fate	Selig, D		1000	6
Song of the Sea Shell	Vitagraph, D		954	27	Virtue of Rags	Essanay, D		994	6
Signal of Distress	Vitagraph, D		1020	27	Voice of Conscience	Thanhouser, D		1000	19
Strong Man's Love, A	Clarendon, D		2095	30	Valley of Ardaghie	Gaumont, T		265	23
Set of Magic Teeth, The	Gerrard, C		310	16	Very Select Dinner Party	Pathe, C		558	29
Salisbury and Stonehenge	H & B., T		354	27	Wedding March	Rex, D		1000	1
She Must Elope	Lubin, C		697	30	When Joey was on Time	Edison, D		500	5
Shocking her future Mother-in-Law Majestic, Co			1010	26	Why Lightwad Tips	Kalem, C		495	9
Sacrifice, The	Nordisk, D		2772	16	Was Mabel Cured?	Invicta, Co		1000	1
Sauce for the Goose	Pathe, Co		798	12	Wives of Jamestown	Kalem, D		1823	23
Scoop, The	Vitagraph, Co		1017	20	Winning of Helen	Majestic, D		995	12
Sacred Colours	Ambrosio, D		592	27	When Helen was Elected	Selig, Co		1007	2
Spider and the Fly	Brockliss, Tk		243	23	When a Count Counted	Thanhouser, Co		1000	12
Smart Subterfuge	Gaumont, Co		710	30					

FILMS TO BE RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length	Date.	Title.	Maker.	Descriptn.	Length	Date
Wood-Violet, The.....	Vitagraph, D		925	6	We are but Little Children				
Whitstable-on-Sea	B. and C., T		314	20	Weak	Hepworth, D		925	20
Winter Sports in St. Moritz	B. and C., I		316	23	Where Destiny Guides	Flying A, D		976	19
What's in a Name.....	Lubin, C		346	23	When Cupid Runs Wild	Imp, Co		949	16
Woman's Right, A.....	Nordisk, D		1920	2	When the Stormy Winds do Blow	Lux, C		530	26
When Old Friends Meet	Nestor, D		965	12	Weaker Vessel, The	Pathe, D		2584	29
Woman Hater, The	Pathé, Co		778	5	Woman Left Alone	Flying "A," D		980	29
Water Spider, The	Pathé, Sc		492	8	Widow's Wiles.....	Gaumout, C		1040	30
Wild Pat	Vitagraph, D		892	15	Yvonne, the Foreign Spy	Imp., D		975	2
Won by a Child.....	Cricks and Martin, D		735	20	Yosemite National Park.....	Edison, T		375	21
When Soul Meets Soul.....	Essanay, D		994	20	Young America	Pathe, D		91	29
With the Best Intentions	Gerrard, Co		230	16	"Zigomar, The Eel's Skin"	Eclair, D		3265	23
Woman's Honour, A	Gerrard, D		2400	15	Zara	Ambrosio, T		356	16
What Katie Did	Edison, D		1000	26					

Films to be Released during April, 1913.

Aurora Floyd	Thanhouser, D	2000	9	Birds of Prey	Urban, E	285	9
At the Dog Show	Vitagraph, Tp	403	3	Bit of Blue Ribbon, A	Vitagraph, D	1013	19
As it is in Life.....	A. B., D	988	17	Bee Keeping	Eclair, I	500	20
Auntie's Affinity.....	Lubin, Co	1031	17	Cross your Heart.....	Thanhouser, D	1000	2
Anatomy of Plants.....	Pathe, Sc	518	5	Cub Reporter's Temptation	Kalem, D	973	3
Antique Vase, The	B. & C., D	609	24	Called Back.....	Thanhouser, D	2000	2
Ambiguous Position, An	Cines, Co	1211	12	Clue in the Dust	Melies, D	995	9
All's Well that Ends Well ..	Cricks & Martin, C	850	19	Cowboy Editor	Selig, Co	537	3
At Bear Track Gulch	Edison, D	1000	19	City of San Francisco	Edison, T	1000	12
All on Account of a Little Bit of String ..	Gerrard, Co	295	10	Calamity Anne's Vanity.....	Flying A, C	995	2
Alphonso as Toreador	Gerrard, C	465	20	Chateau de Blois	Pathe, T	460	5
Absinthe	Invicta, D	990	9	Clue, The	Selig, D	1012	10
Adventures of the Counterfeit Bills, The	Vitagraph, D	941	17	County's Prize Baby	Thanhouser, D	1000	19
Angel of the Desert, The	Vitagraph, D	1023	17	Congo Life	Messter, E	460	6
Brothers.....	A.B., D	1008	3	Cork and Vicinity	Vitagraph, T	341	5
Brooms and Shovels	Eclair, Co	815	3	Coquette Looks for Work	Alter Ego, C	516	16
Bligss on the Briny	B & C, C	420	10	Coster Joe.....	Clarendon, D	745	13
Belinda's Elopement	Cricks and Martin, C	510	5	Compagna Romana.....	Cines, T	357	12
Blood and Bosh	Hepworth, C	650	3	China and the Chinese	Essanay, T	992	13
Beetle's Deception, A	A. & C. D	925	5	Charley the Irrepressible.....	Gerrard, C	520	13
Bargeman's Daughter	Alter Ego, D	1848	5	Cold Storage Egg, The.....	Kalem, C	378	24
Beautiful Spots in Switzerland	Brockliss, T	403	5	Call of the Desert	Nestor, D	965	12
Billikin Revolts.....	Cricks & Martin, C	365	12	Camping Out	Rex, Co	898	10
Black-eyed Susan.....	Cosmopolitan, D	1600	6	Casey at the Bat.....	Vitagraph, Co	498	19
Bloomer, Governess.....	Cines, C	515	5	Drink Cure	A.B., D	1013	20
Broncho Billy's Gun Play	Essanay, D	996	6	Dangerous Weapon	Brockliss, C	495	2
Bury St. Edmunds.....	H. & B., T	330	20	Drake's Love Story	Hepworth, D	2325	6
Before the White Man Came.....	Invicta, D	1960	5	Death of Moretto	Cines, D	1815	16
Beloved Vagabond.....	Pathe, C	359	2	Dangers of the Street	Edison, E	500	16
Billyboy takes a Hand of Bridge	Pathe, C	638	5	Deceivers Both	Hepworth, Co	900	13
Barcelona and Surroundings	Urbanora, T	410	2	Danish Landscapes	Nordisk, T	354	7
Better Man.....	Vitagraph, D	908	10	Dupin as a Policeman.....	Urban, C	485	9
Busman's Birthday, The	BB., C	775	6	Day in the Black Forest.....	Welt, T	340	24
Buddy and His Dog	A. & C., D	1030	12	Dorothy's Birthday.....	Invicta, D	1000	2
Bloomer Reservist	Cines, C	455	12	Dr. Maxwell's Experiment	Lubin, D	1053	20
Beggar Prince, The	Pasquali, D	2660	27	Doctor's Patient	Pathe, D	1871	2
Baby, The	Sascha, C	455	16	Dotty the Dancer	Thanhouser, Co	1000	5
Bud's Heiress	Selig, Co	1010	13	Down on the Rio Grande	Lubin, D	1015	3
				Devil in the House, The	Eclair, Co	920	3

FILMS TO BE RELEASED DURING APRIL, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Dreamland Tragedy	Powers, D		930	2	Lady Barber of Roaring Gulch	Nestor, C		975	2
Eldorado Lode	Edison, D		1000	12	Lady Peggy's Escape	Kalem, D		1218	13
Engraver, The	Lubin, D		1021	17	Leap Year Proposal	Vitagraph, Co		1023	5
Exploits of Dandy Joe	Elite, D		2346	13	Landscapes and Customs of Bulgaria	Ambrosio, T		400	10
For Sale, A Life	Thanhouse, D		1000	2	Last Blockhouse	Kalem, D		1782	20
Flash of Lightning	B & C, D		785	13	Look not Upon the Wine	A.B., Co		530	27
Farm Bully	Kalem, D		1028	10	Love in an Apartment Hotel	A.B., D		1008	27
Father's Triumph	A. B., D		1005	13	Lost Lunch, A	Brockliss, Co		304	10
Flat, The	Vitagraph, D		830	3	Lea and the Bobbin	Cines, C		329	16
Father's Authority	Cines, Co		664	9	Lake Geneva, U S.A.	Edison, T		400	19
Farmer's Daughter	Essanay, D		996	10	Lady of the G.P.O., The	Gaumont, Co		795	10
Frankfurters and Quail	Thanhouse, Co		1000	16	Lieut. Lilly and the Splodge of Opium	Hepworth, Co		725	17
Freckles	Vitagraph, Co		1003	10	Land Grabber, The	Invicta, D		988	16
Forest Tragedy, A	Elite, D		1064	17	Lass o' the Light, The	Imp, D		955	10
Folly of Phyllis, The	Elite, Co		500	24	Life in the Balance, A	Kalem, D		988	27
Fugitive, The	Flying A, D		1000	9	Lipton Cup, The	Selig, D		1006	17
Finer Things, The	Flying A, D		1000	12	Love Hath Wrought a Miracle ..	Vitagraph, D		518	17
Fatty's Big Mix-up	Nestor, Co		950	16	Missing Jewels	Lubin, C		781	6
Funnicus—The Unintentional Burglar ..	Eclair, C		578	20	Masher Cop	A.B., C		479	3
Girl of the Sunset Pass	Lubin, D		1016	6	Matrimonial Adventure of Bar X ..				
Guildford	B & C, T		523	10	Hands	Kalem, C		443	13
Girl at the Brook	Essanay, D		999	3	Mayor's Waterloo	Lubin, D		1012	10
Gulf of Salerno	Cosmopolitan, T		360	6	More than she Bargained For ..	Lux, C		520	2
Grateful Cupid	Elite, Co		845	6	Man who Might Have Been	Selig, D		1000	3
Ghost of a Bargain	Rex, C		864	3	Marriage of Convenience	Vitagraph, D		1010	3
Game Warden	Kalem, D		618	17	Making an American Citizen	A & C, D		994	5
Gwendoline	Pathe, D		824	2	Maudie's Adventure	Clarendon, C		400	6
Gamekeeper's Dog, The	Gerrard, D		550	13	Man in the Bottle	Cosmopolitan, C		585	6
Grouch, The	Hepworth, D		1000	12	Men Were Deceivers Ever	Gaumont, Co		1000	6
Gold from the Gutter	Nordisk, D		2588	7	Monty's Mistake	Hepworth, Co		425	10
Guardian of their Hearts, The	Selig, D		1100	13	Man Eater	Lux, D		1530	5
Gallop of Death, The	Eclair, D		960	20	Making a Man of Her	Nestor, Co		970	9
Gontran and the Complimentary					Man and His Wife, A	Messter, D		1872	9
	Tickets, Eclair, C		626	24	Murder of Squire Jeffery, ..				
Horse that would not stay hitched ..	Kalem, Co		513	3	The	Cricks and Martin, D		975	17
Holy Cities of Japan, The	Eclair, T		400	3	Making of Broncho Billy, The	Essanay, D		996	13
His Sacrifice	Flying "A," D		985	5	Maid of Honour, The	Edison, D		1000	16
His Day	Majestic, D		995	19	Magnets	Gaumont, E		540	10
Hypnotism in Hickville	Essanay, Co		996	17	Motor Ride on the Alps	Gaumont, T		215	10
How They Outwitted Father	Edison, Co		1000	19	Mill Girl, The	Hepworth, D		950	17
Heroine of the Plains	Invicta, D		1800	12	Nurse at Mulberry Bend	Kalem, D		988	6
Happy Family, The	Imp, Co		714	6	New Day's Dawn	Edison, D		1000	5
His Children	Lubin, D		1061	24	Night Clerk's Nightmare	Thanhouse, C		500	19
His Career	Powers, 1912, D		975	16	Night Before, The	Messter, Co		677	9
It all came out in the Wash	Vitagraph, Co		466	12	New Cure for Divorce, A	Thanhouse, Co		1080	26
Interrupted Wedding Bells	Edison, C		1000	2	Oil and Water	A. B., D		1546	6
In the Grip of Death	B. and C., D		1100	20	One on Willie	Kalem, Co		628	13
Is Marriage a Failure?	Gaumont, C		485	3	Orange Growing	Lubin, I		369	13
Indian Dances and Pastimes	Invicta, E		950	9	Oh, What a Bobo!	A. B., C		461	3
In the Power of Blacklegs	Kalem, D		993	17	Ostrich Feather Industry	Cines, I		460	9
In the Land of the Turk	Pathe, T		565	5	Old Fashioned Mother	Rex, D		1000	5
Importing Cattle from Mexico in the United States	Kalem, I		308	27	Our Lady of the Pearls	Selig, D		1174	10
Invisible Hands, The	Lux, T		350	16	One Life for Another	Urbanora, D		1600	2
Island of Arbe, The	Sascha, T		475	12	On the Ocean	Brockliss, T		357	11
Impressions of Corsica	Urban, T		345	9	On the Altar of Death	Cosmopolitan, D		2020	13
Jealousy	Gaumont, Co		510	3	Over the Black Fence	Edison, Co		975	16
Just a Woman	Powers, 1912, D		990	9	Old Mam'selle's Secret	Reliance, D		2000	23
Jim goes Fencing Mad	Pathe, C		377	5	Other Half, The	Thanhouse, D		1000	25
Jobson's Luck	B & C, D		970	27	Over the Garden Wall	Urban, Co		995	9
Jack in the Box	Majestic, D		995	26	Private Smith	Lubin, D		1019	6
Jailbird's Daughter, The	Savoia, D		2045	12	Pride of Angry Bear	Kalem, D		1043	6
Letters of a Lifetime	Thanhouse, D		1000	5	Power of Sleep	Edison, C		1000	5
Lost Note	Lubin, D		1024	3	Prosecuting Attorney	Kalem, D		995	10

FILMS TO BE RELEASED DURING APRIL, 1913.

Title.	Maker.	Descr. n.	Length.	Date.	Title.	Maker.	Descr. n.	Length.	Date.
Press Gang	A.B.,	D	553	10	Supreme Sacrifice, The	Lubin,	D	1018	27
Pimple Goes a-Busking	Cosmopolitan,	C	210	6	San Xavier Mission, Tucson	Lubin,	T	235	27
Professor's Dilemma	Invicta,	Co	1010	5	Smugglers' Prisoner, The	Melies,	D	1048	11
Pat the Boxer	Lux,	C	450	5	Thou Shalt Not	A.B.,	D	995	6
Parting of the Ways	Pathe,	D	2600	5	Thanksgiving	Reliance,	D	995	12
Prompted by Jealousy	Selig,	D	1007	6	Thunderbolt, The	Thanhouser,	D	1000	9
Plain Girl's Love	Selig,	D	1014	6	Truant's Dream, The	Thanhouser,	D	1000	12
Please Help the Poor	Thanhouser,	D	1000	16	Too Many Caseys	Vitagraph,	Co	673	5
Poacher's Daughter, The	Elite,	D	2300	20	Two Jolly Acrobats	Welt,	C	340	10
Pecos Pete in Search of a Wife ..	Flying A,	C	998	12	Tenderfoot's Triumph	A.B.,	D	997	10
Pair of Braces, A	Gaumont,	Co	985	13	There were Hobos Three	A.B.,	C	537	20
Plaster of Paris	Gerrard,	E	550	20	Tweedledum as Cabman	Ambrosio,	C	395	3
Peril of the Dance Hall, The	Kalem,	D	1008	24	Treasures on the Wing	A. & C. C.	C	974	2
Pat and the Compass	Lux,	C	335	12	Title Cure	Edison,	C	1000	9
Paul and Virginia	Rex,	D	1900	12	Three Suitors and a Dog	Kalem,	Co	553	17
Poison Ivy	Selig,	C	512	17	Training a Lightwad	Lubin,	Co	505	17
Planting the Spring Garden	Vitagraph,	Co	984	17	Thief of Love	Pathe,	D	1225	2
Quarantined	Lubin,	C	500	3	Training Fighting Cocks	Pathe,	I	355	2
Quiet Flat	Lux,	Co	455	9	Two Women and Two Men	Vitagraph,	D	1026	10
Queer Elopement, A	A.B.,	D	1000	24	Two-Fold Inheritance	BB.,	D	2700	9
Running Waters of New Zealand ..	Empire,	T	283	13	Tweedledum as a Boxer	Ambrosio,	C	475	13
Requited Love	Essanay,	D	994	3	Traveller's Adventures, A	Brockliss,	Co	1040	10
Running Away of Doris	Edison,	D	1000	2	Thirteenth Man, The	Essanay,	D	998	17
Red Man's Burden	Edison,	D	1000	5	Trixie and the Press Agent	Kalem,	C	428	27
Rights of a Savage	Invicta,	D	1000	2	Turning Point, The	Kalem,	D	1038	24
Rest Cure	Lubin,	C	673	10	Teacher at Rocheville, The	Kalem,	D	1025	24
Regeneration of Nancy	Lubin,	D	1014	13	Told in Confidence	Nordisk,	C	731	7
Romance, The	Flying "A,"	Co	987	5	Through Nubia	Eclair,	T	310	24
Rays of Death	Gaumont,	D	1325	6	Up-to-Date Lochinvar	A.B.,	C	478	17
Rivals, The	Pathe,	C	792	5	Unsullied Shield	Edison,	D	1000	9
Reaping the Harvest	Comet,	D	1051	27	Unknown, The	Lubin,	D	1031	20
Round-up in the Hills	Comet,	D	1060	24	United we Stand	Nestor,	D	880	6
Road of Transgression	Essanay,	D	998	13	Until We Three Meet Again	Kalem,	D	2073	27
Rubber Culture in Brazil	Gaumont,	I	350	13	Venice	Welt,	T	371	5
Rajah's Casket, The	Gaumont,	D	2460	13	Vanished Dream	Cines,	D	722	2
Revolutionary Romance, A	Selig,	D	1010	17	Vengeance of Durand	Vitagraph,	D	2027	5
Ranger's Wife, The	Urban,	D	775	9	Vengeance	Imp.,	D	1913	3
Romance of a Rickshaw	Vitagraph,	D	1010	19	Victim to Duty, A	Messter,	D	828	9
St. Augustine, Florida	Kalem,	T	478	3	Vengeance of the Fakir, The	Eclair,	D	1925	24
Sandwich	B & C,	T	370	3	What's the Use of Repining?	A.B.,	C	535	6
Sagacity v. Crime	B & C,	D	1254	6	Winning a Wife	Celio,	Co	968	21
Silence of Richard Wilton	Hepworth,	D	725	3	Whose Wife is This?	Selig,	Co	516	3
Secret Service	Cricks and Martin,	D	1355	3	While She Powdered Her Nose ..	Vitagraph,	Co	921	3
Sofia, Capital of Bulgaria	Ambrosio,	T	320	3	Who Stole Bunny's Umbrella? ..	Vitagraph,	Co	610	3
Sport of Fate	Cricks and Martin,	D	1125	10	What George Did	Essanay,	C	993	6
Shleal	Cines,	T	315	5	Woodland Streams	Gaumont,	T	190	6
Stout and Lea's Honeymoon	Cines,	Co	408	9	Wild Man for a Day	Lubin,	C	520	20
Sheriff's Story	Essanay,	D	976	10	When a Gipsy Loves	Skandinavia,	D	1800	9
Serenade by Proxy	Edison,	Co	1000	12	Wonderful Doll	Pathe,	D	335	2
Spanish Romance	Gaumont,	Co	1100	3	Woodland Wooing	Pathe,	D	1964	2
Simple Simon on the Warpath ..	Gaumont,	C	895	6	Wedding Present	Pathe,	D	766	5
Senator's Dishonour	Kalem,	D	1023	20	Worishofen	Welt,	T	320	17
Son's Example	Melies,	D	1016	3	Warning from Beyond	Elite	D	2460	10
Skeleton, The	Powers, 1912,	Co	700	5	Wrong Bottle, The	A.B.,	D	1000	24
Story of Rebecca	Pathe,	D	1006	5	Way of the World	A.B.,	D	958	27
Scenes of the Olympic Regatta ..	Svea,	T	320	6	World-Weary Man, The	Imp.,	D	951	6
Sammy Goes Yachting	Urbanora,	C	295	2	Will Willie Win?	Kalem,	C	672	24
Sue Simpkin's Ambition	Vitagraph,	Co	941	10	Way of the Transgressor, The ..	Powers, 1912,	C	900	12
Showman's Magnet, The	Elite,	C	590	6	Will and a Way, A	Thanhouser,	D	1000	26
Stolen Melody, The	Elite,	D	1800	24	Why Tom Signed the Pledge ..	Thanhouser,	Co	355	23
Schwarzatal Valley, The	Messter	T	290	6	Wings of a Moth, The	Vitagraph,	D	938	19
Susceptible Smiff, The	Gaumont,	C	420	13	Wheat and Tares	Eclair,	D	1928	20

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

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SIGN OF THE FLYING "A."



Releasing:—FLYING A Films.

"THE TRANSGRESSION OF MANUEL." (*American.*)

Cast:

Manuel, A Mexican.....Gene Palette
 Maria, His Wife Miss Soberanes
 The Doctor George Fields
 The Sheriff.....Ed. Coxen

Manuel, a Mexican of the West, loved his wife more dearly than life itself. He saw her take sick, and her ailment assumed an aspect that even to his inexperienced eye spelled death. Desperate, Manuel went to the doctor, and he came, wrote a prescription, and left. Away to the drug store went Manuel. The prescription filled, the druggist refused to deliver it without money, and Manuel had none. Out again went Manuel, arms flying, his head dizzy with unhappiness. There stood some horses belonging to the boys. Manuel, knowing it certain death, stole a sorrel mare, sold it to a suspicious looking stable proprietor, hastened to the drug store, got his prescription and dashed home. The wife of Manuel was slowly dying. Frantically Manuel poured out the medicine, but it was too late. Just then the sheriff, leading a band of determined cowpunchers, broke into the room. They were about to seize him, but the sheriff raised his arm. A sweeping glance showed him the true nature of the crime. The dying woman raised her head, stared at the intruders, and fell back lifeless. And then Manuel, raising his hands towards the sheriff, announced that he was ready; but the boys instead removed their hats and filed slowly out of the room, leaving Manuel, hated Greaser, alone with his precious dead.

Released April 30th.

Length 984 feet,

thing with her. The wealthy John Morton was sent for and the transaction negotiated, Mrs. Carlton giving her splendid residence as security. Going to his automobile after the transaction, John Morton recognised his long-forgotten niece in the doorway of the modest home next door. Recollections of his ill-treatment of her mother swarmed to his mind, and John Morton knew that he was not far from his day of reckoning. He therefore entered the little garden and sought by the one means known to John Morton to in a degree make up for the neglect of her mother—he offered her a cheque. This she refused. Two months later John Morton passed into the great unknown, and left his all to the niece. This included the mortgage on the fashionable property of Mrs. Carlton next door. A time came when Mrs. Carlton's mortgage fell due, and she was quite unable to meet it. Then came to her the news that the little neighbour next door, whose companionship she had forbidden her daughter, was the present holder of the note. Mrs. Carlton had her hour of anguish. And then came the little neighbour, and for the exchange of friendship with her daughter, offered Mrs. Carlton the mortgage. Needless to say, Mrs. Carlton felt the exchange more keenly.

Released May 3rd.

Length 991 feet.

"THE ORPHAN'S MINE." (*American.*)

Cast:

The Orphan Miss Christy
 Her Suitor Edward Coxen
 The Village "No-Account" George Field

Grace Calvin prospected alone, independent of "man's help" and quite derisive of its efficiency. Ed. Corbin, prospecting close by, had repeatedly offered himself as her protector for life, but she scorned that sort of help. A day came when Grace hit gold, and that in the presence of Blake Williams, noted bad man. He hurried to a near-by saloon, and, from behind a partition, Ed. Corbin overheard the plan. He went himself to Grace's claim, and with a rifle held off the thieves. Later, after the would-be bandits returned to town, stopping for a consoling drink, Ed., entering with the sheriff, saw them. With guns drawn, the bandits backed out of the saloon and scurried out of the country as fast as their horses would carry them. And then Ed., feeling that his suit had been greatly promoted, hastened to the claim, where he found Grace willing to listen to a proposal.

Released May 3rd.

Length 982 feet.

"JOCULAR WINDS." (*American.*)

Cast:

Mrs. Carlton Louis Lester
 The Stranger Phyllis Gordon
 Mrs. Carlton's Daughter Pauline Bush
 Mr. Morton George Periolat
 Mr. Morton's Counsel Jack Richardson
 Mrs. Carlton's Counsel Warren Kerrigan

Mrs. Carlton speculated heavily. Practically every dollar of an enormous income was invested. Her daughter, wandering about the big estate, made friends with a charming neighbouring girl, whom Mrs. Carlton, learning of the acquaintanceship, snobbishly insulted, advising her to keep to herself. Mrs. Carlton needed another hundred thousand dollars, or thought she did, which amounted to quite the same

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BARKER FILMS.

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"A DOUBLE LIFE." (*Barker.*)

Cast :

Walter Clive	Mr. Fred Paul
Mrs. Madge Clive.....	Miss Blanche Forsythe
Logan, a burglar	Mr. Roy Travers
Mrs. Norman	Miss Rachel de Solla
Frank Norman, her son	Mr. Macdonald

Walter Clive leads a double life. His wife, Madge, believes her husband is on the night staff of a newspaper, when, in reality, Walter is an expert burglar. He leaves home one night and enters the premises which he and his associates use to store the results of robbery. Walter changes his clothes, and exits with Logan. The men burgle once too often. Clive is caught red-handed, and arrested. Logan, however, escapes, and arriving at the den, exchanges his attire for that of Walter's. Logan leaves the place, and a little later is overwhelmed by a wall falling on him. He is killed and rendered unrecognisable. Later, Madge Clive identifies the clothes and papers found on the body, as those of her husband, and leaves the Coroner's inquest with every reason to believe that she is a widow. Her husband, however, is under lock and key, and, giving a false name, is sent to penal servitude for five years. Time goes on, and about five years later we see Madge acting as lady's companion to Mrs. Norman. Then Frank Norman, the son, arrives home from Floridor, on leave, and soon the young man falls in love with the pretty widow. Frank persuades his mother and Madge to return to Floridor with him, and asks Mrs. Clive, on the eve of their sailing, to become his wife. Madge, feeling she is leaving the old country for ever, accepts Frank. Next morning all is in readiness for the departure. Madge is superintending the boxes in the box-room, when two rough men enter to carry the trunks, &c., downstairs to the waiting cab. One man exits with a trunk, the other man suddenly turns, and Madge recognises Walter Clive, her husband; a moment's hesitation, and then, overjoyed, she flings herself into his arms. Frank enters the room, and finds, to his grief, what has happened. Madge, leading the almost bewildered Walter out of the room, leaves the house with him for better or for worse.

Released April 20th.

Length 880 feet.

"POLLY, THE GIRL SCOUT, AND GRANDPA'S MEDALS." (*Barker.*)

Cast :

Polly, the girl scout	Miss May Morton
Polly's Grandfather, a Chelsea pensioner	Mr. J. H. Batson
A little newsboy	Pippin

Polly, a girl scout, and her grandfather, a Chelsea pensioner, are spending the day with Polly's aunt, for the purpose of seeing the King and Queen, who are to pass in Royal procession near the cottage. Whilst waiting for the Royal visitors to pass, Polly amuses herself by playing with her grandfather's medals. Suddenly the Royal procession is noticed by her approaching, and Polly, with her grandfather, hurries out of the cottage to view the grand sight, and we see Polly and the old soldier saluting their Majesties as the splendid procession goes by. A newsboy enters the empty cottage parlour and spies the medals on the table. He picks them up and runs out. When the crowd breaks up,

Polly and her grandpa re-enter the cottage and the medals are found to be missing. Polly finds some newspapers on the floor, and remembers seeing the little boy just before the King and Queen went by. She hurries out to find the boy. The little chap meets his father, a coster, who on seeing the lad with the medals, pockets them as Polly comes up. The boy, seeing her, bolts, with the girl scout after him. The newsboy is, unfortunately, run over and taken to the hospital. His condition being critical, Polly is sent by the doctor for the boy's parents. Polly brings the poor mother back to the hospital, and also the medals, which she has recovered from the boy's father in a very plucky manner. Returning to her aunt's house, Polly fetches her grandpa to the hospital, and the little boy restores the medals to the old soldier and dies in Polly's arms.

Released April 13th.

Length 460 feet.

"THE TEST." (*Barker.*)

Cast :

Jim Wade, a ticket-of-leave man Mr. Fred Paul
Madge, his wife.....Miss Blanche Forsythe
Mr. Thorne, a diamond merchant Mr. Rolfe Leslie
Mrs. Thorne Miss Rachel de Solla

The fact that Jim Wade is a ticket-of-leave man prevents him from obtaining employment. Consequently, he and his wife are reduced to very poor circumstances. One day, Jim is able to rescue Mrs. Thorne, the wife of a diamond merchant, from two roughs who are trying to rob her. She is grateful and invites him to call at her house. Meanwhile, a police sergeant, making an official call at Jim's house, finds Mrs. Wade alone. Mrs. Wade is a pretty woman, and the sergeant tries to kiss her, much to her indignation and annoyance, as Jim Wade enters. Taking in the situation at a glance, Jim roughly handles the sergeant, who leaves, vowing vengeance. Keeping the appointment with Mrs. Thorne, Jim refuses a monetary reward but asks for employment. He is told to call at the office next day, where he is installed as messenger to the diamond merchant. Two happy months for Jim and his wife elapse, and the little home begins to show signs of prosperity. One morning Jim is seen entering the office by the police sergeant, now a plain clothes officer, who sees a chance of avenging the thrashing that he received from Jim's hands. Entering the office, he encounters Mr. Thorne and tells him that in Jim he is employing an ex-convict. The diamond merchant is surprised, calls in Jim, and dismisses him. That evening, Mr. Thorne, reconsidering his decision, determines upon a novel way of trying Jim's honesty. Jim successfully stands the test, and is reinstated in his old position.

Released April 17th.

Length 885 feet.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.

"VALUE RECEIVED." (*Melies.*)

In the old mining days in California it was not unusual for a man to become a sleeping partner in a prospecting adventure. He found the money and the rest of the party searched for the precious metal. The money was mainly spent in food for the expedition, in the hope of being able to stake a valuable claim, and such contracts were known as "grubstake" agreements. This story is concerned with such an agreement. George Whitridge is young and enthusiastic, but without means. The Californian gold fever is at its height, so he approaches the sheriff, Jasper Reade, and enters into a "grubstake" agreement with him. The sheriff finds the necessary money for him to go gold-hunting, on the condition that he shall receive half of all finds Whitridge may make. The agreement is signed, Whitridge bids his wife and little daughter good-bye and sets out for California. Shortly afterwards Jasper Reade is shot in pursuing some horse thieves. He is brought home in a dying condition, and gives his little son Jack his blessing and the "grubstake" agreement, which the boy puts away and promptly forgets. Now that his father is no more, Jack is treated with scant kindness, till at last, his little heart well nigh broken, he decides to run away. He goes to the railway station at night and crawls, unobserved, into a goods train bound for Texas. He shows a wonderful talent for riding, and soon makes friends among the ranchers. He takes to the free, open life, and fifteen years later we see him as a stalwart, well set-up man, the foreman of the largest ranch in the State. In the meanwhile, fortune has smiled on Whitridge. He has staked several rich claims and amassed a considerable fortune. He tires of the rough life and vicious surroundings of the gold fields, and going to Texas buys a large ranch, which, by chance, adjoins that on which Jack is employed. As to his "grubstake" agreement, that he has entirely ignored. Little does he dream that the handsome young rancher on the adjoining estate is the son of the man he has defrauded. One day Whitridge and Jack fall out in connection with some stray cattle, and this meeting leads to Jack making the acquaintanceship of Edith, Whitridge's beautiful daughter. The prejudices of unreasonable parents have at no time had much influence on children, and they have none whatever on Jack and Edith, who soon become ardent lovers, in spite of the old man's violent opposition. In turning over some papers left by his father, Jack comes across the old "grubstake" agreement and finds to his amazement that half of Whitridge's wealth belongs by right to him. Whitridge, however, finds this document also, and tears it up, thinking thus to have destroyed all proof of indebtedness to the young man. This disgraceful act is, fortunately, noticed by Edith. She secures the pieces of the torn agreement and joins them together. She and her young lover have now old Whitridge in the hollow of their hands. But Jack is a good-hearted fellow, and he is not anxious to

injure his late father's partner, since he is the father of the girl he loves. The young couple approach the ranch-owner and explain how matters stand, and when Jack offers to tear up the incriminating document on the condition that Whitridge gives him his daughter's hand in marriage, the elder man is only too glad to seize the opportunity of escaping from a most awkward position and welcoming the younger as his future son-in-law.

Released April 10th.

Length 1,031 feet.

"THE SABLE CLOAK." (*Film D'Art.*)

Duprey, a wealthy banker, is a great friend of M. and Mme. Clery. The husband is of a jealous temperament and poses as being highly orthodox. One day Mme. Clery sees in a shop a magnificent sable cloak, but as it is priced at £700, she is obliged to abandon all hope of wearing the coveted article. On her birthday, Duprey purchases the cloak as a gift for his fascinating little friend, but she is afraid to accept it on account of her husband, so he conceives the idea of getting up a bogus lottery and persuades Clery to take a ticket, the cloak being, of course, the first prize. Needless to say, Clery's ticket wins, and he calls on Duprey to fetch his prize. He shows Duprey's servant the letter announcing his good fortune, and giving the man a note for his master, goes away, taking the cloak with him. Immediately he has left, Mme. Clery and Duprey read the letter, in which the writer begs his friend not to mention the cloak to Mme. Clery, as he is giving it to a little friend of his, a vaudeville actress. Neither Mme. Clery nor her friend dare betray their indignation, and all that Duprey can do is to pay up and look pleasant, a most difficult task.

Released April 16th.

Length 1,400 feet.

"AN OLD-FASHIONED GIRL." (*Rex.*)

There is a quaint charm about this film which will appeal to many, and the old-fashioned garden, with its prim cut hedges and beds of simple country flowers possesses a sweetness which comes as a great relief after the sensational films reeking with false sentiment, which occupy so prominent a feature in the majority of programmes. The girl in question is the only daughter of wealthy parents. She has an old-fashioned aunt, a quite delightful old lady, and one day, tired with the everlasting round of artificial pleasures, the girl determines to pay her a visit. She throws off her city ways and enters thoroughly into the simple country life, dignified, refined, and in keeping with her surroundings. A young lawyer sees her gathering some flowers in the old garden, and falls in love with her. They wander about the lanes and in the moonlight he whispers the old story which will remain fresh till the end of all things. He is talented but he has scarcely placed his foot on the first rung of success. He thinks that she is poor like himself, so that when, later on, he receives an invitation from the girl to visit

her father's city mansion he is amazed to find in the former country girl a wealthy young woman of fashion. He is too proud to run the risk of being taken for a fortune hunter, and writes the girl a note telling her that in her interest he thinks it better for their little romance to be at an end. The girl, however, thinks otherwise. She and her father are excellent friends, so she confides in him her troubles. The old man loves his daughter far more than his gold, and, admiring the independent spirit of the young lawyer, secretly interests himself on his behalf. Legal cases are brought the young man and he wins them through his skill. Then he is offered a partnership in an important legal firm and rises to fame. He feels now that he has something to offer. That was his view. Hers was quite different, for she wanted him for himself alone. So he renewed his offer, and one day he got a few lines to say that "an old-fashioned girl"

father and sweetheart near her house at night. Her father learns of the appointment, and loads an old-fashioned pistol, in which he uses as a wad a portion of a letter written to his daughter by her sweetheart, Jim. He then starts out for the place of the appointment, and, seeing his daughter in the arms of his employer, believes that she is dishonoured, and shoots him. At that instant he loses his mind. His daughter, Jane, knows that he has done murder, but her sweetheart, Jim, is accused. The wad is found near the body, and the fact it is in his handwriting is used as evidence against him. At the moment of the murder, however, Jim was in another city saying farewell to his chum, Johnny, who was about to leave for Europe on an Atlantic liner. When Jim returns to his home, he is arrested and accused. Jane comes to his cell, and he tells her of his meeting with Johnny, the sailor on the steamship "Columbia," and she, to save



was waiting to give him his answer in the quaint old garden of the days of long ago.

Released April 19th.

Length 980 feet.

"THE LONG STRIKE." (*Imp.*)

This powerful drama has been adapted by Mr. Herbert Brennon from the famous drama of Dion Boucicault, and Mr. Brennon has made a remarkably fine job of it. He was fortunate enough to be able to make arrangements with the owners of a big Atlantic liner for a portion of the drama to be played on her decks, but they would not allow the rôle of Captain to be taken by an actor, so that this part is taken by a layman. Mr. Brennon was, however, lucky enough to find a layman who could take the part without betraying himself. Although the character of the sailor is not the leading one, Mr. Brennon was obliged to play it, as no one else was capable of taking a sheer dive of over sixty feet from the upper deck of the liner. The entire production is in every way worthy of its famous creator, which is saying a very great deal, and grips from start to finish. Jim Starkey is betrothed to Jane Learoyd, the daughter of old Noah Learoyd. Both men work in the factory of Richard Readley, who makes advances to Jane. To free herself from his attentions she arranges to meet the employer of her

his life, calls on a prominent attorney, asking him to help her. She pleads with the eccentric lawyer, who eventually decides to assist her. We see her arrive at the steamship dock, but too late. The old lawyer hires a tug and it races after the huge liner, which is slowly making its way down the river. Eventually they catch up with it and, stopping the vessel, Jane and the lawyer climb aboard. The captain, however, refuses to allow Johnny to return to New York, claiming that he needs him as a part of his crew, which is short-handed. Johnny pleads with him, but in vain, and Jane and the lawyer sorrowfully return to the tug, which steams away from the vessel. Johnny realises that his friend's life is in his hands. He makes one more appeal to the captain, is refused, ordered to be put in irons for insolence; and this is about to be done when he runs to the side of the vessel and makes a jump into the sea, some sixty feet below. He is picked up by the tug, which races back to New York. They arrive there too late to catch the train, but bargain with an engine driver to take them back to where Jim is being tried. This is done, and they arrive in the court room just as the jury returns and is about to pronounce the verdict of "Guilty." Johnny rushes up to the witness-box, tells his story to the judge, and Jim is released.

Released April 17th.

Length 2,029 feet.

CINES CO.,

18, CHARING CROSS ROAD.

'Phone: Central 12912.

Releasing:—CINES and CELIO Films.



"TWO ENGINE DRIVERS." (Cines.)

Jean Caletti and Pierre are engine drivers in the employ of the same railway company, and whereas Pierre is a general favourite with both his fellow workmen and the railway directors, Caletti, by his moroseness and surly manner, lives much to himself and has a bitter hatred of his more favoured rival, and seeks some way of injuring him. On the railway and at home, Pierre is always in Caletti's thoughts, and one day an opportunity presents itself for the surly driver to take a dastardly revenge. While Pierre is under his engine cleaning it and preparing it for a run, Caletti backs his engine on to the other line and runs it full tilt against Pierre's engine, causing it to run over the unfortunate driver. When dragged out, Pierre is found to be terribly injured and is carried to hospital, whilst Caletti is caught in the act of running away and is at once placed in prison. He receives a sentence of six months for his dastardly conduct. While undergoing his sentence, his hatred for Pierre grows in intensity and when released his thoughts are bent upon even a greater revenge upon the rival whom he blames for his punishment. About the time of Caletti's release Pierre has recovered from his injuries, and amid the congratulations of his mates, he resumes his duties upon his old engine. Caletti's first thought on leaving prison is to visit the railway siding where he knows Pierre's engine will be standing, and finds it without the driver, and having ascertained that Pierre is just about to take it out to be attached to a passenger train in the station, he creeps on board the engine, and files the crank attached to the brake in such a way as to make the brake useless on the slightest pressure from the driver. Having finished his dastardly work, he creeps away unnoticed, and Pierre drives the engine into the station, which, after being joined to the crowded passenger train, goes on its journey. A few miles away a body of gangers are busy repairing the rails, and in front a man is placed to signal advancing trains to slow down. Pierre comes along unsuspecting of danger and seeing the advance flag, applies his brake, but to his horror it fails to act, and the train dashes along with unabated speed right amongst the workmen. Some manage to get clear away, but others are knocked down and two are apparently killed, while the train dashes away on its journey. This is the most astonishing and daring bit of realism ever seen on the screen, and is certain to cause a sensation wherever it is seen. When the train is at last brought to a standstill, Pierre is discovered on his engine, with his fireman, in a state of collapse, the horror of his experience having driven him mad. The engine is examined and the damaged crank discovered, thus betraying the cause of the accident. When Caletti discovers how well his nefarious scheme has worked, he is at first exultant, but the death of the workmen comes as a shock to him, and conscience-stricken, he seeks the first way to end his existence. His natural instinct draws him to the railway, and mounting a bridge, he throws himself in front of an approaching express train and ends his career. Meanwhile Pierre is placed in an asylum, where every scientific means is used to recover his reason without avail, until a suggestion is made that as a last effort his wife and child be brought to him with the hope that the power of love might drive away the demon of insanity. The plan works admirably and he slowly comes back to his normal state, and in his loving wife's arms he finds his much-needed peace. Upon Caletti's body is found a full confession of his guilt, which completely

clears Pierre and restores him to the confidence of his employers.

Released April 19th.

Length 2,192 feet.

"BLOOMER VERY LATE." (Cines.)

Bloomer is very much under the influence of his wife and mother-in-law, who deny him many liberties and look upon his desire for pleasure outside their society as very demoralising. He is given permission to go out for the evening, but charged not to stay later than nine o'clock or he will be locked out. He goes off in high glee, and with a number of boon companions he has a rollicking time. The striking of nine o'clock fills him with alarm, and we find him making tracks for home with every possible speed, upsetting all and sundry on his way. When he reaches home his worst fears are realised, for he finds himself locked out. He does his utmost to attract the attention of the inmates without avail, and is in despair until a brilliant idea strikes him and he rushes to an outhouse, drags out a huge mortar, charges it, gets inside the bore, applies a match to the touch-hole, and hey, presto! he is propelled right into his dining-room through the window, and alights on the dining-table. His family fly in terror, but Bloomer calmly eats his supper not very much the worse for his exciting experiences.

Released April 19th.

Length 313 feet.

"WILLIE AND THE ALARM CLOCK." (Cines.)

Willie is in love with Gisella, but his perpetual laziness prevents him marrying. His fiancée asks her cousin, a banker, to get him a situation in his office. "Very well," the banker says, "for your sake, Gisella, I will give the young scamp a trial, but remember he must be punctual in his attendance or I will not keep him." Gisella is elated at her success and at once acquaints her lover, at the same time presenting him with an alarm clock in the hope that it may waken him at the proper time. Willie is full of gratitude and makes all kinds of promises, but alas for human frailty, when the alarm begins to ring he wakens up, throws a boot at the clock, settles down to sleep again, and does not rouse until too late to commence his duties at the bank. Gisella's father forbids his daughter seeing Willie, but she once more prevails upon the banker to give him another trial, and this time he lays in a stock of alarms of all sizes and shapes, which cause such a din that he is compelled to get up, and at last he manages to retain a situation. The wedding takes place very soon after and Willie is never late now, his wife seeing that he arises every morning in time to catch his train.

Released April 23rd.

Length 882 feet.

"BOB'S REVOLVER." (Cines.)

Bob receives a present of a cigarette case in the shape of a revolver, and determines to have some fun with it. He enters a café, where he finds a pretended sportsman boasting of his prowess, but as soon as Bob draws his imitation revolver, all the company disperse in record time. A money-lender is his next victim, who hands over a roll of notes at once when the cigarette case is drawn. He pursues the same plan a good many times, with amusing results, until he is ultimately chased by the crowd and has a rough time, and we leave him in the hands of the police, paying the penalty of his escapades with the toy revolver.

Released April 23rd.

Length 500 feet

THE CLARENDON FILM CO.,

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Phone: Central 7320.

"WHEN WE CALLED THE PLUMBER IN." (Clarendon.)

We are open to admit that the plumber of our story is a slight exaggeration of the average man one meets in this



line of business. He is searching for a leakage in the gas pipes, and leisurely moves from one room to the other. If a gas globe is in his way he knocks it off, and instead of troubling to use steps to raise himself he takes anything handy. Having in this way smashed most of the occasional tables and other light furniture in the house, he finds himself in the garret, and here he discovers the leakage. In remarkably short time he has set fire to the chest of drawers, and shortly afterwards he quite by accident makes a nasty gash in the water main under the floor. His mate, who until now has been busy with the maid, comes rushing to the rescue, and to keep the water down places the bed on the forceful spout. The result of this intelligent move is that the bed is merely carried upon the top of the jet like a ball on a fountain, and it remains for the plumber to discover a new method, which he immediately does. Thrusting his



hand below the floor, he twists the pipe round, and the upward flow ceases. Not so the downward flow, however. As we have stated, the room is at the top of the house, and the unfortunate family rush from room to room carrying baths,

towels, and basins, and vainly endeavouring to catch the downward waterfall. After some remarkable scenes in the various sitting rooms, we see them scrambling downstairs, followed by a veritable cataract, and still carrying their useless baths and bowls, till, in the last scene, we arrive in the basement. "Still waters run deep." In the basement we have an excellent example of this fact. On the happy surface of the untroubled waters in the kitchen we find baby seated in her bath, drifting gaily around in circles, followed by the affectionate dog. The entrance of the worried family, of course, disturbs this merry group, and we are tickled by the efforts of the undisciplined suburbanites as they vainly struggle with their valuable furniture and cooking utensils, in their endeavours to save them, up to their waists in water. The picture finishes in the usual way with the bill for repairs to water service.

Released April 24th.

Length 455 feet.

"WHAT COULD A POOR MAN DO." (Clarendon.)

On his wedding morn Brown is delayed through his tailor having failed to despatch his "wedding trousers," so he



phones for and ascertains they are on the way, and sends his best man on to the church to explain that he is coming on by the next train. The trousers duly arrive. Brown takes a short cut to the station, followed by his faithful dog, but crossing a stream he misses his footing, and gets wet to the knees. Safely in the train, he decides to air the wet garment, so hangs them up by the window. Alas! There is a strong wind blowing, and the trousers are blown out, to Brown's dismay and the delight of the dog, who leaps out of the window in pursuit. The following scenes are indescribably funny. People come in and out at the various stations, and Brown resorts to covering his legs with papers in a vain attempt to hide them. At last, when left alone, he makes himself trousers out of paper. Arrived at his destination, he makes a wild dash for the church in his strange garb. Here he meets with no sympathy—he is ignominiously turned out by his prospective father-in-law and the verger—but, happily, at the last moment the dog arrives upon the scene with the luckless relic. Peace is restored, and the happy event is consummated.

Released April 27th.

Length 575 feet.

COSMOPOLITAN FILM CO.,

12, GERRARD STREET, W.

'Phone: Gerrard 934.

Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"THE BLACK BANDIT." (*Cosmopolitan.*)

Rienzi, the Black Bandit, in the character of a wealthy gentleman, succeeds in winning the affections of Isabel Rossini. The scene in which he leaves the mansion of his beloved and walks with other gentlemen through the grounds to where a sedan chair waits for him is very attractive. The costumes are those of the middle ages, and illumined by the mellow sunlight the picture is a delightful cameo of the period. Arrived at his mountain retreat Rienzi enters the secret cave where the outlaws of whom he is the chief are waiting to divide the spoil. Selecting a necklace of pearls, which he intends for Isabel, Rienzi allows his band to divide the rest amongst them. But Pietro, his lieutenant, covets the pearls, and to secure them incites the band to mutiny. Rienzi, in his private apartment hears them, and striding into the midst of the mutineers he vanishes them by the power of his personality. Pietro is compelled to fly. Rienzi again visits Isabel, Pietro spies upon him, and informs Count Rossini of the real character of his daughter's lover. A gay party is assembled on the handsome terrace when the Count, with Rienzi's accuser enters. There follows a dramatic incident, ended by the Black Bandit breaking away, climbing over the balustrade, dropping on to the road beneath and escaping. He returns to his band, tells them they are betrayed, and urges them to fly. They take an affectionate farewell of their chief, who returns to the cave. Isabel's love has prompted her to follow, and the outlaw is startled by her entrance. There is a powerful scene between them. Rienzi, watching his opportunity, secretly drinks some poison. His condition becomes evident, and Isabel implores him to give her some also. He gives her a potion, which apparently takes immediate effect. Then, scrawling a hasty note, he falls prone upon the floor of the cave. When the pursuers arrive they find the dead outlaw and the note, which informs them that Isabel is only asleep, and that to save her from disgrace he has killed himself.

Released April 10th.

Length, 990 feet.

"A PERFECT CURE." (*Cosmopolitan.*)

The Colonel has injured his leg and is unable to bend it. His infirmity makes him very savage. He is so fierce that the daughter's lover is warned not to enter the grounds. Whilst the young man is lamenting at the gate, Micky arrives bearing a note which indicates that he is acceptable to the Colonel. The lover gives Micky five shillings to allow him to take in the letter, and as a result he is admitted to the house. Micky gets tired of waiting and walks in to see what has become of the bearer of the letter. He finds the Colonel seated in the garden, explains his mission, with the result that the Colonel decides to investigate. He is helped from his chair, and assisted by Micky, goes into the house, entering the kitchen just as the lover is pouring rapturous praises into his lady's ear. Enraged at the sight, the Colonel gives the young man a hearty kick. He is then overjoyed to find that he can now use his leg again, and seeing that the young man has been responsible for the perfect cure he is rewarded with the gift of the lady's hand.

Released April 10th.

Length, 430 feet.

"DECEIVING UNCLE." (*John Bull.*)

An extravagant young married couple find themselves in difficulties. They write to Uncle, asking for a loan owing to expenses they have to bear. But, unfortunately, just when Uncle prepares to visit them the bailiffs are put in and the house is stripped of its furniture. Smiler, the washerwoman's son, brings the washing, and finds the happy couple industriously engaged in making temporary furniture of egg-boxes,

and other odds and ends covered with chintz. They have told Uncle that the baby is an expense, but as a matter of fact they haven't got a baby. Suddenly the wife has a bright idea. Smiler won't go without the money for the laundry. He is, however, sent home with a note that the couple will pay ten shillings for the loan of a baby for an hour. The bargain is struck, and when Uncle arrives there is apparently a charming household. There are many comical situations created by the young folks endeavouring to avoid disaster to Uncle. Just as they think they are through their troubles Smiler turns up and demands the return of the baby. This gives the show away, and the married folks have to meet Uncle's severe displeasure.

Released April 13th.

Length, 550 feet.

"THE ARMY SURGEON." (*K.B.*)

Doctor Ward and Captain Lee both propose to the Colonel's daughter. Preparations are being made for a party in the young lady's honour, and she promises both to let them have her answer on the evening of the party. Rowan is a half-breed at the head of a tribe of Sioux Indians. Word is received at the fort that a rising is anticipated, and the Colonel departs with some troopers, leaving Captain Lee in charge. Rowan's squaw is dying. The medicine man of the tribe fails to do her any good. Rowan, losing faith in the medicine man, sends a messenger to the fort for a doctor. The messenger arrives just as the Captain and the Doctor are setting out for the party. After some hesitation Ward responds to the call and follows the Indian back to the camp. Lee goes on to the party, but fails to explain why Doctor Ward has not arrived. Arrived at the Indian camp, the doctor enters the tent, where Rowan informs him that if his squaw dies he and the rest of the white people shall die also. The case is hopeless, the Indian woman expiring a few moments after the doctor enters the tent. Rowan is outside the tent at the time, and the doctor adopts a strategy. Rolling the body out of the way he smothers himself in the blankets and cuts a hole in the back of the tent. Rowan, glancing into the tent, believes that his squaw having died the doctor has fled. In the excitement created by the incident the doctor springs up, escapes through the hole and gets clear away, running on foot in the direction of the fort. Meanwhile the party is going merrily, except that the young lady misses the doctor. A messenger sent to his quarters returns with news that he is not there. Captain Lee endeavours to press his advantage, and is disappointed when he receives a reply in the negative. Rowan, true to his threat, orders an attack upon the fort. The Indians swarming upon their horses gallop away and make a fierce attack, pressing the garrison very hard. An endeavour is made to telegraph to a neighbouring fort for assistance, but the Indians, anticipating this, burn down the telegraph pole. The doctor is making the best of his way back to the fort when he perceives the Colonel and the troopers some distance ahead. His shouts fail to attract attention, but remembering the mirror in his medical kit, he uses that and the sunlight to attract the attention of the troopers. The effort is successful, for the horses, startled by the flitting reflection, compel the Colonel's attention, he perceives the doctor, gathers the import of his message, gallops back to the fort and arrives in the nick of time to save the inmates. Lee has been wounded in the engagement. The doctor attends him in hospital. Unaware of exactly what has happened, the doctor and the Colonel's daughter are at cross-purposes. Lee, remorseful, explains the real reason of the doctor's absence from the party and all ends well.

Released April 20th.

Length 1,820 feet.

CRICKS AND MARTIN, LTD.,

101, WARDOUR STREET, W.

'Phone: City 621.

**"SOCIAL ASPIRATIONS."** (*Cricks and Martin.*)

Jenkins, a butcher, is much struck by the charm of manner of a group of fashionables in conversation outside his shop. He wishes he could enter such society. He happens on an



advertisement offering introductions to high life, and, leaving the shop to his assistant, has an interview with the expert. After a series of amusing episodes in a drawing-room, he is introduced and makes love to a wealthy widow. Everything goes well in the strange courtship until the casual appearance of the widow before his shop where he is attending to the meat puts an end to his "Social Aspirations."

Released April 26th.

Length 445 feet.

"PROVING HIS WORTH." (*Cricks and Martin.*)

Harry, who is leading a dissolute life, is traced by his father to a night club where wild revels are in progress. A violent scene occurs during which the father floors a member and orders his son home, and later forbids him the house. Harry enlists and soon makes many friends by settling the pretensions of the regimental bully. War being declared, the regiment is ordered to the front, where Harry, in some strenuous fighting, gains distinction and honourable wounds.



A letter to his father, written by the nurse who tends him during his sickness, causes the old fellow to relent, and on his return home he is received with open arms. He has proved his worth.

Released April 24th.

Length 990 feet.

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"THE VENGEANCE OF THE FAKIR." (*American Standard.*)

Captain Sneade, of the British Army, leading a battalion of soldiers through a Hindu village, finds the road obstructed by a Fakir who is lying prostrate upon the ground. The captain orders him to move aside, but the fakir remains deaf to the request. Exasperated, the soldier strikes him with his whip, compelling him to get out of the way, and



the squad men disappear at a gallop. The little village is aroused—furious at the insult to the sacred person of their fakir they move threateningly in the direction of the fast-disappearing soldiers. But the fakir appeases their wrath—tells them he will constitute himself his own avenger for the indignity put upon him. The fakir enters the temple during prayers and relates to the priests the story of the outrage perpetrated upon his person by the British captain. They decide on a plan of vengeance. . . . In a subterranean chamber underneath the temple the sacred tiger of the tribe is guarded by two men whose faces are covered with impenetrable black veils. A brief message is given to them and the tiger is released and follows his two guards. Captain Sneade and his wife have kissed their baby son good-night and have retired to the living-room below for a brief rest. Suddenly the tiger is seen to bound into the child's room, place himself like a sentinel on guard until the two guards have carried off the babe, then quietly follows them into the night. Hearing a noise above, the parents, startled, rush quickly up the stairs and find their baby gone. The captain dashes out in pursuit but soon loses the trail of the kidnappers. The child is brought to the fakir, who immediately coats its little body with a brown stain, making it look like a native. The following day the soldiers scour the country for the lost child, but no white baby can be found anywhere. Time passes on . . . the child is brought up in the service of the priests, in the temple not far from his father's home. Each morning he is taught to anoint his entire body with a perfumed herb-stain, believing, as he had been instructed, that he was thus performing a religious rite. He lives the life of a native and

believes himself a Hindu. Years go by . . . Khemi, the stolen boy has been named, and he is now a grown young man. He is wandering about the woods one day and encounters Miss Aline, Captain Mulvaney's daughter, who is gathering wild flowers. Seeing her attempt to reach some just at the edge of a dangerous precipice, the young man gallantly offers his assistance and procures them for her. The young woman has made a deep impression upon Khemi and he waits each day for her at a certain pass she goes through every morning and hands her a bouquet. A strong attachment springs up between the two young people—a bond which grows stronger and stronger and which is later subjected to a great trial. One afternoon, Aline's father, while riding with Colonel Sneade, spies his daughter in a canoe with Khemi. The father is astounded—reproaches his daughter for her unseemly conduct with a Hindu, and insists on her returning home. Alone with Khemi, Colonel Sneade's anger grows, and furiously he turns and raises his whip to strike him. Is it the manner in which the young Hindu looks at him, or is he stirred by the recollection of what the same gesture cost him twenty years ago? His hand is stayed, and silently he walks away. Although Aline is forbidden to see Khemi any more she still finds his floral offering on her window-sill every morning. Khemi going through the forest one day perceives Aline, who, seemingly having lost her way while on a hunt with some friends, is being pursued by a leopard. Khemi rushes after them. The young woman is just about able to reach the hunting lodge and shut herself up with the keeper; but the beast, thwarted,



is furious—must have its prey—and attempts to batter down the door of the little hut. Aline and the keeper hear the onslaught of the infuriated leopard and barely have time to barricade themselves in an adjoining room when the door crashes down and the beast bounds in. Khemi rushes after, throws himself upon the beast and after a terrific struggle is successful in getting the beast outside. Aline now comes to his rescue—she hands the young man her revolver. He fires at the leopard and wounds him mortally. The beast is about to crawl away and Khemi, in an attempt to follow,

falls exhausted after the fierce combat. With an effort he rises to his knees, takes a last shot at the retreating animal and kills it. The girl rushes out—the hunting party attracted by the shots hasten to the lodge. Khemi's wounds are being washed and the startling discovery is made that the Hindu is in reality a white man. When the priests come to claim their own they are held up by the colonel—he suspects there is something wrong and with his revolver pointed at the head of the fakir insists on the truth and finally wrings from him the confession, "Khemi is your own son—I stole him in revenge." Khemi loses his Hindu name and Miss Aline Mulvaney is soon to be called Mrs. Sneade, jun.

Released April 24th.

Length 1,925 feet.

**"GONTRAN AND THE COMPLIMENTARY
TICKETS." (Eclair.)**

Acting on the time-honoured proverb, "Not to look a gift horse in the mouth," Gontran and his pretty sister do not hesitate in accepting their old friend Barbe's complimentary tickets for the 5,000th performance of "Zigomar" at the "Cinema Eclair." His sister dons her smartest frock in honour of the auspicious occasion, and both in high spirits are whirled away in a taxi-cab to the theatre. The first little cloud on the evening's enjoyment arises when Gontran is politely informed at the ticket office that it is customary to give a donation to the poor on these occasions. With a somewhat forced smile Gontran complies with the indirect request, and, this little matter settled, he and his sister sail haughtily up the grand staircase. As may be imagined, it is somewhat mortifying for both to be stopped by an attendant and informed that their tickets do not entitle them to the best seats, and that their way lies up the back staircase. They are, however, determined to make the best of everything, and with as good a grace as they can muster they retrace their steps and ascend the back staircase. After some difficulty they reach their seats up in the "gods," and find themselves in company upon whom the sister's smart frock is quite thrown away. From the first their appearance seems to arouse the resentment of their neighbours, and eventually matters are made so uncomfortable for them that Gontran and his sister retire hurriedly, followed by sundry unpleasant tributes. On their making a protest to the theatre officials, they are offered apologies and a box facing the stage. All now seems well, and they seat themselves delightedly, but alas, Gontran's troubles are only beginning! There seems to be no end to the inroads on his purse. First, it is the programme girl, then it is a too solicitous attendant with a footstool for his sister, and finally come the refreshment vendors. Gontran can no longer restrain his wrath, and he and his sister indulge in a wordy warfare. Presently they arouse the ire of the audience and are requested to leave by the officials; thereupon they flounce out in high dudgeon after anything but a diverting evening. The next morning they find that the evening's amusement (?) has swallowed up all the available funds, and there is none left for housekeeping purposes. As may well be imagined, words cannot describe their anger when the donor of the tickets arrives and requests the loan of a sovereign. It is indeed the last straw, and Barbe, much to his surprise, has to make his exit in a somewhat undignified fashion!

Released April 24th.

Length 626 feet.

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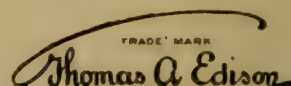
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"A HEROIC RESCUE." (Edison.)

Cast:

Theodore Bragg.....	William Bechtel
Mary Kelly.....	Mrs. Wm. Bechtel
The Policeman.....	Harry Eytinge
The Beauty.....	Clara Adams
Her Father.....	Robert Brower
Her Mother.....	Mrs. Wallace Erskine
The Maid.....	Marion Weeks
The Ambulance Surgeon.....	Edward Boulden
The Druggist.....	William West

Bragg, a member of the City Club, who is one of the most garrulous persons, and who likes to pass as something which he is not, is taught a most striking lesson while spinning one of his yarns. He happens to be walking along the street when a poor woman carelessly slips and falls on the ice in front of a motor-car. She is not seriously injured, but Braggie is very persistent in giving his card, to appear if needed as a witness, and rather proves himself a nuisance. When he gets to his club, he calls several members around him and tells of a most wonderful rescue that he made of a beautiful maiden run down by a road hog, and how he himself carried her to the drug store and ordered the proper drugs to administer and rode home with her in an ambulance, and describes in glowing terms the profound thanks which he received from her parents. Just as he is about to finish, the victim of the accident forces her way into the club with a subpoena for Bragg to appear as a witness. Fairly caught, the club members give him the laugh, and their hilarity prevents him from attempting to explain.

Released April 23rd.

Length 500 feet.

"LEONIE." (Edison.)

Cast:

Jack Landon, an artist.....	Augustus Phillips
Leonie, a model.....	Mary Fuller
Muriel Glenn.....	Miriam Nesbitt
Her Mother.....	Mrs. Wallace Erskine
The Landlady.....	Mrs. Wm. Bechtel
Pendleton } artists.....	Harry Beaumont
Hyde }	George Lessey
Laroque }	Walter Edwin

Jack Landon, a gifted young artist, is loved by Leonie, a model, but he is blind to her attractiveness and her affection for him. Word comes that Mrs. Glenn, a rich woman, is going to call to instruct Landon to paint a portrait of Muriel, her daughter. The prospect of such an order creates wild excitement in Landon's studio. His various friends in the building come to his rescue with loans of hangings, rugs, and bric-a-brac to make the studio presentable. They arrive shortly after, and Landon secures the order. He also falls in love with Muriel, who is not only beautiful but also a well-trained flirt. She permits Landon to think he is making progress

with her heart as well as with her portrait. Landon invites Mrs. Glenn and Muriel to come to the artists' ball, an annual costume affair. He pawns his watch for the money to send violets to Muriel, for, though the portrait is complete, the payment for it has not been made. Just before the portrait is sent to the Glenns, Leonie, coming to Landon's studio, sees it for the first time. She realises that it is the face of her rival, and in a flame of rage she is about to slash the canvas when Landon enters and prevents her. She then would turn the knife against herself, but again he prevents her. Then she sinks sobbing into a chair. At the ball, however, she is the gayest of the gay. She dances a Spanish dance, ending before Landon, Mrs. Glenn, and Muriel. Muriel is so delighted that she thoughtlessly tosses the violets which Landon has given her to Leonie. While the ball is in progress Landon leads Muriel to a secluded place to test his fate. Leonie is already in the little room, and had barely time to hide behind the window curtains before the other two enter. Then Muriel spurns Landon, and leaves him crushed and dazed. Overwhelmed by the shattering of his house of cards, he leaves the dance and goes home. All the fierceness of Leonie's nature is now directed against Muriel, and she confronts Muriel in the ballroom, tells her tersely what she thinks of her, and hurls the violets at her. Then she goes swiftly to Landon's studio, where he sits miserably depressed, and the light in her eyes is such that he knows at last what true love means, and his dream of Muriel vanishes in the glow of the love he has felt for Leonie without knowing it.

Released April 23rd.

Length 1,000 feet.

"THE MAN HE MIGHT HAVE BEEN." (Edison.)

Cast:

The Boy.....	Barry O'Moore
His Father.....	Charles Ogle
His Mother.....	Elizabeth Miller
His Sweetheart.....	Mabel Trunnelle
Her Mother.....	Mrs. C. J. Williams
The Principal.....	Marc MacDermott
The Waitress.....	Bliss Milford

This is a simple story of a boy with a longing for knowledge and the better things of life which education brings. His father, a plain man, is content with an ordinary school education for the boy, and puts him at work, in spite of the protests of the school principal, who even offers him an opening by which the boy may work during the day and attend school at night throughout a season. Consequently the boy's natural bent towards mechanics is frustrated, and he is forced into drudgery which takes the heart out of him. Throughout the picture, as he grows older before our eyes, we see that he has not lost sight of the man he might have been and the things he might have done. But he travels the wrong road, and goes from hopelessness to recklessness, reaping the reward of the latter in an unhappy marriage instead of winning the sweet girl he loved as a boy.

Released April 26th.

Length 1,000 feet.



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'Phone: City 8463.



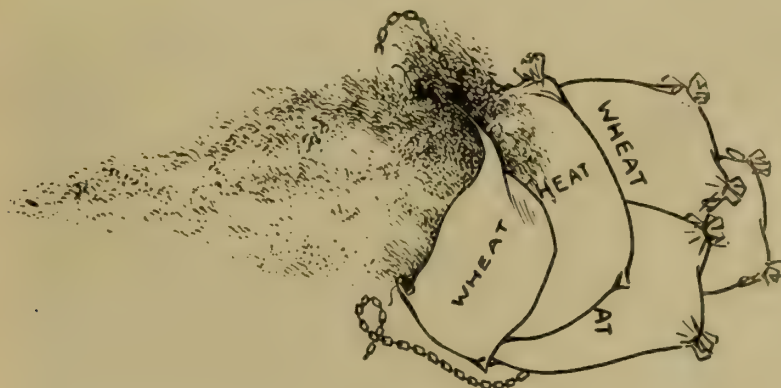
Releasing :—**ELITE, DUSKES, CONTINENTAL, EIKO, BB,**
and **SKANDINAVISK** Films.



"THE BREAD OF THE PEOPLE." (*Elite.*)

Not satisfied with the millions he already possesses, Senator Smith, the multimillionaire, desires to organise a wheat trust. He succeeds, aided by his many friends among the capitalists, in forming a great combine to thus corner the people's food. The one weak point in his scheme is that he has been unable to secure the co-operation of Miss Ellen White, the young millionairess, and he entrusts Wilton, his good-looking secretary, with the mission of persuading Ellen to join. The next day by a strange coincidence Wilton saves the young millionairess's life at the cost of somewhat severe injuries to himself, and she conveys the young secretary to her home to have his wounds attended to. After recovery he is engaged to Ellen as her secretary, and the young people are soon in love with each other. Spurred

receive the deputation, and the attitude of the crowd becomes very threatening. The wheat king has not the courage to face the enraged victims of his greed and he sends a bullet through his brain. A man of the people who has been commissioned to avenge the wrongs imposed upon them has gained admission to the masquerade. He also is dressed as a black pierrot and carries a dangerous fire-bomb, determined to fire the whole mansion unless he can get from Smith a promise to dissolve the trust. Ellen learns of this man's presence among her guests and when she hears the sound of a guitar accompanying the love-song she had heard so frequently from Wilton she rushes to her former sweetheart and implores him to remove the madman from the house. Before, however, he can accomplish her behest the mansion has been set afire, and in the ensuing conflagration Wilton succeeds in rescuing Ellen from the flames,



on by Smith, Wilton at last influences Ellen to join the wheat trust, whose working is beginning to cause untold misery to the people. Very soon after she learns from a jealous rival of Wilton's connection with Senator Smith, the wheat king, and that he is getting well paid for having secured her admission to the trust. Indignantly she dismisses the young secretary from her service. A few months elapse. Wilton has now come to realise the hardship being caused to the poor by the price of bread being forced up artificially, and he also is aware that Ellen's sympathy is alienated from the trust. He is longing to see her again, and learning of a masquerade ball given by her he attends disguised as a black pierrot, although he has not been invited. The high price of bread has in the meantime aroused the temper of the people, and after firing much property of the trust, a large deputation waits at the gates of Ellen's mansion, knowing that there they will find Senator Smith, the moving spirit of the combine. Smith turns a deaf ear to the demands of the guests that he should

gration Wilton succeeds in rescuing Ellen from the flames, thus saving her life for a second time. Forgiven for the part he has played in the formation of the original trust, he is accepted as the fiancée of the young millionairess.

Released May 4th.

Length 2,380 feet.



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"THE MAKING OF BRONCHO BILLY." (Essanay.)

Featuring Mr. G. M. Anderson.

Broncho Billy is seen leaving his humble home in the East to make his fortune in the far West. Broncho, a tenderfoot at this time, arrives in the West, goes to a hotel and engages a room. Al Wilkes, a rough Western cowpuncher, imagining he can make this unknown man of the East dance, plays a lively tune around his feet with a 44-calibre revolver. Broncho Billy calmly leaves the room. He walks into the bar-room and orders a glass of soda. Wilkes enters the saloon and, seeing Broncho Billy drinking the nearest thing to water, makes fun of him. Wilkes calls Broncho Billy a "Molly Coddle," or something to that effect. Broncho suggests a fight to take place right then and there. He is informed by the cowpunchers who have congregated that they are not accustomed to using fists out West, that if he wants to fight he will have to practice shooting with a gun. Broncho immediately purchases a beautiful horse pistol. He puts a bottle on a rock in the road and fires several shots at it. None of them hit the mark. A larger bottle is then shot at without effect. Several months later Broncho Billy places six playing cards on a table, some distance from him, shoots at them and punctures each one. Now Broncho Billy says, "Where is this fellow Wilkes?" Wilkes has had a grudge against Broncho Billy ever since their first meeting and has waited for an opportunity to shoot him. Broncho Billy sees the cowpuncher approach. Wilkes pulls his gun but is not quick enough, and Broncho Billy shoots him in the arm. Fearing the boys will lynch him, he flees on horseback to sheriff's office, where he explains what has occurred. The sheriff gives Broncho Billy a revolver and locks him in a cell. The boys, hearing what has happened to Wilkes, go to the sheriff's office, break the door in, and are about to capture Broncho when Wilkes arrives and explains to his fellow cowpunchers that he was wrong.

Released April 13th.

Length 996 feet.

"THE THIRTEENTH MAN." (Essanay.)

Cast:

Jack Hanney.....Francis X. Bushman
Tom Mansfield.....Bryant Washburn
Jack Holt.....Whitney Raymond
Director of the banquet.....Wm. Walters
Mrs. Jack Hanney.....Ruth Stonehouse

The senior class of 1912, composed of thirteen young and ambitious fellows, are assembled to receive their graduation papers. That evening Jack Hanney gives a banquet for his fellow classmates. Hanney suggests they form a club composed of the thirteen graduates to be called "The Thirteen Club." Four years later, at the annual banquet, the fellows give a toast to Jack Hanney, who had never come back. The reason Hanney had never attended any of the banquets was because the rungs in the ladder of success had not been strong enough to bear the weight of his striving family. Picking up a daily paper, Hanney reads that the annual banquet of The Thirteen Club, founded by himself, is to be held that evening at the Hotel Regis. His wife suggests that he go. Taking an old dress suit from a pawnshop where he has had it for several months and donning it, he goes to the banquet. The fellows are delighted and pleased beyond words at seeing their old college chum. During the festivities Jack sees that he gets his "fill" at the table, eating everything placed before him. Tom Mansfield, a fellow colleague, passes a valuable stone around the banquet table for inspection. The stone is lost. Jack Holt suggests that everybody be searched. They are all willing

but Hanney, who refuses. Humiliated, he leaves the room and returns to his home. The ring is found. Mansfield decides to follow him and see why Hanney would not be searched. Hanney arrives at his home, greets his wife and baby. Mansfield quietly opens the door of the Hanney home and sees Jack take from his inside pocket some fruit, two or three pieces of bread and cake and some sandwiches. Tom Mansfield now understands why Jack refused to be searched. Returning to the banquet hall, Tom explains to his fellow members of The Thirteen Club. Mansfield then writes a note to Hanney, in which he tells him that he must have been crazy when he thought that he lost the stone; further, he tells Hanney that he has a good position for an honest man and to come and see him the following day. Hanney receives the note, whereupon his wife rejoices in their change of luck.

Released April 17th.

Length 998 feet.

"HYPNOTISM IN HICKVILLE." (Essanay.)

Cast:

"Uncle" Hezekiah Crabtree.....Augustus Carney
"Aunt" Sophia Stringer.....Eleanor Blanchard
Professor Swengolly.....E. H. Calvert
Jed, Hezekiah's nephew.....John Stepling
His Sweetheart.....Beverly Bayne
The Washlady.....Miss Smith

"Uncle" Hezekiah Crabtree, known as the stingiest man in town, is seen in the country grocery store buying supplies. A group of farmers gathered around the ever-popular and notorious grocery store stove snicker and cast insinuating remarks. "Aunt" Sophia Stringer, a prominent church worker of the village, takes up a collection from the men. She asks "Uncle" Hezekiah to contribute to the fund and is most emphatically denied. Jed, Hezekiah's nephew, is in love with Susan. That afternoon Jed meets Professor Swengolly, the hypnotist, who is to give a performance at the town hall that evening. Jed earns two tickets to the show by putting up bill posters. That evening Jed takes his sweetheart, Susan, to the show. The professor hypnotises two or three in the audience, including Jed, and makes them go through screamingly funny antics. After the performance Jed takes the professor to one side and asks him if he will hypnotise his uncle to loosen up on some of the surplus cash. The professor and Jed steal quietly into "Uncle" Hezekiah's bedroom and, finding him asleep, wake him up and hypnotise him. The professor then tells Jed that in the morning his uncle will be a different man. The following morning "Uncle" Hezekiah arises. He finds Jed and Susan in the kitchen. He gives them some money and consents to their marriage. "Uncle" Hezekiah then goes to the grocery store and treats several of the farmers to cigars. To the surprise of everybody, he gives "Aunt" Sophia Stringer a large sum of money for her fund. "Uncle" Hezekiah then meets Miss Sarah Winkle, his washlady, and proposes to her. She accepts him and they proceed to the church. Jed sees his uncle with the washlady and rushes madly to the railroad station, where Professor Swengolly is about to leave. Jed informs the professor of his uncle's condition. The professor takes him out of his trance. Hezekiah, regaining his normal state of mind, and realizing that he is about to marry his washlady, tells the professor he has saved him from marrying "that" and rewards the professor by giving him ten cents. Everybody is flabbergasted and the weeping washlady is left to her sorrow.

Released April 17th.

Length 996 feet.

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**"LOST ON THE ROCKS."** (*Gaumont.*)

Before Jacqueline joins her companions in going down to the bay to fish, she comes into the drawing-room to kiss her invalid mother, now nearly recovered from a serious ankle injury. Jacqueline's parents are playing cards with some friends, and the little girl is happy to hear that her mother will soon be able to walk again. In a short while the party of girls are scampering down to the sands and are quickly engaged in looking amongst the rocks for the numerous little creatures left behind in the pools. Jacqueline, bolder than the rest, climbs over a rugged piece of rock and with much difficulty gets down to the narrow strip

valet John has decided to be let down over the face of the steep cliff by a rope. The devoted servant spends an anxious time amongst the treacherous rocks, but his patience and perseverance are at length rewarded at nightfall by the discovery of Jacqueline's form upon a massive boulder. The little girl, wearied with her exertions, had gone to sleep, and John shouts that she has been found to the anxious watchers on the cliff. The mother, not knowing what is happening down below, passes through a time of racking suspense, and when twilight gradually shades to a darkness that brings no news, black fear descends upon her heart. Jacqueline at last is brought safely to the top and she is speedily taken home. The meeting of mother and child is



of sand on the other side, which runs across the mouth of a grotto. In her explorations she forgets her friends, and the latter, becoming uneasy at her absence, run back to the house to tell her father. Mr. Hart excuses himself from the game on the ground of urgent business at the harbour, and gets the assistance of several fishermen. Jacqueline's non-appearance is now explained by the fact that the rising tide prevents her from retracing her steps. The rough sea makes it impossible for the fishermen to effect a landing near the place where Jacqueline was last seen, and some other means of getting down to the lower rocks have to be devised. Meanwhile Mrs. Hart, sitting helpless in her chair, has guessed that something serious has happened. It is in vain that her friends try to persuade her that there is nothing the matter, and only with difficulty do they manage to restrain her from rising. Some binoculars are brought in, and the distraught mother observes that their

one of pathetic devotion, and the incident teaches Jacqueline a lesson which she will never forget.

Released April 17th.

Length 995 feet.

"A LADY'S TRAIN." (*Gaumont.*)

Miss Sally Style's visits to her dressmaker's are, as a rule, long-drawn-out affairs. During her last call at the establishment she wanders round the sewing-room inspecting various materials whilst her parcel is being made up. Happening to stop with her back directly in front of a machinist, the latter is suddenly seized with a bold, bad idea, and, stooping quickly, she deftly gathers up Miss Sally's train and stitches an enormous length of wide material to it. When Sally receives her parcel she walks out trailing about 30 yards of train, the end of which is entangled in a sewing machine, that bumps its way down the stairs. Having got into an open cab, Miss Style is rapidly driven

off, apparently oblivious of the fact that her elongated skirt is merrily sweeping the road behind. Now, when something travels flat along the road and gives ample opportunity for absent-minded pedestrians to walk upon it, it usually begins to collect things. Ere long, therefore, the train has gathered a miscellaneous assortment of errand boys, perambulators, fat gentlemen, and a greengrocer's truck—the whole procession being pulled up-hill and down-hill, round corners, and over cobbled roads. The indignant Miss Styles has discovered meanwhile that she is the victim of a cruel practical joke, but is unable to get rid of her following until the cab-horse is finally brought to rest by the increased load. The efforts of the pursuing crowd to separate the train from the skirt are a trifle too vigorous, and poor Sally's embarrassment at the finish provokes sympathy as well as chuckles.

Released April 17th.

Length 295 feet.

by their mother. Tim's huge feet, projecting from the other side of the bed, betray his presence, and the trembling Mr. Brown lets off a revolver, whereupon the hidden intruder waves a flag of truce.

Mr. Brown is delighted to think that his little girl has derived enjoyment from Tim's visit, and presents him with a £10 note. Subsequently he meets a policeman, who thinks it his duty to question such a very late wayfarer, and, seeing the note in Tim's pocket, insists on taking him to the station. Tim protests in vain that he has earned it, but the police staff are sceptical. With the arrival of the superintendent the identity of the youngster is established. The police are abashed, and when he is asked if he will amuse the staff Tim gets his revenge by saying that the police regulations prohibit boys from doing night work, and bids them good-night.

Released April 20th.

Length 730 feet.



“TINY TIM'S PRIVATE SHOW.” (*Gaumont.*)

Little Doris Brown is forced to stay in bed because of an injury to her foot, and in view of the fact that Tiny Tim is appearing at the Broadway Cinema she feels very vexed in being unable to go to the pictures.

She makes up her mind, therefore, to ask the famous actor if he will come to their house at twelve o'clock that night so as to amuse her a little. Her sister, she adds, will be ready to open the door, and, of course, they will offer a fee worthy of his talent.

Tim receives the note shortly after his return home from a rehearsal.

Precisely at the stroke of twelve Tim reaches the house, and Doris's sister takes him up to their room. After the usual polite greetings, Tim expresses the hope that he will please them, and gives selections from his repertoire. In the happiness of the moment, however, they forget that they are directly overhead the parents' bedroom, and the show comes to an abrupt end when a step is heard on the stairs, the girls falling asleep instantly and Tim diving underneath the bed.

The girls' father then tip-toes into the room, followed

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GOOD NUMBER, BUT
WITH EACH SUCCEEDING
WEEK WE HOPE TO
GO ONE BETTER.



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'Phone: Gerrard 94.

"THE HYMN OF LIFE." (*General.*)

Nature is silent as if she were asleep. There is abroad only a slight, indefinite hum. Perhaps it is the flowers whispering words of love, it is the music of silence, or (as the Persian poet says) it is the noise of the growing plants. It is also the passionate beating of the heart. The engineer, Arnauld Casagemas, hides among the bushes. He is waiting. . . . Suddenly there bursts upon the silent night the grand strains of a hymn, and, blending with them words sung by an exquisite voice. It seems as if this hymn had suddenly broken the mysterious charm of the darkness, and had changed night into day.

"I sing the hymn of life,
I sing the hymn of love."

Arnauld listens spellbound! The day before he had, for the first time, seen Miss Floriana, and had straightway fallen in love with her. Her voice seemed to him like the sudden gushing forth of a crystal spring. The young engineer had come to establish himself upon Miss Floriana's estate. Her face and her voice seemed to follow him wherever he went. He felt an overwhelming desire to hear again that mighty hymn, and to see once again, if only for a moment, that sweet face. A painful disappointment awaits him! The hymn is sung not for him, but for another, for in the soft light of the lamps in the drawing-room Arnauld can discern a man standing close to a pretty young girl. Surely it is Miss Floriana's fiancé! This discovery was a staggering blow to the young engineer, whose love for the girl was as strong as it was pure. Life suddenly lost all attraction. He decided to face any kind of work and danger if only it would help him to forget. So we see him leave for the Congo, that land of untold riches and deadly fevers. And Floriana? Had she seen what his feelings were for her? Yes, she had; and when she realised it a furious struggle commenced within her—a struggle between her heart and her conscience—but conscience carried off the victory. A few days after his departure the marriage of Floriana to the gentleman Arnauld had seen took place. Sad union! The husband did not understand or appreciate the treasure fate had placed in his keeping. He was giving way to drink, and preferred gay company to home life. One being there was they both loved—the baby girl; but even the love he bore his child failed to hold him back from the abyss of disaster. One day Floriana decided to find out where her husband spent his evenings and his money. We see next an unexpected scene. A night café! The well-lighted hall rings with the shouts and laughter of the revellers. Outside the snow is falling fast. Suddenly a woman appears from out of the darkness. She approaches the door and casts one glance into the room. She utters a cry of anguish. Her husband, of all men, is among the noisy crowd. Floriana falls to the ground, and the snow covers her with a white mantle. Inside the orgy continues. Some years have gone by. Floriana's husband is dead. A drunken bout had led to a fatal accident. Floriana had retired into modest apartments, where she devotes her whole time to her child, little Yedra. Before long, however, she finds herself face to face with want. Fortunately,

an unforeseen incident changes the whole outlook, and conjures up visions of happiness and love. Pressed for money, Floriana decides to sell her piano. A rich individual calls upon her one day to buy the piano. He happens to hear her beautiful voice, and asks her to kindly come and sing at a family party he is giving. It is an honest proposition to earn a little money. Little Yedra that evening seemed disinclined to play with her dolls—in fact, the little girl was in the grip of a serious illness. Floriana is obliged to entrust her child to the care of a kind neighbour. We next see the soirée in full swing. Floriana is playing the part of Pierrette. Her face is hidden by a mask, but under the garment of frivolity there beats the heart of a mother tortured by agonising fear. Once again she sings that hymn that sent Arnauld into a voluntary exile:—

"I sing the hymn of life,
I sing the hymn of love."

The strains of the song have a most startling effect upon one of her audience; it is a man who looks as if lightning had struck the ground in front of him. A storm of applause rings through the room when Pierrette finished her song. Bowing, she steps to the front of the small stage, and in thanking the audience she removes her mask. It is her turn to pale and tremble, for in the man who showed such agitation she has recognised Arnauld, who has returned from the Congo, where he has made his fortune. His presence at the soirée is due to a pure chance. Suddenly a woman is seen pushing her way through the joyous crowd. She looks distressed. Approaching Floriana, she blurts: "Madame, come home quickly! Your child is dying!" A doctor is bending over Yedra's cot, determined to wrest the child's life from the grip of death. The door is suddenly flung open, and with a cry of anguish the mother bursts into the room and covers her little angel with kisses. Maternal love and medical care triumph over death, and the doctor is able to leave the child. A few moments after his departure the door opens—Arnauld had followed Floriana. His heart told him that she wanted his help, and he thought this the best time to put an end to his mental sufferings. "I understood you want my help. I followed you, and here I am." To clearly show her what was in his heart, he bends over the cot and kisses Yedra.

Released May 1st.

Length 1,752 feet.

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"A POLICY OF PIN-PRICKS." (Hepworth.)

Little Billy sets out one morning in a mischievous frame of mind armed with a large hatpin, to see what fun he can get and how much damage he can do. He manages to have a grand time, pricking people with the hatpin, bursting



bicycle tyres, and generally making a nuisance of himself. He soon has a crowd of angry pursuers upon his track, but he manages to reach home before them, and jumping into his bath convinces them that they are all mistaken, and that it must have been some other child that has done the damage.

Released May 4th.

Length 450 feet.

"A MIST OF ERRORS." (Hepworth.)

Featuring:

Mr. Harry Gilbey, Mr. Harry Royston, and Miss Flora Morris.

Richard Gordon is called away unexpectedly, and just at this time his wife receives a letter from her ne'er-do-well



brother, Frank, of whose existence her husband is ignorant, asking her to lend him £100. The letter falls into Richard's hands, and he, imagining that it is from a lover, returns unexpectedly, and catches them together. He will listen to no

explanation, and his wife, disgusted at his behaviour to her, leaves him. Frank takes lodgings for the night in a lonely inn, where the landlord, seeing in his possession a string of costly pearls which his sister had given him, assaults him, and hides his body in a cellar. Mary, having just missed the last train, also takes refuge in the same inn, and with the aid of the landlord's daughter succeeds in rescuing her brother; while her husband, who meets the landlord as he is hurrying to hide the jewels in a safe place, arrives at the inn also. Mutual explanations then take place; the stolen property is restored, and Dick begs for the forgiveness of the man and woman he has wronged, which is heartily accorded to him by them both.

Released May 8th.

Length 1,000 feet.

"POORLUCK REPAIRS HIS HOUSE." (Hepworth.)

Featuring Mr. Harry Buss.

Mr. Poorluck is so disgusted with the size of the bills for repairing his house that he determines the next time it requires any attention to do the work himself. When, therefore, his wife is suddenly called away to visit a relation, he sets to work on a variety of odd jobs. He attempts to mend the broken window, whitewash one of the ceilings,



replaster another that is falling down, and to clean out the kitchen flues. Each of these operations only result in dire disaster, and when Mrs. Poorluck returns unexpectedly, she finds the whole house in a terrible mess, whilst Poorluck is so much the worse for wear that he has to be put to bed immediately, and remain there for the next week.

Released May 8th.

Length 650 feet.

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"A PRINCESS'S REVENGE." (Vitascope.)

For some time Russia had been in a state of great unrest. The party of revolution, viz., the Nihilists, had broken out. Many of these persons stood high in the social world. The Count Sacha was a man more or less under suspicion, and he had become involved to such an extent that ruin faced him. The count was secretly engaged to the beautiful Princess Vera Doloska. She was a woman of integrity and high courage, and unquestionably loved Sacha. Sacha was playing a double game: he was regularly meeting Wanda Leniska in circumstances that were bound to compromise them both. It was the eve of Wanda's marriage to the Count Woronzow. He was impatiently counting the hours which were bringing him nearer to the moment when he could exclaim, "Wanda, my wife!" Then the blow fell. A letter was handed to him. Opening it, he read, "Your fiancée is deceiving you. Even to-day, within a few hours of your marriage, she has arranged to meet Count Sacha. If you come to the Church of St. Catherine, I will prove this to you.—A Friend." Count Woronzow, consumed with a desire for revenge, hastily went to the place indicated to him. He came upon the couple, who had no suspicion of his presence, and shot the Count Sacha fatally. The dying man was taken home. Vera Doloska was awaiting his arrival. She became as one stunned: she lent over him and caught his last words, "My murderer is Count Woronzow." Bereaved of her future husband, the Princess Vera swore to be avenged, and fully believing Count Woronzow's crime was a political one, she laid her plans accordingly, and communicated them to the chief of police, Count Garnoff. This man gave her the warrant of arrest, and she was accompanied to Paris by Luchow, a police agent, to hunt Woronzow down. Woronzow was in hiding. He believed himself to be safe, but the net was being weaved round him. A letter was sent to the police agent by Princess Vera, "I have discovered the murderer. In three days I shall have his confession. Hold all in readiness." She had been previously introduced to Count Woronzow in Paris by a friend. She had smothered her emotion on seeing him, and wormed her way into his confidence. At first sight he became deeply enamoured of her so that her way was easy. The unexpected happens. It was a beautiful day. Vera and Woronzow were riding in the forest. Overwrought, he confessed to being a murderer who dared not return to his own country, but he would say no more. The princess wrote him, "Dear Count,—Trust me and tell me all. Perhaps I can understand—and forget. Come to me after dinner to-night. I shall await you.—Vera Doloska." The count kept the appointment. The police were awaiting the signal to arrest him, but it did not come. Woronzow had made full and free confession to Vera. She had asked him, "Did you kill Sacha for political reasons? Are you a Nihilist?" "No," replied the count. "He stole the heart of the woman I loved, and destroyed my happiness." "Give me the proof!" exclaimed Vera. Woronzow produced the all-convincing letters that had passed between Sacha and Wanda. And now a great love sprang into her heart for the man, but how was she to save him from the men she had summoned? Her woman's wit got to work, and Woronzow, disguised as a Russian servant, travelled

to St. Petersburg with the princess. Vera gained audience to the Tsar. She knelt before him, proved Count Woronzow's innocence, and procured his pardon. Vera was so overcome with joy that she quite abandoned herself to it: all Court etiquette she ignored, and to the utter astonishment of the assembled nobles threw herself passionately into the arms of the gorgeously liveried servant. It was a dramatic moment. Suddenly, realising her surroundings, she turned and said, "Count Woronzow—my fiancée."

Released March 29th.

Length 2,130 feet.

"THE BAVARIAN LAKES."

A unique travel scenic series, containing a panoramic trip and other views of the most charming part of lovely Bavaria. Schleirsu is visited, a famous lake which is shown at its best, marvellous mountain scenery being viewed to perfection. Next Chiemsee is visited, and the isles of Frauenswurm, with picturesque views of the fisher cottages—charming places. Tegernsee is the final tour, the most popular of the Bavarian lakes, forming an admirable finale to a very clear and taking series.

Released May 8th.

Length 362 feet.

"ALPINE CLIMBING."

A remarkably fine close-quarter series, taken at the risk of the camera man's life, of the most dangerous parts of an Alpine climb. One absolutely holds one's breath at the evident risks involved, and a distinct novelty is here offered to showmen with some "hair-raising situations."

Released May 8th.

Length 410 feet.



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'Phone: Gerrard 4818.



Releasing:—BISON 101, GEM and VICTOR Films.

"THE REDEMPTION OF WHITE HAWK." (Bison.)

John Alston, his wife, their little boy and baby girl, are overtaken, whilst driving, by the Apaches. The man is killed and the woman fatally shot. She has just time to embrace the boy and hang a crucifix around his neck before she dies. The Indians take the boy and the chief adopts him. A troop of cavalry come across the dead bodies, and find the baby alive. They adopt the little girl, around

she dashes up and stampedes some of the horses by waving her blanket in their faces. White Hawk and she escape. The leader of the cavalry is Lieut. Lawrence, who is Dolores' sweetheart. The lieutenant and Dolores go riding and are captured by White Hawk and his braves. Lawrence is tied to a post and tortured, and Dolores is delivered over to the squaws. White Hawk goes in to gloat over the grief of Dolores, who is with Flower Face. He sees her praying, holding up her crucifix. It arrests his attention,



whose neck is placed another crucifix. The years go by. Dolores is a beautiful girl and the boy is now White Hawk, an Indian chief, whose nature, habits, and thoughts are those of a Red man. The little Indian maiden, Flower Face, is wrapped up in the young chief. White Hawk leads his warriors to a white settlement, which they raid, and White Hawk carries a portion of the spoils to Flower Face. Refugees reach the fort and give the alarm, and the cavalry attack the Indian village and capture the young chief, with others. Flower Face follows in grief, and, with true Indian cunning, she waits her chance, and as night falls

and he compares it with one he wears himself. They are identical. He appeals to the old chief, who establishes the relationship between the young chief and Dolores. Lawrence is set free and Flower Face attends to his wounds as the cavalry dash up. Hostilities are prevented, and White Hawk returns with the cavalry to the fort, where the pipe of peace is smoked. The young chief will not stay. He has the ingrained nature of the Indian and loves his life. He also loves the little maid awaiting him. He returns to his camp and to the faithful Flower Face.

Released April 26th.

Length 1,950 feet.

"THE SCAPEGOAT." (*Gem.*)

A young cadet in a military college, in company with two other young roysterers, are expelled from school for an infraction of the rules. He fears the wrath of his father, a parent of the stern type. He therefore cooks up a scheme which he thinks will be excuse enough to satisfy fatherly criticism. He buys a pair of smoked glasses, telling his father that he had to leave school because much study had ruined his eyes. This does not go with the old man at all, so poor Clem is ordered out of the house. He states his intention of joining the army. The old man falls asleep and dreams that his boy has enlisted, gone out to the Philippines, and there been shot after a court-martial for striking a superior officer. In the meantime, the boy has met his old school companions, and they proceed to celebrate their release from the halls of learning. Suddenly awakening from his terrible dream, the old man rushes frantically to a near-by recruiting office in vain search of his boy whom he had so cruelly used. He comes back unsuccessful and heart-broken. The boy finally comes home feeling very happy, only to find a couple of very miserable parents. They are overjoyed at his safe return.

Released April 23rd.

Length 988 feet.

"THE HYPOCRITE." (*Victor.*)

The Rev. Jones and his wife awaited the arrival of their son from college with delight. Rev. Jones had a friend of his boyhood days by the name of Smythe, who was a business man. Smythe was a man who loved society, as did his wife. They had one daughter, Gladys, who went to boarding-school. She, too, was expected home. Gladys arrived with two friends, whom the friendly Mrs. Smythe soon made comfortable. Soon after, Tom, the minister's son, arrived; his friends began to drop in, and when Mrs. and Mr. Jones went out to a meeting Tom and his friends indulged in a friendly game of cards and enjoyed themselves thoroughly.

Released April 26th.

Length 1,025 feet.

"THE ROMANCE OF THE UTAH PIONEERS." (*Bison.*)

Edward Martin and Alice, married, start out for Salt Lake with the "Hand Cart Immigrants," so-called because a number of the adventurers pushed and pulled their belongings ahead of them on small rough carts. Edward Martin is made captain of the train. The Indian tribes are at peace, and little Watana and Mountain Pine make love as Watana weaves her pretty baskets. Unfortunately the Mexican raiders are in the vicinity, capturing Indians and selling them into slavery. Watana is seized and taken away and is made love to by the guide. Mountain Pine traces her and rides back and arouses the Indians, who steal upon the marauders and annihilate them. Watana and other Indians are rescued. The Indians are flushed with victory and consumed with hatred for all pale-faces. They see the Hand Cart Immigrants and determine to attack them. Edward Martin and his followers have had a hard time. The guide is killed by falling over a cliff and the party is lost. Starvation and thirst stare them in the face, and the whole party is suffering intensely. Little Watana has had her meed of suffering, and determines to try and save the immigrants. She pleads with Mountain Pine and the old chief and they listen to her, and instead of attacking the party decide to help them. The immigrants find water, which revives them and sustains them long enough to allow Watana to bring them provisions. Little Watana is puzzled when Alice kisses her, but she decides that the practice is a good one and imparts the experience to the astonished Mountain Pine, who also thinks it nice.

Released April 30th.

Length 1,950 feet.

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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
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"THE WRONG BOTTLE." (Biograph.)

The young country girl is decoyed to town by a stranger, and imprisoned in a house. About to commit suicide, she discovers that the bottle of poison in her bag has been inadvertently changed for her blind sister's medicine. With difficulty she enlists the aid of the landlady, and escapes, reaching home just in time to save her sister's life.

Released April 24th.

Length 1,000 feet.



"A QUEER ELOPEMENT." (Biograph.)

Ben is a boob deputy sheriff. Sent after an escaped convict, he bungles badly, and his sweetheart's father, the

sheriff, orders him from the house. Ben arranges an elopement, and Clara is about to leave the house when the convict takes her hat and cloak. Ben thinks the convict is Clara, and clasps him in his arms, thus effecting an heroic capture.

Released April 24th.

Length 490 feet.

"UNTIL WE THREE MEET AGAIN." (Lubin.)

On leaving college, three friends—Abbott, Arthur, and Wynne—arrange to meet together ten years later. Abbott, enraged at Arthur's marriage to May Scott, whom he loves, goes on the downward path, and ten years afterwards breaks into Arthur's home to rob him. He is arrested by Wynne—now a police de-



tective—and thus the three chums meet again. For the sake of old times, Arthur gives Abbott a good position in his office. Later the business is almost ruined by Arthur's heavy gambling losses. Wynne, the detective, receives orders to investigate the gambling at the hotel Arthur visits, and Arthur, caught in the police raid, dies of heart failure. Abbott is then able to declare his love for May, and some time after they are happily married.

Released April 27th.

Length 2,073 feet.

"THE PERIL OF THE DANCE HALL." (Kalem.)

Pablo forbids his daughter Pepita to visit a public dance hall. One night, however, she determines to disobey him, and goes to a hall with some friends. Pablo follows, and has just found her when the place is raided by police,

amongst whom is Pepita's lover, Ralph. Pablo is injured, and Pepita, remorseful, promises that she will not visit the hall again.

Released April 24th.

Length 1,008 feet.

"LOVE IN AN APARTMENT HOTEL." (*Biograph.*)

The chambermaid aspires to the love of the bachelor, and scorns the bell-boy. She discovers a thief in her ideal's bedroom, but is overpowered and locked in a cupboard. The



thief is surprised by the bachelor, and hides. The bachelor's fiancée finds the chambermaid, and breaks their engagement; but the thief being captured, satisfactory explanations follow.

Released April 27th.

Length 1,008 feet.

"THE TEACHER AT ROCHEVILLE." (*Lubin.*)

Alec Morton is the father of a child who was born after his separation with Kate. Although a drunkard, Alec learns to love Mary, a school teacher, for whose sake he reforms.



Alec's son is at Mary's school, and Kate tells the teacher of his parentage. Mary, heartbroken, leaves Rochville, with the child, whilst Alec pays the price for his past folly.

Released April 24th.

Length 1,025 feet.

"THE SUPREME SACRIFICE." (*Lubin.*)

Edith and Daisy, two sisters, both love Dick, who is secretly engaged to Edith. Whilst Dick is taking Daisy for a motor ride there is an accident, in which the girl receives injuries that make her a hopeless cripple, and Dick determines to marry her because he caused the mishap. Daisy, however, learning that he loves Edith, makes the supreme sacrifice.

Released April 27th.

Length 1,018 feet.

"A LIFE IN THE BALANCE." (*Kalem.*)

Edward, knowing that in the event of her death he will inherit his cousin Florette's money, schemes with Fealy, a disreputable doctor, who is attending her, to prevent her



recovery. Edward is badly injured in a motor accident, and, moved by the kindness of Dr. Albers, a young doctor, he confesses his plot. Albers saves Florette's life, and wins her for his wife.

Released April 27th.

Length 988 feet.

"THE TURNING POINT." (*Kalem.*)

Stella Lee, a wealthy farmer's daughter, marries Raymond Blackwell, a young fortune-hunter, who neglects his



wife and affects dissolute habits. One day Blackwell is arranging with two companions to rob his employer's safe, when he receives a telegram announcing the dangerous ill-

ness of his wife. The message awakens his manhood, and he hastens to her side, when a complete reconciliation follows.

Released April 24th.

Length 1,038 feet.

"JOBSON'S LUCK." (B. and C.)

Gilbert Fanshawe, after squandering his money in gambling, appeals to his father for help, which is refused. Fanshawe's valet comes into a fortune, and Gilbert, on



the verge of ruin, decides to become his former valet's servant. Gilbert at last obtains his father's forgiveness, and by a lucky turn of events he is freed from his immediate monetary difficulties.

Released April 27th.

Length 970 feet.

"THE ANTIQUE VASE." (B. and C.)

Old Martin endeavours in vain to sell an antique vase to Isaacs for £5. His artist-friend, Stella, decides to help him, and, sketching the vase, she visits Isaacs, telling him



she will pay £20 for such a vase. Isaacs immediately buys Martin's vase for £10, hoping to sell it for double that sum, but later he discovers he has been sold.

Released April 24th.

Length 609 feet.

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Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"POLIDOR AND THE BOMBSHELL." (*Pasquali*.)

Polidor spies an attractive young lady in the street, and follows her, until, a favourable opportunity presenting, he falls on his knees and declares his passion. The young lady accepts his card, and later writes to him that if he wishes to prove his sincerity he will come and see her next day, prepared for anarchical deeds. Polidor, swathed in a cloak in the true conspirator's manner, duly makes the call, and finds that he has dropped into a den of genuine anarchists, who force a bomb into his hand and tell him that he must destroy the governor's palace if he wishes to gain the girl's hand. Polidor is desperately anxious to get rid of the explosive, but finds it a difficult matter, and is thrown out of hotels, restaurants, &c., when he unlocks and reveals the dangerous missile. Even at the police-station he is unwelcome and leaves hastily at the point of the superintendent's pistol. Finally, he drops the bomb, and is blown sky-high, but, falling, is caught by the telegraph wires, and philosophically lighting a cigarette, makes himself as easy as he can until assistance arrives.

Released April 24th.

Length 500 feet.

"THE CRIME OF ANOTHER." (*Ambrosio*.)

A powerfully staged story, in two parts. The opening scene deals with the secret affection existing between Flavis, the struggling artist, and Clara, the daughter of De Selvis, the wealthy merchant. De Selvis refuses his daughter's hand to Flavis. De Selvis' footman sees his master place a number of bank-notes in the desk, and attempts to steal



them during the old merchant's absence. De Selvis catches him in the act, and in the struggle which follows the footman kills his master. Flavis, calling to renew his application to De Selvis, is hypnotised by the footman, and compelled to confess to the other's crime. Clara turns from her lover in horror when she hears his confession, and the blow turns

his brain, and he is consigned to an asylum. In his captivity Flavis is allowed to practice his art, and produces so remarkable a picture, showing the death of De Selvis at the hands of his servant, that the doctors arrange that it shall be hung at the Academy. The footman, now a man about town on the proceeds of his crime, by accident sees it, and,



overcome with horror, betrays himself. A full confession is drawn from him. Clara hears the news, and goes to the asylum to tell Flavis he is free. The sight of the woman he loves restores his reason, and they leave the place together.

Released April 24th.

Length 1,645 feet.

"MERRYPIPLE FEELS COLD." (*Ambrosio*.)

Merrypimple is affected by the chilliness of the season, and shivers as he walks through the streets to his chambers. Then he decides to get warm at any cost, and makes a pile of the furniture, broken to pieces, in the middle of the room, and soon has it blazing merrily. On the next floor a photographer is at work posing a sitter. Soon the heat penetrates, and both begin to dance as the floor begins to get red-hot. Gradually the flames spread until they have a firm hold of the building. The third floor contains a lawyer's office, and the reverend man of law and his clients are also soon dancing breathlessly. So are the guests at a "musical evening," at a floor still higher, while a sculptor and his three scantily clad models find things decidedly warm in the attic. Soon the brigade is hard at work, scores of the inmates leap from the windows, and at last the firemen locate the source of the outbreak in Merrypimple's room. When the débris is removed he is discovered still crouched over the embers of his fire. "What are you doing here?" asks the chief officer. "It is cold, and I am warming myself," replies Merrypimple, with a shiver.

Released April 20th.

Length 500 feet.

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"LIFE'S STONY PATH." (Nordisk.)

Cast:

Art Collector Mr. Percy Morgan
An Artist Rudolph Webb
Jeannette.....

Both her parents are dead, and as much to escape from tender memories as to earn her own livelihood, Jeannette makes her way to the great city. But when she steps out into the turmoil of the terminus she is assailed with doubts as to what to do. She wanders on until nightfall and thus is found by a drunken wretch, who attempts to force his maudlin attentions upon her. She struggles with him, and to the rescue comes Rudolph Webb, an artist. She tells him her story, and he insists on giving her lodging for the night at his studio, she sleeping on his bed, while he seeks repose in a chair. The following morning Rudolph awakens first, and glancing at the occupant of his bed, sees that she would make a very fine picture. Immediately he sets to work to sketch her, but the noise his friends make when they come to call him awakens her. The artist forces the girl to satisfy her hunger, and then begs her to let him finish the drawing. After some hesitation she agrees, and a mutual love springing up within them, a month finds them man and wife. Two years pass and a little child has come to bless the happy pair. But the ethereal thoughts of love are rudely interrupted by the mundane affairs of everyday life; the landlord is insistent in his demands for payment, and at length the little family have to move to a garret. But troubles never come singly. Ere long the gloom of death o'ershadows the tiny garret, and another little soul has winged its way into the shadowy unknown. Rudolph borrows money from a friend to bury his child, and the funeral over, he flings himself desperately into his work. Shortly comes the day when he has finished the portrait of his wife nursing her babe, and then dejection overtakes him. A friend enters and seeing the picture, uses his influence to such good effect that it finds a prominent place in a fine art gallery. There the eye of Percy Morgan, an art collector, alights upon it, and struck with its simple beauty, he purchases it for a large sum. With this Rudolph starts out again with renewed hope, and this time his facile fingers become engaged in his masterpiece, a clay study in the nude of the spirit of the air. His wife poses for him, and as time passes the artist's life work stands revealed in all its beauty. But it has yet to be cast, and the price of the picture that he sold has dwindled away. Jeannette, to help Rudolph, secures an engagement with Percy Morgan as secretary, but Rudolph tells her that her small earnings are far from sufficient for his needs. Then the girl—for she is but little more—resolves on an appeal to her employer. Whilst waiting in his study to carry out her intention, she is left alone for a few minutes, and desperation urges her to rifle the collector's desk. Even as the jewels are in her hand, her eyes fall upon the portrait of herself above the secretaire. She breaks down and weeps bitterly. Thus she is found by Morgan and he, learning her story, goes back with her to Rudolph. Just in time do they arrive, for the artist is about to wreck the creation of his own hands. This he is prevented from doing, and funds are given him, which enables his work to be finished. Fame and

fortune come to him now, and as he gazes at his beautiful masterpiece, his arm slowly encircles Jeannette.

Released April 14th.

Length 2,073 feet.

"EIDSVOLD, NORWAY." (Nordisk.)

Eidsvold is a small town with a population of 7,250, near Christiania, Norway, and is a rather popular holiday resort on account of its proximity to the sea, and the beauty of the surrounding country. That the latter is all that is claimed for it this film adequately proves. Not only is the scenery dealt with, but the antiquated methods of harvesting are also shown. Altogether, this is a refreshing little scenic.

Released April 14th.

Length (approx.) 495 feet.

"VARIETY POT-POURRI." (Nordisk.)

The music hall of the present day owes much of its popularity to the variety of its performances. Certain "turns" have become more favoured than others, and of these three have been selected to appear in this film. First we find trained dogs possessed of almost human intelligenc, performing acrobatic tricks with a clown; next comes the juggler, with of course, the "fool" attendant, who attempts to emulate his feats, and lastly three trained bears with their curious waddling gait create considerable diversion.

Released April 14th.

Length (approx.) 272 feet.



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"THE SACRED FIRE." (*Pathé.*)

Clandestine meetings have long taken place between a charming girl and a young man of more than passing good looks. One day she gives him a photo, which he

arranges to meet the girl and use his best efforts for inter-location. The meeting proves a puzzling task, and he finally leaves with a note for the youth, which reads:—"Dear Harry,—Your mother's friend, the Curé, is a per-



takes many opportunities of gazing upon. During one of his soliloquies, his mother sees the picture, and angrily demands an explanation. She objects, as mothers usually do, to the suit, and forthwith despatches to her friend the priest the following note:—"M. le Curé, I need your help. My son imagines himself in love. Kindly come and see me." The good priest sets out for Madame's home, and is shown the photograph. As he gazes a change comes over his face. He almost feels as if he could love the girl himself. He, however, promises his assistance, and

fect love. Meet me at the usual place.—Yours, Marie." The priest returns to the garden, and during conversation endeavours to slyly pass along the note to Harry. The ruse is discovered and Harry has to make a bolt, an example which the Curé quickly follows. Again he tries intervention, but his kindly efforts only serve to bind the two more firmly together. At length he gives them a note to a friendly cleric, asking him to "do the best he can for them. They wish to get married." A motor car elopement follows and, the old lady hearing the news,

another car is also soon on the way to the next village. In the nick of time the priest is found, and the mother arrives just in time to witness the end of the wedding ceremony. M. le Curé has also arrived and finds little difficulty in persuading Madame to forgive the couple and to embrace the twain as son and daughter.

Released April 19th.

Length 1,251 feet.

"THE NABOB." (*Pathé.*)

Bernard Jansoulet, a fine specimen of the sons of Vulcan, kept the little farmstead of the Jansoulets by means of the

and as Louis was on the point of going pressed upon him the little fortune to help him along his way. Full of seeming gratitude and with the kisses of his sorrowing mother still fresh upon his lips, Louis departed, with a promise to redeem the past in a new life. Life in Paris proved a vastly different thing to what Louis had expected; but having succeeded to some extent by dint of resolution, he soon found time to look around and visit the many show places of the "gay capital." One evening, at a ball in the Montmartre district, he succumbed to the advances of a lady of somewhat doubtful morals, and eventually became the



profits from his smithy. His aged mother, a dear old lady, and a good-for-nothing brother, Louis, were the other members of the household. One day as Bernard passed along the little village, he saw poor, wayward Louis being exhorted to join a bibulous crowd at the inn. Bernard, himself of a temperate disposition, at once interposed, and soon led his brother towards home. There a good meal, served in true French farmhouse style, soon mollified the erring Louis, and during a chat there came the postman on his usual round. The missive, in an unusual writing, proved to be a letter saying that a friend had secured a situation in Paris for Louis. The answer was sent, and a few days later preparations were made for Louis' departure. Ere this, however, Bernard, in his usual quiet manner, negotiated a loan of 200 francs from a neighbour,

object of a quarrel between the woman and another, who had also been in his company. Filled with rage and pique at the slight which followed, the adventuress trumped up a charge of theft against Louis. The Public Prosecutor made short work of Louis' defence, and a letter, addressed to Bernard, bore the following words:—"My dear Bernard,—I have been fool enough to get mixed up with a woman, who, in a fit of jealousy, has accused me of stealing her jewels, and, as I cannot prove my innocence, I have been condemned to five years' imprisonment. Don't tell mother; it would kill her.—Louis Jansoulet." Bernard from that day went about his work in a dazed way. After the thought of Louis' error he could not settle, and, finally, leaving his mother sufficient for her needs for some time, he set out for a life in South Africa. On the way, at Mar-

seilles, he met one Bompain, who, also in need of a friend, arranged to take him to a ship he knew of. An introduction to the captain secured berths for both as firemen. In the hot and grimy depths of the stokehold they toiled for the next five weeks, and were pleased indeed to end the period of servitude, and set foot on new soil. After some weeks of search they drifted to the diamond mines, and entered once more upon a period of toil, compared to which the previous task was child's play. Bernard, ever of a strong and lusty way, could dig all day and hew the hard quartz without a murmur, but little Bompain, although a willing worker, soon found the work a severe trial. He was practically at the end of his powers of endurance, when Bernard made a staggering discovery. Within half-an-hour the news had spread all over the mine. The Frenchman, Jansoulet, had made the discovery of the age. Such a diamond had never before been gazed upon, and Jansoulet had suddenly become one of the world's richest men. Some months later Bernard sat in his palatial house in Paris, Bompain at his elbow as major-domo, and dreamed of his desires to conquer the entire city. His mother still preferred the old country life, and he was free to scheme and to gain his ambitions. Knowing his ways, one Moessac, the editor of *The Messenger*, soon fixed upon him as the one man to turn the tide of ill-fortune from his publishing house. A ball was arranged, on Moessac's suggestion, at Bernard's house, and here Felicia Ruys was introduced to him. Bernard, now named the Nabob, bestowed gifts with great prodigality, and Felicia was soon destined to come in for a share of his attentions. A scheme, evolved by Moessac and fostered by Bernard's growing love for the beautiful sculptress, was set on foot to secure for Bernard the office of Deputy for Corsica. The price of the honour was to be £4,000, to be paid to Moessac. Needless to say, the election proved an easy win for Jansoulet. He was soon able to despatch a letter informing his mother of his success. He was not destined to live long, however, in his fool's paradise, for during a visit to Felicia's studio he overheard a conversation which showed that she was really in league with Moessac. In consequence of Bernard's denunciation, the rascally editor decided upon vengeance, and published a paragraph to the effect that "a grave political scandal is afoot." The member for Corsica, we are informed, has served a term of imprisonment for theft." Bernard arrived one day at the Chamber to find his alleged crime the one topic of conversation. He, having seen *The Messenger*, came prepared with the evidence of Louis' letter, and awaited the Chamber's action. The motion came on, and soon the House was intent upon the discussion of their comrade's transgression. At last Bernard was called upon to mount the dais and defend himself. As he commenced, his mother, who had come to congratulate her son, entered the visitors' gallery. She heard, in a dramatic scene, her son's denial of the base charge and his splendid speech. He was about to produce the letter which would fasten the guilt upon Louis, when he saw his mother's face. An instant's thought, and the letter was torn to fragments. Puzzled by his silence from this point, the majority pronounced him guilty. In the entrance-hall mother and son met, and as they left the Deputies began to realise that some reason obtained for the strange result of Bernard's actions. Moessac was shunned by all who knew him, and, disgusted with Paris and its superficial life, Bernard returned to the farm. Here, one evening, came Louis, footsore and starving. With true fraternal charity, he was taken in and succoured, and once more the trio led their former plain and unassuming life as of old.

Released April 19th.

Length 3,754 feet.

"A BEAUTIFUL TRAITOR." (A. K.)

Realising the vast importance of the Panama Canal as a future way to the Far East, and still smarting from the series of encounters with Japan, the Russian Government has given secret orders for the obtaining of all pos-

sible information regarding the Floridan ports. Among those whose task it is to ferret out the desired details are the Countess Zirinsky, a charming and beautiful woman, and her husband, who, accompanied by a confederate, arrives one day at the Manhattan Hotel, Charleston. Their pleasure tour is really a cloak for a mission to obtain the plans of the submarine mines of the harbour. A message quickly follows, "Madame, the Countess must be introduced to Lieutenant Porter, of the Engineers, in whose charge the desired plans are believed to be." At a garrison ball, the delicately-laid plot is brought nearer fruition by the introduction being effected, and the charming Countess finds little difficulty in persuading the handsome officer to dance with her. Feigning indisposition, she lets her partner lead her into the grounds where an excuse for a flirtation is soon evolved. The lieutenant, now really enamoured of the Countess, is rudely awakened by a letter handed to him, which reads:—"You are required to complete your work upon the submarine. The new switchboard must be ready for test as quickly as possible.—Commandant of Engineers." At a later date, Porter becomes a captain, and he is seen intent upon his duties as officer in charge of the fort. The Countess and her companions arrive, and, gaining permission, are conducted over the works by Captain Porter, who still loves Olga, as he has learned to call the Countess. They are shown the loading of the guns and other details of a minor nature. A fortnight later the plans are still unobtained, and Olga is now herself madly in love with the man she had sworn to betray. Shall she do the bidding of her superiors or sacrifice duty to the call of love? Her heart is torn by a score of conflicting emotions. The captain is now her one and only thought. His nobility, contrasted with the cunning of a husband she despises, forms an appeal to the latent womanhood within her. She decides for love, the all-conquering passion, but, meanwhile, her confederates, by an ingenious trick, gain possession of the plans, and a tracing is made by the Count while his ally is engaged in 'phoning a message. The Countess has, a day or two before, been shown the method of fire control, and during the above plot is actually in the switch room where the captain is directing operations. Busily engaged, he does not see that Olga is using the periscope which, connected with an electrically-controlled chart, denotes the position of vessels which are crossing the bay. She knows now that when the object to be destroyed reaches a danger point marked with a red cross on the chart, that the button corresponding to the mine section must be pushed for the explosion, for she has had the working of the switchboard with its numerous buttons and the fatal "relay" explained to her. Through the periscope she witnesses the escape of the Count and his confederate, and at once guesses that the plans are in their possession. They board their launch and are soon speeding towards the yacht awaiting them in the offing. Olga is rivetted to the eyepiece, and mechanically she finds her finger traversing the tell-tale chart. She has now but one thought, her love for Porter, and no sacrifice is too great for her to make. Nearer and nearer the launch approaches to the mines. Shall she allow her husband to bring disgrace upon the one she now values above all upon earth? One instant and her mind is fixed. The button! The relay falls!! A blinding flash, and the launch and its occupants are hurled into eternity. The roar of the explosion has hardly died away before the Countess falls senseless to the floor. She is carried to the captain's quarters where an irate commandant arrives in time to witness her recovery. Demanding an explanation, he is about to reprimand Porter when Olga explains the plot. The elder officer discreetly leaves the room and Olga draws the wedding ring from her finger. Casting it and the memory of a traitorous husband from her, she throws herself in an ecstasy of joy into the waiting arms of her handsome lover. The falsity of former years is now forgotten in a new and a stronger love.

Released April 19th.

Length 1,927 feet.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.**"DAD'S MISTAKE." (Nestor.)**

Jack Downing goes West and buys a ranch. Here he meets Dorothy Davies, who lives upon an adjoining ranch. The young couple instantly become interested in each other. Dorothy tells Jack to be nice to her big sister, Amy, and he may be able to see more of her, as her father, Basil Davies, is very strict with the girl, and kind-hearted Amy acts as a kind of mother to her. Jack follows her advice, and as a result the father believes him to be in love with Amy, so that when Jack writes a note to Basil, asking for his daughter's hand in marriage, the father accepts for his eldest daughter, and when the young man appears, it is big, rosy Amy who greets him. Jack is nonplussed, but at last manages to explain to the sister that it is Dorothy with whom he is in love. As she leaves to find her younger sister, Dorothy appears to upbraid Jack for his falseness, as Basil has already told her of his proposal. The young man explains her father's error as Basil enters to find them radiantly happy, but he will not give his consent until Amy appears to plead for her sister's happiness.

Released April 26th.

Length 955 feet.

"THE MILLER'S DAUGHTER." (Lux.)

The old miller has only one treasure. His wife has long since left him to struggle alone, and all his love is now centred upon his only daughter. He is angered, therefore, when he finds that she has given her heart to his assistant, and, in his anger, he dismisses the assistant, and forbids his daughter to have any more to do with the young fellow. His daughter is very much grieved, and is soon discovered by her father meeting her lover in secret. At first the old man is angered, but the song of youth, bursting forth in his heart again, recalls him to his true self, and he writes to the young fellow telling him to come to the mill the next evening and they will celebrate the reunion. That day a friend of his warns him against the danger of a fire being caused at his mill through the fermentation of the grain, which has been stored there for a longer time than usual. The miller dismisses the matter, but, that night, when his daughter goes into the upper store-rooms to see that all is safe for the night, the lamp which she carries causes the gases to ignite, and a fearful conflagration follows. The young girl finds herself unable to escape. There she remains imprisoned by the flames, whilst her aged father hastens for assistance. Fortunately, the assistant arrives upon the scene, and bravely forces his way into the burning mill. He attaches a rope to the window-sill, and proceeds to lower himself and his sweetheart out of the window. The flames creep along the rope, and at last it snaps, and both are immediately thrown into the river below. There they are in a danger even as great, for the river is deep, and the floods have caused it to run with more than its usual force and rapidity. The old miller entrusts his feeble person to a boat, and bravely succeeds in rescuing his treasured ones at great personal risk. In after years he has occasion to be thankful for his brave deed, and for the song of youth that sounded in his heart at the right moment, for now, instead of having a daughter, he has a son as well.

Released April 26th.

Length 755 feet.

"A LEG AND A LEGACY." (Powers.)

Dave Wall receives a letter from his uncle's attorney stating that, providing Dave marries a protégée of the old

man, whom Dave has not seen for sixteen or seventeen years, the entire fortune will be left to the new wife and Dave. Otherwise the fortune will revert to the State. Dave is in dire need of the wealth left by the old man, and is thunderstruck at the conditions under which the money is left to him. He commissions his man-servant to investigate and report to him regarding the beauty of the unknown girl. Joe starts his investigation, and comes upon the young lady, who has been paddling in the river. She has replaced one shoe and stocking. She hears someone approaching, and, realising the predicament she is in, she quickly places the bare foot under her, and sits on it. When the man-servant discovers her, he realises, on seeing only the one foot, that the girl is minus a leg. He so reports to his master. Dave resolves to let the fortune go by default, but when the landlord presses him for his rent, he realises that there is nothing left for him but to make the best of a bad bargain. In the meantime, a flirtation is taking place on the beach between Dave and a very handsome young lady. Dave is badly smitten, particularly so after having saved the young lady from drowning. As the two become better acquainted, they learn one another's name, when, lo and behold! they discover that each is the one the other must marry to inherit the money.

Released April 30th.

Length 980 feet.

"A WHITE LIE." (Nestor.)

Grace and Dick Spencer are orphans. Dick goes West, and becomes a cowboy. Eventually the ranch boss is unable to condone Dick's fits of intemperance any longer and dismisses him. Dick drowns his sorrow at a saloon, and joins a game of cards, and in a half-drunk condition he makes mistakes, is accused of cheating, and ejected from the saloon. Dick sits down by the roadside and makes resolutions for the future. Bess, the sheriff's daughter, is out riding. She dismounts to pick some flowers, and is bitten by a rattlesnake. Dick hears her cries, and running to her he kills the snake and cuts around the bite and sucks the poison out. He attempts to carry her back, the horse having run away, but dissipation has sapped his strength, and he makes her as comfortable as possible and hastens into town to get help. The sheriff and some cowboys see the riderless horse. On the outskirts of the town they meet Dick, who is exhausted, and falls, hurting his hip. He rises as the sheriff asks him where his daughter is, and what he is doing here. Dick attempts to speak, and places his hand to his injured hip. The action is misjudged, and he is shot by the sheriff. Dick motions to one of the boys and gasps out the facts. The sheriff is overcome with grief at his hasty action, and bidding the boys take Dick carefully to his house, the sheriff rides on and brings Bess back. Grace is sent for, but does not arrive in time to see her brother alive. Before he dies Dick freely forgives the sheriff, whom he begs not to tell Grace he was a "bad man." Dick dies smiling, and with Bess's kiss upon his lips. The boys all agree that Grace shall only know the good about her brother, and are just in time to finish the roughly hewn and inscribed headstone when she arrives. Grace reads the fact that Dick died a hero, and adds to the numerous wreaths on the newly made grave, and the sheriff tells her that he now has two daughters instead of one.

Released April 30th.

Length 980 feet.

address on a card and gives it to Ellis, thanking him for his kindness. Jerry, her fiancé, chances to see Rosie accept the money from Ellis and give him her address. He immediately jumps at the wrong conclusion. This results in Rosie breaking her engagement with Jerry. Later, through accident, Jerry learns how wrong he was, and after some explanations take place the young couple are again reunited, each having learned their lesson.

Released April 27th.

Length 1,012 feet.

"SWEENEY AND THE MILLION." (Selig.)

Sweeney, a hod-carrier, falls heir to a million, and proceeds to rake in all the cash that a corps of messenger boys can carry. His plan of disbursing funds is decided upon off-hand. He sees a taxi-cab and the chauffeur demands so much an hour; Sweeney buys the machine outright, and throws the ex-owner out. He and his wife race up and down the city and create a sensation by loud attire and equally loud eating in a swell café. They also give a ball



that becomes famous for some extraordinary dancing "stunts" on the part of the Sweeneys. As a finale he goes to a fashionable "club," and is there trimmed of his spare cash and all his other property, real and personal, as the result of a rash bet across a revolving card-table. He is thrown out of the club, and goes back to the hod next morning in his dress suit.

Released May 1st.

Length 1,025 feet.

"THE CANINE MATCHMAKER." (Selig.)

Cast.

Dave Bryce	William Duncan
Mabel Ellison	Myrtle Stedman
Mrs. Ellison	Florence Dye
Big Skinny	Lester Cuneo
The Dog	"Mazie" Duncan

Hobes, &c., &c.

Looks are deeper than hair and hide, as this pictorial recital of devotion of a peripatetic pup will indicate. This tramp dog is rescued from a gang of hobos, and later in the story protects his new master from the murderous machinations of the tramps, and incidentally helps him to win the girl he has loved all along, but never mustered sufficient courage to tell her about it. This dog was of the type memorialised by Carlyle when he wrote "the more he saw of dogs the less he thought of men." A capital little comedy ingeniously worked out.

Released May 1st

Length 981 feet.

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"THE STRUGGLE FOR LIFE." (*Eclair.*)

In a peasant home, the old grandmother, nearing her end, arranges to leave her property to her son, Mathurin, on condition that he will ensure the welfare of two children—a young woman of some twenty summers and a little girl. The son promises to carry out her wishes, but she, knowing his avaricious nature, gives to the elder of the two children a letter, which is to be opened one month after her death. That sad event takes place almost immediately. The will is read at the lawyer's, and Mathurin becomes master of the property. Under the influence of greed he drives away the children whom he had promised to protect. In their grief they fly to the lawyer for advice; he remonstrates with Mathurin, but without effect, as the peasant is quite within his legal rights. The elder girl, however, remembers the note her grandmother gave her, and this being opened by the lawyer, proves to be a later will disinheriting Mathurin, and leaving the property to the children. The greedy old peasant is sent for, and is mightily taken aback to find himself at the mercy of the children. The lawyer would treat him roughly, as he richly deserves, but the children plead for him, and take him back to the home, which is now theirs.

Released April 27th.

Length 1,000 feet.

"THE WATER NYMPH." (*Keystone.*)

George falls in love with a charming young lady, and is on the point of eloping when Papa intervenes to prevent the elopement. Naturally, the lovers are annoyed, but they go off to the sea-shore to forget their disappointment. There they meet Papa again, and he is smitten with the charms of George's young lady. They decide to go bathing and hurry away to the bathing boxes. The young lady is out first, Papa

quickly follows, and there is some fun as they dash away past groups of other bathers, to the diving board. Here we get a clever performance by the heroine, who is a very smart diver and swimmer. Papa, of course, follows, and provides some fun. After the swim there is a dash back to the bathing boxes, and an adjournment to the restaurant. Papa is endeavouring to get into the young lady's good graces when Mamma and George arrive. George explains that this is his young lady, and Papa, to prevent complications, is compelled to grant a smiling consent.

Released April 20th.

Length 525 feet.

"THE EASTER EGG." (*Itala.*)

In accordance with his usual custom, the farmer is arranging to send a basket of eggs to his landlord at Easter. The eggs are packed with great care, and handed to the farm-boy, who seems to be a kind of village idiot. Wandering along with the basket, he endeavours to jump a ditch, and comes down crash. He shakes the basket violently up and down to assure himself that the eggs are still inside. He falls in with two men fighting, and seeing him laughing they stop pummelling each other and start on him. A dog chases him, and he comes another crash in an endeavour to escape from it. Arrived at the landlord's, he is shown into the drawing-room, where the gratified family wait for him to produce the eggs from the basket. They are shocked and disgusted when he produces instead a handful of straw and mangled eggs. However, he shakes the basket violently again, picks out one egg whole, puts it on the table, blows at it, when presto! it increases to an enormous size, is broken from the inside, and a little dwarf emerges.

Released April 27th.

Length 340 feet.

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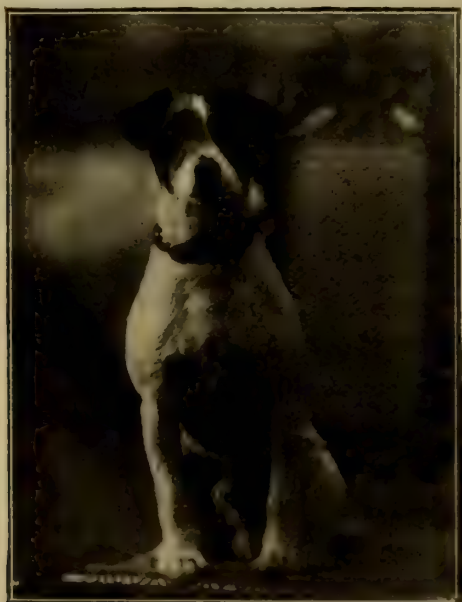
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Releasing :—ECLIPSE-RADIOS Films.



"£5 REWARD." (Urbanora.)

Spot, on a lead, is out for a walk with his mistress. He manages to slip his collar and runs down the road a free dog. Meanwhile his mistress walks on unconscious that she is trailing an empty collar behind her, until a passing pedestrian informs her of the fact. Unable to find Spot, she returns home, and advertises for her pet, offering £5 to the finder. All the errand boys of the neighbourhood try to earn the money, and Spot is often nearly caught by a cleverly thrown basket or rope, but he manages to dodge his pursuers in a very clever manner, and thoroughly enjoys his freedom. The scene changes to a miserable garret. Bill, out of work and



penniless, leaves his young wife and their baby still sleeping, and goes to re-commence his weary search for a job. Spot meets him and appears to take a fancy to him. Time after time Bill sends him off, but Spot always returns. On a seat near the river Bill finds a paper, and sees the description of the lost dog. Spot is on the seat beside him, and he realises that the £5 reward is his for the asking. Taking the little dog in his arms, he carries him home to his mistress, who hails her pet with joy. Bill, richer by £5, hurries off to buy food and firing. He and his wife are soon enjoying a good breakfast, while the baby contentedly takes his milk. At the same time in the drawing-room Spot is fed with dainties by an adoring mistress and maid, but his escapade has brought happiness to one family and Spot appears to understand that.

Released April 23rd.

Approx. Length 615 feet.

"HER REVENGE." (Urbanora.)

Dougal and his son, Richard, are fishermen, they are both also smugglers, and, with five or six of their comrades, import lace and spirits, which they hide in a cellar under Dougal's house. Richard is in love with the pretty Juanita, sister to his comrade, Antonio. A dispute arises between Dougal, senior, and Antonio, and hard words, mingled with threats, pass between the two. That night Dougal is shot by the coastguards, and falls into a crevice of the rocks where he dies. When his comrades find him, and carry him home, Dolores, his wife, remembers the quarrel with Antonio, and accuses the latter of murdering her husband. He indignantly denies all knowledge of the crime, but Dolores refuses to believe him, although nothing can be proved. A month later Richard and Juanita are discovered together by Dolores, and her son tells her he is going to marry Antonio's sister. Indignantly, the old woman exclaims, "You shall never marry the sister of your father's murderer." The smugglers have gone on a three days' voyage. Dolores hears that Antonio is to be sent during the night to place certain contraband goods in the cellar, as usual. She plans to fasten the trap door on him, so that he will be a prisoner at her mercy. Richard, however, asks to be allowed to go instead of Antonio, as he is anxious of an opportunity to see Juanita. He descends into the cellar, and his mother, who has not recognised him in the darkness, slips the bolt into its place. He is fastened in. Four days later the smugglers return and Dolores is amazed to see Antonio among them. She asks where Richard is, and, hearing he had been sent back with the goods, realises her terrible mistake. She hurries to the cellar, but it is too late, hunger and cold have done their work only too well, and her only son lies dead before her, the victim of her vengeance.

Released April 23rd.

Approx. Length 1,025 feet.

"DUPIN, MAGICIAN." (Urbanora.)

Dupin watches a conjuror with a magic wand with great interest and attention. While the man of mystery is collecting around the audience, Dupin seizes his opportunity, and, springing on to the platform, picks up the wand and runs off with it. Now our lively friend commences a series of magical jokes. He changes a cherished pomeranian into a pig, an officer mounted on a fine charger suddenly becomes a cow, a lady and her husband about to take a drive in a smart motor car find it turned into a donkey cart. Now Dupin goes to the park and turns his attention to a couple of lovers. He touches the man with his wand, and he becomes a monkey, the girl shrieks and runs off in terror, and Dupin, after enjoying his antics for a few minutes, changes him back once more to his natural shape. He meets a squad of policemen, and changes their uniforms into ballet skirts, and thoroughly enjoys the absurd figures they cut. But his fun is now over. The magician discovers him, and, seizing his wand, binds Dupin securely with cords, and then compels him to vanish in a puff of smoke.

Released April 23rd.

Approx. Length 395 feet.

VITAGRAPH CO., LTD.,

15-17, CECIL COURT, W.C.

'Phone; City 8427.



"THE JOKE ON HOWLING WOLF." (Vitagraph.)

Cast:

Howling Wolf Eagle Eye
 Sheriff Mr. George Stanley
 Sheriff's wife Miss Annie Schacter

"A bad Indian is an undesirable citizen among the cow-punchers of the West. "Howling Wolf" is dubbed "no good" by the boys, and when he makes his appearance at the "Red Dog" saloon, he is unceremoniously kicked out. He would have fared a worse fate if the sheriff had not interrupted the fun. The Indian, appreciating the sheriff's interference, follows him down the street and into his home. He prevails upon the sheriff to write him a testimonial of his good character. The sheriff, having little respect for him, humorously writes him out a recommendation. Armed with the paper, Howling Wolf goes back to the saloon, and

"A WOMAN." (Vitagraph.)

Cast:

Ida Middleton Miss Leah Baird
 Robert Hamilton Mr. Harry T. Morey
 Frank Martin Mr. Courtenay Foote

Self-opiniated, conceited, and possessed of a sang froid that takes with most women, Robert Hamilton makes a deep impression with Ida Middleton. She considers him attractive, and imagines she loves him. When he knows he has produced this effect, he treats her with his usual indifference and flirts with others to test her. She becomes piqued at his treatment and marries Frank Martin for spite. Frank is a fellow of sterling worth and honesty. On the day of their marriage, after they are wedded, he takes her



demands drink. The bar-tender reads the credential, which says he is a good-for-nothing vagabond, and again he is promptly kicked into the street. He suspects the sheriff of playing a joke upon him, and he swears revenge. He returns to the sheriff's shack, and finds him absent and his wife alone. Talking threateningly to himself, he goes on the sheriff's trail. He finds him near the edge of a precipice, and, stealing up behind him, strikes the sheriff senseless. Meanwhile the sheriff's wife becomes alarmed when her husband does not return, and, remembering the mutterings of the Indian, goes in search of him. She finds him struck down, and sees the Indian making his escape. The sheriff recovers, and his wife tells him of his assailant. Jumping upon his horse, he pursues the Indian, and, after a desperate chase, captures him, and brings him into custody.

Released April 26th.

Length 1,023 feet.

in his arms to kiss her, and she repulses him and tells him she does not love him, and his kisses are distasteful to her. For the moment he is shocked, but accepts the situation, and thereafter treats her with cold politeness. They live in this way for months, during which Ida grows to love him and to appreciate the difference between him and a man of Hamilton's type. She tries to undo that which she has done by little attentions to win the affection which she so slightly regarded in the beginning. One evening at a reception, she meets Robert Hamilton. When she is alone for a moment in the conservatory, he enters intoxicated, and forces his attention upon her, folding her in his arms and kissing her. She struggles to free herself from his embrace, and at this moment her husband enters the room. Completely upset by this incident, she asks her husband to take her home. He escorts her to a taxi, and after she has entered, he closes the door after her and bids her good-night. Downcast and unhappy, she returns to her home

and struggles with her thoughts. Frank returns home, and reclining on a couch in the library, meditates. Ida enters and sits beside him, explaining to him that she has learned to value his love and longs to enjoy it and give him hers. He smiles his forgiveness, and she madly throwing her arms around his neck, and he entwining his about her, they give vent to their repressed love for each other in a lingering soulful kiss of ecstatic bliss.

Released May 1st

Length 1,023 feet.

"THE THREE BLACK BAGS." (Vitagraph.)

Cast :

Slick-Fingered Kate.....Miss Flora Finch
Mr. Brown (detective).....Mr. John Bunny
Mrs. Brown Miss Rose Tapley
Old spinster Miss Florence Radinoff

She may escape others, but me she cannot escape!

the railroad depot, where he meets "Kate." She takes a seat on the settee next to a very giddy and restless spinster, who carries a bag of the same make as "Kate's." When Kate gets up she takes the spinster's bag in mistake. The maiden lady immediately demands her bag back, and "Kate," just as persistently, refuses. Detective Brown suggests that each one describe the contents of the bags, and then open them. They do so, and the mistake is discovered. "Kate" becomes quite familiar and flirtatious with Brown, and in showing the contents of her bag exhibits a jewel case containing his wife's jewellery. At this juncture Mrs. Brown arrives on the scene. He tells his wife that the woman is "Slick-Fingered Kate." Showing his badge, he arrests and proudly marches off with "Kate" to the police headquarters. The spinster, who has a strong sense of the ludicrous, grasps the humour of the situation, and almost laughs herself into convulsions.

Released May 1st.

Length 997 feet.



Slick-Fingered Kate must be captured, or I will know the reason why!" These are the proud words of Detective Brown, as he prepares to go in search of the elusive "Kate." He packs his travelling bag and leaves it open upon the sofa in his room, then goes downstairs to eat his breakfast, "Slick-Fingered Kate," seeing the front door of Brown's home ajar, enters and makes a sneak upstairs. She carries a bag of the same character as Brown's. She gathers up all the valuables she finds handy, not overlooking some of Mrs. Brown's choicest jewels. Hearing sounds of approaching footsteps, she becomes excited and empties the "swag" into Brown's bag, supposing it to be her own, and with it escapes from the house, leaving her own bag behind her. Mrs. Brown, placing some clean linen in her husband's grip, sees the female apparel. She comes to the conclusion that he is about to elope. Brown dramatically bids his wife good-bye. She follows him to

"HIS WIFE'S RELATIVES." (Vitagraph.)

Cast :

Reuben Armstrong Mr. Robert M'Wade
Mrs. Armstrong, his wife ... Mrs. B. F. Clinton
Mrs. Dickson's mother
Mrs. Florence Ashebrooke

His wife's relatives are coming to visit. Mrs. Armstrong is elated; Mr. Armstrong is seized with a fit of gloom. They arrive—her mother, three aunts, cousin Jane, sister Ann, and a few children to swell the throng. Armstrong tries to escape. The hired girl has to work overtime. They eat like pigs, and act worse. At night he tries to find a place to sleep. His own bed is occupied by the two aunts. "Me for the hotel!" says Armstrong. He engages a room, takes a little nip, and finds his room occupied by a party of suffragettes, who have taken possession of the hotel. Making

his way outdoors, he lies down under a tree. The sheriff comes along, wakes him up, and invites him to spend the night at the jail. He accepts, and, snuggling up in his little cot, all his troubles are soon forgotten.

Released April 24th.

Length 528 feet.

"THE WIDOW'S MIGHT." (Vitagraph.)

Cast :

Barney McGinnis Mr. Marshall P. Wilder
Mike, Barney's brother Mr. William Shea
Widow O'Hoolihan Mrs. Kate Price

By hard work and industry Barney accumulates money enough to be considered by his neighbours a rich man. He is considered a catch by the widow, and she sets her cap for him. He is a little, sawed-off, funny-looking man, but she sees nothing but his money. His brother Mike

"MA'S APRON STRINGS." (Vitagraph.)

Cast :

Ernie Smith, their son Mr. Harry T. Morey
Ma Smith Mrs. Kate Price
Pa Smith Mr. John Bunny
Mr. Bush, the village storekeeper
Mr. William Shea
Mrs. Bush Mrs. Mary Maurice
Molly Bush, their granddaughter
Miss Dorothy Kelly

When her son Ernie has reached the age of 21, Ma Smith cannot realise that he has attained his manhood or has any right to think for himself. He is their only child and the apple of her eye. She has kept him so entirely under her care and attention that he has almost lost the power of thinking for himself. In fact, she has never given him that privilege. He is tied so tightly to her apron strings, the poor fellow can hardly get away from her. She will not let him stay out after 8 o'clock at night, always takes him to



loves her, but she will have nothing to do with him. It is Barney or no one. She becomes so insistent in trying to win Barney that he has no peace. He decides to escape her by going to America with Mike. They are ready to leave, when the widow appears and announces her intention of going with him. They fix up a little scheme whereby Barney is to make believe he is dead, and bribe the doctor to pronounce him so. An old-fashioned wake is held, and at every opportunity Mike helps his "dead" brother to a good swig of whiskey. Mike stumbles over Barney's plug hat, arousing his ire, and, forgetting himself, he sits up and gives vent to his feelings. The mourners are so frightened they leave the room. The widow, coming in, sees his feet moving, looks into his face, and discovers the trick. She picks him up and carries him bodily out of the house, claiming him as her own personal property. Mike protests against the widow's right to take possession of his brother. The widow, who is well built and thoroughly able to take care of herself, gives him to understand that might makes right.

Released April 26th.

Length 853 feet.

prayer meeting and church festivals, and, even then, is afraid some girl may steal him. Molly, the granddaughter of Mr. and Mrs. Bush, comes to live with them, and Ernie meets her at her grandfather's store, where they become acquainted. This is the beginning of his breaking away from Ma's apron strings. He has a rival, but Molly rather favours Ernie, and, one evening, accepts his escort home from prayer meeting, leaving his rival very much dejected. Ma Smith, when she is ready to leave the meeting house for home, looks for her boy. She cannot find him, and becomes alarmed. Hastening home, and not finding him there, she raises an alarm and starts out with a searching party. Pretty night on to midnight she decides to inquire at the Bush's if they had seen anything of Ernie. Here she learns that he is spending the evening with Molly. Going into the parlour with Mrs. Bush, Ma and Pa Smith behold Ernie embracing Molly and making love to her. Ma begins to wail when she thinks of her boy being under the influence of anybody else but herself. Pa is delighted, and says: "By Heck, I am glad to see him acting like a man!" Stepping forward, Mrs. Bush looking on smilingly, he blesses the two youngsters, and rejoices in the awakening of his son's independence.

Released April 26th.

Length 1,020 feet.

WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, W.

'Phone : Gerrard 8080.

Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"OLD MAM'SELLE'S SECRET." (*Reliance.*)

When the soldiers attack the old home of the Von Hirschsprung family, the father buried his family treasure in the garden. In the fight that followed he was killed, but his two sons survived. Having no money, and supposing their fortune stolen, the sons sell the old home to the Hellwig family. Cordula, daughter of old Hellwig, falls in love with Joseph, the younger of the Hirschsprung boys. He returns her affection, but her father will not permit the marriage, because of Joseph's poverty. One day

new home until she meets Cordula, now known as Old Mam'selle. She and Old Mam'selle have adjoining attic rooms, and spend much time together. Everyone knows that Old Mam'selle has a secret—but no one knows just what it is. The years pass; John, son of the Hellwigs, returns from the Medical University to fall in love with Fay, who is treated as a sort of upper servant. He is expected to marry Hortense, a rich widow with one child. Fay saves this child from an awful death by fire, and wins John's admiration as well as his love. His mother refuses to accept



Cordula, digging in the garden, unearths the Von Hirschsprung treasure, and tells her father, happy now that she will, as she supposes, be able to marry Joseph. But her father makes her vow never to tell of the finding of the chest. Joseph, deprived of his sweetheart, dies of poverty. Broken-hearted Cordula removes her things to an upper apartment, and vows she will never enjoy any of the ill-gotten wealth. Years later, the only surviving member of the Von Hirschsprungs marries a strolling player. Ten years later she is killed by accident during her act in the circus, and her husband, to save his child from a similar fate, turns her over to the care of Nathan Hellwig, brother of Cordula. The child Fay finds herself unwelcome in her

Fay as a daughter. In the midst of all this confusion Old Mam'selle is taken ill; before she dies she tells Fay that her diary contains her secret, and it must die with her. Fay promises to destroy the little book. After Old Mam'selle's death Fay finds the book, and is about to destroy it when John enters the room and sees her. He demands that she give him the diary. She refuses at first, but finally yields. Then she goes to her room to pack her things. Feeling herself very unwelcome at the Hellwigs', she thinks she had better go away. John opens the little book and reads the whole story of the Hellwig wealth and how it all belongs to the Von Hirschsprung family—if there are any of them still in existence. He rushes out of the room with the

book, and finds Fay ready to leave. She has her grip in her hand. He takes it from her and begs her to remain. As he takes the grip he notices the name Meta Von Hirschsprung, with a crest, printed across it. He stares at Fay, and asks her whose grip it is. She replies it belonged to her mother, who took it with her when she ran away to be married. Then John knows that Fay is the sole remaining member of the once famous Von Hirschsprungs, and that the money being enjoyed by the Hellwigs belongs to her. He tells her, and she, realising that she is rich, feels free to accept his heart offered to her in the days when he did not know she had a single penny to her name. Thus Old Mam'selle's secret righted an old wrong and brought two loving hearts together.

Released April 23rd.

Length 2,000 feet.

"A NEW CURE FOR DIVORCE." (*Thanhouser.*)

While a wealthy couple were out automobiling one day, they saw a moving picture factory, and curiosity led them to enter. They were much impressed with what they had

parents had an old-fashioned prejudice against divorce, and wanted to postpone giving them pain as long as she possibly could. The surprise was really a surprise to them. It came off at a moving picture theatre, and was a film story of their own marriage. And as they looked upon it and realised how they had promised to love, honour and cherish each other, the differences between them became very small indeed. Before the film had been run off the bride was weeping in her husband's arms. And he was telling her that it was all his fault, while she remonstrated and declared she alone was to blame. So the surprise was a surprise indeed, and it reunited a young couple who had been fast drifting apart.

Released April 26th.

Length 1,080 feet.

"JACK IN THE BOX." (*Majestic.*)

A poor little waif visits the Christmas window of a large department store every day and, with the aid of her child's imagination, plays with the toys as if they were in her actual possession. One day she discovers that her



witnessed, and it struck them that it would be an excellent idea to have a film made of the approaching wedding of their only daughter. Desirous of surprising the young people, the old folks took no one into their confidence, and bride and bridegroom, minister and wedding guests, had no idea that they were posing before the camera. The bridal couple went away on their honeymoon, and had a foolish, silly quarrel, such as often befalls young married people. The bridegroom was haughty, the bride was indignant, and declared her intention of immediately proceeding to Reno. There is only one reason why a married woman, especially if she is young and attractive, goes to Reno. The bridegroom said he didn't care, and at the time he really thought he meant it. Their matrimonial bark was just on the verge of being hopelessly shipwrecked, when a telegram arrived from the old folks at home. It invited the couple to dine with the girl's parents, and announced that the latter had a surprise for them. The unhappy couple talked it over, and decided, for her parents' sake, to pretend to be friends for a while at least, until the arrangements for their divorce were nearer completion. The wife knew her

favourite "Jack in the Box" and chocolate soldier, along with several of their toy companions, have disappeared from the window. Heartbroken, she wanders up Fifth Avenue and looks in the window of a large mansion. There she sees her toys grouped around the Christmas tree of a wealthy little girl. She falls asleep on the steps, and the little rich child, unknown to her parents, finds her and takes her to bed in her own room. The children fall asleep in each other's arms and have a wonderful dream. The toys, led by "Jack in the Box," take the little girls to Toyland and introduce them to Santa Claus. They watch Santa make his pretty toys. The dollies and tin soldiers dance for them and they are very much shocked when the mother of the rich child wakes them up and asks who the little waif is. The daughter announces that she is a little girl whom she has adopted and insists upon her sharing all her Christmas presents. The children have a happy time playing with the toys, but cannot quite understand why "Jack in the Box" refuses to talk to them as he did in their marvellous journey to Toyland.

Released April 26th.

Length 995 feet.

THE CINEMA PROPERTY REGISTER EXCHANGE AND MART AND EMPLOYMENT BUREAU.

HEAD OFFICES: 30, GERRARD STREET, LONDON, W.

WEST END OFFICE: 21, NORTH AUDLEY STREET, OXFORD STREET, W.

The charge for announcements on these pages is **ONE PENNY PER WORD**, four consecutive insertions being charged at the price of three, thus an advertisement costing 2s. for a single insertion will be inserted **FOUR TIMES FOR 6s.**

Advertisers desiring to do so may make use of a box number, but every announcement sent for insertion must bear the full name and address of the sender as a guarantee of good faith.

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The latest time for receiving copy for these pages is **first post Monday morning**. Any advertisement received after this time will be held over until the following week's issue.

Applicants desiring further particulars of any of the properties mentioned in the subjoined list are requested to state precisely the exact further particulars they require. All communications should be addressed, Advertisement Manager, THE CINEMA, 21, North Audley Street, Oxford Street, London, W.

THEATRES, HALLS, AND PREMISES. LONDON AND SUBURBS.

S.W.—Theatre, seating 300. Fine position. Takings average £125 per month. Owner has other interests. Rent £275 per annum. Price £400.—Apply, J. L., 34, Southwold Mans., Maida Vale. Fo. 105.

LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,850, including Fixtures, Fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 359, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
London, S.W.	500	64	250	5,000	102
London, W.	140	66	750	1,500	123
London, S.W.	350	35	200	750	119
Suburb, W.	320	41	200	1,050	107
Suburb, W.	530	50	200	3,500	101
London, E.	224	20	130	500	104
London, S.E.	310	25	105	1,000	112
London, E.	500	—	205	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
London, N.	200	Closed.	90	—	100
London, N.W.	400	25-30	250	750	114
London, E.	1,500	—	700	8,000	116
London, N.	450	50-60	Low.	3,500	108
London, S.W.	400	35	250	2,000	434

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-260 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a., inclusive.—Box No. 358, THE CINEMA.

N.—Theatre, good position, seating 1,400. Fully licensed, bars, &c. Doing well. Premium for use of everything £2,000. Possession almost at once.—Box 435, THE CINEMA.

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WEST-END. Small Theatre, midst of theatreland. Holding 220. Net profits £250 p.a. Price £550.—Box 437, THE CINEMA.

E.C.—Going Concern, holding about 600. Net profits about £500 p.a., under management. Tip-ups, Generator, Radiators, &c. Rent £260 p.a. Price for everything as a going concern, £500.—Full particulars apply, Box 466, THE CINEMA.

W.—Main road. Splendid position, beautifully decorated and luxuriously equipped. Net profits about £2,500. Will be Sold for a moderate sum.—Box 467, THE CINEMA.

S.W.—Cinema Theatre, holding about 250. Well-established. Net profits about £300 p.a. Price for everything as a going concern, £450.—Box 468, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be Sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years' Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,800. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

LONDON, W.—£150 will secure a good paying Concern, in main road, seating 150. Fine chance for a beginner.—Apply, Box 433, THE CINEMA.

W. SUBURB.—Fine position, beautifully decorated and luxuriously equipped Cinema Theatre, open 6 days. Sunday opening if required. Only needs personal supervision. Price for everything as a going concern, £4,100.—Further particulars apply, Box 496, THE CINEMA.

S.W.—Dramatic Theatre, also showing Pictures, in a magnificent position, main road. Buses and trams stop outside doors. Seating capacity 1,400. Rent £1,500. Premium £1,300.—Box 536, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE. busy thoroughfare in thickly-populated district. Price, Freehold, £650.—Box No. 164, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £8,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 156 THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box No. 182, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451a, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
		£		£	
Bow Road	46 x 80	Free	hold.	3,000	129
Streatham	162 x 232	400 or	Freehold.	10,200	134
W.C.	110 x 35	167	98	—	140
S.W.	70 x 115	402	—	10,000	142
E.	200 x 110	130 or	Freehold.	2,400	124
S.W.	60 x 56	Free	hold.	2,000	143
W.	—	4,500	—	—	147
W.C.	100 x 100	850	23	2,500	138
W	42 x 100	350	—	—	144
E.C.	—	8	53	1,200	125
Suburb, S.W.	98 x 45	65 or	Freehold.	1,250	133
E.	40 x 121	120	—	—	130
Suburb, N.	65 x 100	Free	hold.	6,500	176
W.C.	52 x 175	750	99	—	131
Suburb, S.E.	52 x 220	Free	hold.	1,800	137
W.	65 x 65	232	46	8,000	127
W.C.	215 x 61	1,600	90	—	141
W.	—	150	45	15,000	132
Hackney	—	250	—	500	146
N.W.	40 x 100	70	—	—	139
E.C.	35 x 235	300	80	—	183
S.E.	75 x 120	800	46	—	307
W.	46 x 360	70 or	Freehold.	1,500	344
E.	83 x 450	Free	hold.	500	343
E.	33 x 104	100	48	1,000	342
W.	50 x 45	1,800	40	—	340
S.W.	37	Free	hold.	1,750	341
N.W.	10,000 area	—	99	8,501	339
S.E.	87 x 79	Free	hold.	6 0	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free	hold.	1,050	336
E.	44 x 106	30	—	—	335

Further particulars of
HARRIS AND GILLOW as above.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box No. 175, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre. 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

ACTON.—In the main street, a very excellent Site, frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present Let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TO LET, eligible Corner Site for Cinema, at Plaistow. Rent £8 a year. Surrounded by 10s. a week houses. Also eligible Sites at Woolwich and Plumstead.—Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £600. Frontage 100 ft.; depth 160 ft. Ground Rent £40 p.a. Lease 99 years.—Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft.; or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 80 ft.; depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180 Price £1,500.—Box No. 305, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Ground Rent £200 p.a.—Box No. 181, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 166, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 399, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £90 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft.; depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £50. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 366, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 368, THE CINEMA.

N.E.—Site. Price, Freehold, £1,150. Frontage 47 ft.; depth 150 ft. Close to station, trams and buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 372, THE CINEMA.

W.—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,000.—Box No. 374, THE CINEMA.

PADDINGTON.—Fine Site, in main road, midst theatre-going population. Frontage to main road 43 ft.; depth 70 ft. Price, Freehold, £1,050.—Box 438, THE CINEMA.

HACKNEY. Main road, beautiful position. Frontage 60 ft.; depth 100 ft. Premium for long Lease £250.—Box 439, THE CINEMA.

E.—Grand position for Picture Palace. Area about 4,100 sq. ft. Moderate price.—Further particulars. Box 440, THE CINEMA.

SHEPHERD'S BUSH.—Fine position. Frontage 90 ft., area over 8,000 sq. ft. Price, Freehold, £1,250. Or will Let on a Building Lease for £300 p.a.—Box 471, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS—Continued.

WANDSWORTH.—Corner Site. Main road. Excellent position. Fine frontage to main road of 36 ft., and depth 100 ft. Price, Freehold, £1,500.—Box 497, THE CINEMA.

N.—Grand position, admirably suited for a Cinema Theatre. Frontage 50 ft., depth 160 ft. Price to immediate Purchaser £650. Low Ground Rent.—Box 537, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES. HOME COUNTIES.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontages to two streets. 50 ft. by 150 ft. Price, Freehold, £2850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box No. 311, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
Berks	200	£12	£22/12/0	£450	193
Middlesex	410	20	Freehold	2,525	191
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400
Herts.	300	20	50	150	498
Surrey	400	—	280	200	499

Further particulars of
HARRIS AND GILLOW as above.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 200 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 90 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft.; depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to Let or be Sold. Area 5,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 364, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SURREY.—Large town, population about 20,000. Cinema Theatre, seating 340, with facilities for enlarging, well and fully fitted, will be Let on a weekly inclusive Rent of £7 per week, or Rent £240 p.a. and Premium £400.—Box 441, THE CINEMA.

MIDDLESEX.—Site, fine position, main road. Frontage 68 ft.; depth 70 ft. Ground Rent £60 p.a.—Box 442, THE CINEMA.

BERKS.—Site, large town. Excellent position for Theatre, being in main street and near market-place. Population 12,000. Area about 9,400 sq. ft. Price, Freehold, £1,800.—Apply, Box 445, THE CINEMA.

HANTS.—Population about 7,000. Seating 250. No opposition. Rent £50 p.a. inclusive. Price for everything as a going Concern, £250.—Box 473, THE CINEMA.

KENT. Large town, with very few amusements. Picture Palace urgently needed. Site in a very good position, with an area of about 36,800 sq. ft. Could be divided. Price, freehold, £1,700.—Box 501, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 200.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Fo. 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only seating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £350.—Box No. 199, THE CINEMA.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

HANTS.—Large town, population about 30,000. Going Concern, seating 250. Tip-ups, Motor Transformer, Steam Radiators, Kamm's Machine, &c., &c. Price, Freehold, £1,250.—Apply, Box 444, THE CINEMA.

SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,000.—Box No. 349, THE CINEMA.

SUSSEX.—Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

MIDLANDS.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 94 years. Price £3,000.—Box 401, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Fo. 225.

BIRKENHEAD.—A very good Site, 165 ft. by 175 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Fo. 231.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Fo. 226.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box No. 230, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £38 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 227, THE CINEMA.

STAFFORDSHIRE.—Price, Freehold, £1,250. Well placed, in busy street. Frontage 36 ft.; depth 166 ft.—Box No. 355, THE CINEMA.

STAFFORDSHIRE.—Good Site for Sale. Frontage 27 ft.; depth 113 ft. Price, Freehold, £7,500.—Apply, Box No. 356, THE CINEMA.

WARWICKSHIRE.—Site, in good position. Price, Freehold, £600.—Apply, Box No. 362 THE CINEMA.

LEICESTER.—Freehold Site, with a frontage of 30 ft. and a depth of 120 ft., for Sale. Price £800.—Box No. 375, THE CINEMA.

WARWICK.—Large town. Population over 25,000. Site in excellent position. Freehold £3,000. Or a Building Lease would be granted.—Box 446, THE CINEMA.

NORTH OF ENGLAND.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 218, THE CINEMA.

NORTH OF ENGLAND—Continued.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

	Seatings.	Takings.	Rent.	Price.	Folio.
	£	£	£	£	
Yorkshire	1,100	69	78	3,100	223
Durham	500	16	130	500	217
Yorkshire	3,000	—	133	750	206
Yorkshire	700	—	—	2,600	208

Further particulars of
HARRIS & GILLOW, as above.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 219, THE CINEMA.

LIVERPOOL. Church Street (just off), with a magnificent view from same.—A highly important Building Site is for Sale Freehold for £11,500. Area about 11,000 square ft. A most unique Site, with three street frontages, and in a super-excellent position.—Box No. 216, THE CINEMA.

YORKS.—Premises, in centre of a well-known and popular seaside resort. Plans have been passed to build a Hall seating 850. Would be built and sold for £3,000; or Sell it as it stands for £2,000. A fine opportunity.—Box No. 213, THE CINEMA.

LIVERPOOL.—Licensed Premises, comprising bars, café, &c., in large pavilion in well-known seaside town. Making a net profit of £800 p.a. Will be Let at a low rent. A splendid opportunity.—Box 212, THE CINEMA.

A GREAT BARGAIN.—Lancashire. Large Theatre for Sale, holding over 1,000. Low price to immediate Purchaser. Taking £42 per week. Lease 999 years at a Ground Rent of £35 p.a. Population 20,000. Practically no opposition.—Box No. 211, THE CINEMA.

HULL.—Site at corner of three roads, having three frontages, near the centre of the city. Plans have been passed to build a Picture Palace, and Shops will undoubtedly prove a great success. Price, Freehold, £1,800.—Box No. 209, THE CINEMA.

YORKS.—Site, 6,840 square ft. Close to railway station. Comprises Shop, House, Stabling, &c. Price £1,500. Freehold.—Box No. 210, THE CINEMA.

BRADFORD.—Site, 149,000 square ft., four frontages. Low price for Freehold.—Box 220, THE CINEMA.

DURHAM.—A magnificent Site in a thickly-populated town. Trams pass the front. Grand position. Frontage 327 ft., depth 50 ft. Ground Rent £100 per annum. Lease 99 years. A bargain.—S. J. H., 33, St. Ann's Hill, London, S.W. Fo. 205

DURHAM.—Theatre and Site, in a large mining town, seating 725. Area of the Site over 6,000 square ft. Price £2,600. Ground Rent £11 p.a.—Box No. 207, THE CINEMA.

YORKSHIRE.—Fine Freehold Site, with an area of 6,840 ft. Price £1,500.—Apply, Box No. 360, THE CINEMA.

YORKSHIRE.—Site, having a frontage of 25 ft. and a depth of 76 ft. Price, Freehold, £6,200.—Box No. 361, THE CINEMA.

YORKSHIRE.—Price, Freehold, £13,500. Excellent Site, close to station. Frontage 84 ft.; depth 74 ft.—Box No. 365, THE CINEMA.

HULL.—Building Site, made up of 3 Parcels, with over 8,000 sq. ft. area. Price, Freehold, £29,485. Very suitable for Electric Theatre.—Box No. 370, THE CINEMA.

YORK.—Prominent Site, frontage 25 ft.; depth 76 ft., with back entrance. Price, Freehold, £6,200.—Box No. 371, THE CINEMA.

YORKSHIRE.—Fully-licensed Theatre for Sale, Freehold. Price £2,000. It is now closed, but has been taking £70 weekly. Seats 670. Well fitted. Mortgage for £1,500 can be obtained.—Box No. 403, THE CINEMA.

LANCS.—Population about 14,000. Net profits nearly £200 p.a. Seating 400. Price to immediate Purchaser £100.—Box 489, THE CINEMA.

YORKSHIRE.—Large town. Cinema Theatre, seating 300. Established 2 years. Net profits about £160 p.a. By personal supervision these can be considerably increased. Good reason for selling. Price £350.—Box 500, THE CINEMA.

EAST OF ENGLAND.

SUFFOLK. Large town. Skating Rink, easily adaptable. Price, Freehold, £2,500. Might be Let.—Box No. 232, THE CINEMA.

NORFOLK.—Premises, specially adapted for a Cinema Theatre, in market-place of large seaside resort. No opposition. Depth 100 ft. Price, Freehold, £2,800, £2,000 of which can remain.—Box 448, THE CINEMA.

SUFFOLK.—Site, in main road, in a town with a district population of 13,000, for Sale, Freehold, £300.—Box 449, THE CINEMA.

WEST OF ENGLAND AND WALES.

A FINE OPPORTUNITY.

GLOUCESTERSHIRE.—A splendid Theatre for Sale. Price £5,000. Rent £180 p.a. Lease 7 years, with option of renewal. Seating 500, with room for extension. Licensed for Cinema, Music and Singing. Population 30,000. The takings average £190 a month, and are increasing.—Box No. 241, THE CINEMA.

DEVONSHIRE.—Nice Site, well situated in a seaside town, with an area of 9,500 sq. ft. Price, Freehold, £750.—Box No. 354, THE CINEMA.

DEVONSHIRE. Premises easily converted at a small outlay, in large well-known seaside town. Excellent opportunity. Frontage 36 ft., depth 133 ft. Price £3,300.—Box No. 234, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
451A, Oxford Street, W.
HAVE THE FOLLOWING FOR DISPOSAL.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Denbigh	600	—	—	1,600	218
Gloucestershire	600	—	9/10/0	4,000	242
Glamorgan	550	23	104	500	252
Devon	400	18	40	600	246
Glamorgan	300	8	50	120	239
Glos.	580	—	650	1,150	243

Further particulars of
HARRIS AND GILLOW as above.

GLOUCESTERSHIRE.—Very large town. Splendid Skating Rink. Area about 14,000 square ft., two frontages, easily adaptable for Cinematograph Theatre. Rent £800 per annum. Splendid opportunity. Centre of the town, trams passing door.—Box No. 235, THE CINEMA.

AN UNUSUAL OPPORTUNITY.—Glamorganshire. A very fine Cinema Theatre for Sale. Seating capacity 550. Takings average nearly £1,000 p.a. Could be easily increased. Rent £130 p.a., including rates and taxes; long Lease. Price £800. Box No. 250, THE CINEMA.

GLOUCESTERSHIRE.—Large manufacturing town. A Property, situate in the best position, comprising two good Shops and Hall at rear, with entrance between the shops. Can be extended to seat 750 to 800. Lease 21 years. Rent £350. Price £2,000.—Box No. 240, THE CINEMA.

TRURO.—A good Site, having frontages to two streets. Price, Freehold, £2,500. A large business could be done.—Box No. 244, THE CINEMA.

EXETER.—Site in grand position in this large town, having an area of nearly 10,000 sq. ft.—Box No. 249, THE CINEMA.

BRISTOL.—Corner Site, 95 ft. by 99 ft. Price, Freehold, £2,500, or on long Lease at £100 per annum.—Box No. 245, THE CINEMA.

CARDIFF.—Site in the centre of city, 67 ft. by 127 ft. Price £2,500, or to Let at a Ground Rent of £50. Premium £1,500.—Box No. 248, THE CINEMA.

MONMOUTHSHIRE.—Theatre, taking £60 a week, for Sale. Rent £410 p.a. Price £300. Seating for 310, at a cost of about £800. Seating could be increased to 500. Admission 3d., 6d. Saturdays 6d. only.—Apply, Box No. 373, THE CINEMA.

NEWPORT.—Splendid Site, largest suburb. Main street. Nearest Picture Show half-mile. 26,000 population. Reasonable terms.—Apply, Box No. 251, THE CINEMA.

DEVONSHIRE.—Excellent Site, in the chief street, for Sale. Freehold. Price £650. Or a Building Lease will be granted at a Ground Rent of £52 p.a. 35 by 69. Additional ground can be had.—Box No. 247, THE CINEMA.

SWINDON.—Site, in splendid position, with two frontages, nearly 10,000 square ft. Price, Freehold, £2,000, or would be Let on Building Lease.—Box No. 236, THE CINEMA.

WILTS.—Site for Sale, having a frontage of 50 ft. and a depth of 160 ft. Price, Freehold, £1,500.—Box No. 363, THE CINEMA.

WILTS.—Large town, in finest position. Going Concern, seating £500. Luxuriously fitted and equipped. Net profits £500 p.a. under management, which could be considerably increased. Rent £60 p.a. Lease 9 years. Price £2,000.—Apply, Box 450, THE CINEMA.

DEVON.—Premises, in magnificent position in a favourite seaside resort, admirably suited for a Cinema Theatre, having a very imposing front. Long Lease will be granted, subject to a Ground Rent of £400 p.a.—Box 451, THE CINEMA.

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AN INCOME of £150 p.a. secured by a Rent Charge on one of the finest Cinematograph Theatres in the West End of London. Price £1,500. A great bargain.—Agents, Harris and Gillow, 451a, Oxford Street, W.

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WARDOUR STREET.—Shop and Basement. £150 p.a.—Box 510, THE CINEMA.

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SHOP and Basement Required, near Piccadilly Circus, for the Film Business. Rent up to £600.—Apply, J. Levy, 34, Southwold Mans., Maida Vale.

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WANTED, as Violinist, Conductor, or Leader. First-class Picture Theatre preferred. Really good offers only considered.—Box 519, THE CINEMA.

EXPERIENCED PIANIST desires Engagement, Variety, Dramatic, or Pictures. Age 19.—Box 520, THE CINEMA.

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THE CINEMA

NEWS AND PROPERTY GAZETTE.

THE PREMIER JOURNAL OF THE CINEMATOGRAH INDUSTRY.



No. 25. VOL. II. [New Series.]

WEDNESDAY, APRIL 2, 1913.

[Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.

EDITORIAL & BUSINESS NOTICES.

THE CINEMA News and Property Gazette is published every Wednesday. Copies can be obtained through any Newsagent or Railway Bookstall in Town or Country, or will be sent direct from the Office for 5s. 6d. per annum, post free.

News items will be welcomed; communications should reach the Office not later than first post Monday morning.

Editorial communications should always be accompanied by the name and address of the sender, and be addressed to the Editor.

Enquiries respecting Advertisements and business matters should be addressed to the Manager. HEAD OFFICES—30, GERRARD STREET, W.

West End Offices—21, NORTH AUDLEY ST., OXFORD ST., W.

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SPACE.	1 Insert.	13 Inserts.	26 Inserts.	52 Inserts.
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Company Prospectuses and Parliamentary, £6 per page.

Line Rate: 1d. per word. Four insertions at price of three, prepaid.

THE CINEMA is read by every Film Manufacturer, Renter, and Exhibitor, in addition to nearly one thousand persons desirous of entering the Cinematograph industry (whose names are known exclusively to the owners of this paper). It also circulates largely amongst the public, being the only journal in the Trade appealing to such a varied and influential community. THE CINEMA, therefore, enjoys an advantage over all its competitors that is absolutely unique in the advertising world.

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Colonies	8s. 0d. per annum, post free.
Other Countries	12s. 0d. per annum, post free.

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ECHOES OF THE SHOW.

THE MOST SUCCESSFUL GATHERING OF MODERN TIMES.

When I turned up to see the closing down of the first International Cinematograph Exhibition at Olympia on Saturday night, and inquired the verdict of those who had spent a tiring week at the many stands, I found that each one was more than gratified with the amount of business done, and, what is more, everyone spoke in terms of the highest praise of Mr. Schofield's wonderful organising ability. I found that even the most sanguine expectations of many of the exhibitors had been exceeded, and the Exhibition was pronounced by all as the greatest success of modern times. My only regret was that THE CINEMA Stand presented a sorry spectacle, the last copy of an edition of 10,000 having been eagerly snapped up by a purchaser two hours before closing time. And another 500 could easily have been sold to those who left it too late, because, as they said, the paper was too bulky to carry about all the evening.

What I was particularly pleased about was the fact that quite a number of distinguished visitors were seen at the show during the week. All the leading lights of film-land were there at one time or another, and many of those who were not exhibiting took quite a lively interest in what was going on. At THE CINEMA Stand we had the pleasure of welcoming nearly every one of the leaders of the industry, and it was a source of satisfaction to me to find that the genial E. H. and Mrs. Montagu, of Selig fame, considered that so far as the trade organs were concerned our Stand was the only one graced by their presence.

As I passed through the turnstiles I noticed that the Accurate Checktaker had been installed, and upon enquiring of an official I was pleased to find that as it has done elsewhere it had given universal satisfaction. "Accurate" is its name and it lives up to it.

Quite a stupid error, and a regrettable one, crept into last week's show report. I had written a paragraph with the heading, The New Film Service, in which I referred to the fact that the New Century Film Service, London branch, had been transferred to a company of this name. In the rush the printer not only omitted the heading of the paragraph but inserted under a notice dealing with Messrs. Pathé Frères, making it appear that this firm had purchased the business. Will those who formed this impression through this mistake kindly note that The New Film Service are now the owners of The New Century's London branch.

The competition for the would-be actors and actresses proved most exciting, and I did not envy Mr. Barnett,

who had the management of this part of the show, his task. It required quite herculean efforts to marshal up the army of 3,187 who entered for the prizes, and that the competition was carried through without a hitch speaks volumes for Mr. Barnett's ability. No fewer than 750 competitors put in an appearance, amongst them being a Countess, necessitating 23 performances.

Messrs. Kamm & Co. sold their large stock of projectors twice over. Like all the machine makers, they were busy all the time, and on the last day of the show Mr. Kamm received a commission to instal one of his special educational projectors in a West-end chapel, and to furnish a complete cinematograph outfit for educational and religious purposes.

When I saw Messrs. Pathé Frères they were most emphatic about the show at Olympia being a huge success. All the new models sent over from Paris for the show were disposed of before the doors closed on Saturday night. There were Steel No. 2 (French model) and fixed focal centre Imperials (English models), but the grand model of the Exhibition was a beautiful machine, on the model of the No. 2 French style, with steel gears enclosed in aluminium cases and fixed focal centres. It was the talk of the Exhibition, and a great centre of attraction for not only showmen but other manufacturers. Although at first it was announced that these machines were not for sale at present, this has now been countermanded, and orders are being taken for a limited number only. All orders taken will be executed in strict rotation, and delivery cannot be guaranteed.

Messrs. Whiting & Bosisto, Wolfe & Hollander and Uniform Clothing & Equipment Co. did a very big thing, orders being received from the Continent and Colonies, also S. America and U.S.A.

The Stage Equipment Co., of 167, Wardour St., had an extremely good time at the Exhibition. In addition to "selling out" they booked an unexpectedly large number of orders from Cinema and Provincial variety men.

Their number indicators were sold many times over, also the bioscope panels, while their fine Stage lighting and Theatre appliances were quite as successful. Both Mr. R. W. Hutchinson and Mr. Marsh gave useful "explanatory chats" during the Show.

The Ernemann Company inform me that apart from large sales of their projectors during the week they took an order for 25 "Imperators" from one buyer alone in Scotland.

? — THE TRADE ARE ASKING — ?

What the Impressionables thought of ye fayre damsels who fluttered round ye show?

* * * *

Why a certain "daily" placed a "non-runner," and what was its handicap weight?

* * * *

Whether it be correct that some gentlemen paid more attention to the charming girls at a certain journal's stand than to "their own little shows"? Also, what their typists thought?

* * * *

If a famous entrepreneur (good word!) thought more about the fair Aphrodites or the "fair charges" at the refreshment salons?

* * * *

What the printer thought when he only got pay and a quarter when he had been led to expect double pay for Sunday?

* * * *

Whether the exhibition "daily" will be made an "evening" next year?

* * * *

Whether the producer just back from Jamaica enjoyed the "glass of fresh air" at Olympia more than he did in the West Indies?

* * * *

Why it is necessary for producers of dancing films to do ragtime at an exhibition?

* * * *

Why there was such a run after the show closed on the refreshment department of one well-known renter's stand, and how the secretary stood the shock when he found his refreshment commandeered?

* * * *

Was it a case of "We are seven"?

* * * *

What was the nature of the comic film shown to the management of a popular cinema theatre after closing time last Wednesday? And was the Censor invited?

* * * *

What the husband thought when he found his actress wife sitting on the knees of a well-known film-producer?

* * * *

And whether the explanation that they were rehearsing for a forthcoming film was accepted?

What the manufacturer said when he heard the actual result of the Boat Race, after his operator had rung up on the 'phone to tell him to produce photos of the Cambridge crew as the winners of Boat Race, after he had taken them passing Barnes Bridge?

* * * *

Whether he has paid the operator his money in lieu of notice, or will the case shortly be heard at Westminster County Court?

* * * *

Who was the Duchess who visited THE CINEMA stand on Thursday and had a glass of soda water?

* * * *

Why does she now take such a keen interest in cinematography?

* * * *

And can April give us any information?

* * * *

What the Bhoys are going to do when they receive the news *re* the forthcoming marriage of one of their number?

* * * *

Who recognised the provincial potentate who came disguised as a tripper?

* * * *

If Clarence Green enjoyed the 'Appy 'Ampstead accompaniment to his enjoyable orchestral selections?

* * * *

If at next year's show the mellophones, bellophones, and —ophones will be placed in a special annexe along with a bunch of other "Affexe"?

* * * *

Why wasn't Mr. W. Kambry, chief operator and mechanic to Ernemann's, allowed to compete in the Operators' Competition? It's five pounds to a gold medal he would have knocked bits off some of their buttons!

* * * *

Was Walturdaw's medallion a Power(s)ful attraction?

* * * *

Why the Olympia authorities called "time" at 10 o'clock the last three nights of the show?

* * * *

Who was the ticket-of-leave man who got into Olympia during the Exhibition?

* * * *

Who captured him? And where was he captured? Perhaps R.R. can oblige.

TWO - REEL FEATURE.

THE COWBOY MILLIONAIRE

FOR RELEASE SUNDAY, MAY 25.

Selig's greatest Western Masterpiece.
Surpasses anything of its kind ever
produced.

A comedy drama—with real comedy.

See this picture at our showrooms on
any Friday. You won't be disappointed.

**YOU NEED THIS——DON'T HESITATE.
IT'S A SELIG FEATURE.**



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FOR RELEASE MONDAY, JUNE 9.

Selig's great two-reel Detective Story.
Thrilling and Exciting incidents.
A Novel Plot that holds from start to
finish.

See this picture at our showrooms on any
Friday. You want it on your programme.

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EXHIBITORS' ASSOCIATION—FIRST ANNUAL DINNER.

INTERESTING SPEECHES BY MR. T. P. O'CONNOR, M.P., AND OTHERS.

A very pleasant evening was spent last Thursday by a large number of exhibitors. Dr. R. T. Jupp was in the chair, and the following were also present:—

T. P. O'Connor, M.P.
Cutcliffe Hyne, Esq. (author of Captain Kettle).
Chas. Doughty, Esq., barrister.
E. Samuell, Esq., Motion Pictures Exhibitors' League of America.
H. Warner, New York.
E. M. Barker (chairman of the association).
S. Turner, Esq., director, Cinema Halles.
Captain Bittleston.
H. Dawson, Esq.
J. Bussey, Esq., J.P.
R. W. Brading, Esq. (ex-com.).
R. Duncan, Esq.
E. Haigh, Esq. (chairman, Liverpool Association).
E. Scholfield, Esq.
H. Lacon Threlford, Esq. (chairman, London and Provincial Cinema Co.).
In vice-chairs:—
H. Mason, Esq. (ex-com.).
F. W. Ogden Smith, Esq. (ex-com.).
L. Scheenthenn, Esq. (ex-com.).
W. Fowler Pettie, Esq. (ex-com.).
J. Harrison (chairman, Northern Central District).
P. M. Beck, Esq.
G. Ball, Esq. (Provincial Cinematograph Co.).
W. Gavazzi King (secretary, C.E.A.).
Others present included:—
Harry Furness.
H. D. Moorhouse (hon. secretary, Northern Central District).

Telegrams were received from quite a number of important people regretting that they could not be present, notable amongst which were Mr. Newbould, Mr. McKenna, the Home Secretary (who regretted that an important engagement kept him), Mr. Walter Reynolds, L.C.C., Mr. Fastnedge, secretary to the L.C.C., Mr. G. A. Redford, the film censor (who was absent from town), and Mr. Fergus Hulme.

Mr. Harrison proposed the health of the visitors, which was replied to by Mr. T. P. O'Connor, M.P., who, in the course of his speech, said: "A politician lives in a chapter of films, inspired either from above or below." He said that he never goes to theatres because things are far more dramatic and funny in the world outside them. Most of his time had been passed under the iron flare of a "whip," and he had very little time left to go to places of amusement. He recollected how Bobby Spencer, who was a very good fellow and quite young when he first went into the "House," was in the habit of wearing very high collars and trousers always turned up, which in those days was considered the highest form of aristocratic distinction.

Mr. O'Connor said he was an honest and sincere member of the trade, and that as regards the educative part of cinematography, he did not think they had yet arrived at a definite conclusion as to how best to educate the human mind, and in that respect nothing as yet appears to have been done for our children. The authorities seem to consider that the study of two dead languages and sectarianism was still the best mode of procedure. Mr. O'Connor himself thinks that the best idea of conveying lessons to the human mind is through the eye and the ear, and that cinematography would be bound to play an important part in education in this respect. Seeing is believing.

He regarded the industry as sound and logical, and with respect to the troubles that the trade have had with the authorities, stated that limitations cannot be put on the development of industries.

He considered that the cinema theatre is not a rival to other theatres, but is rather a feeder to them, and that dramas

shown by films only give an appetite to see the play in dramatic form.

In teaching children in schools, he does not think that it interests them very much to know, in the way they are at present told, that Peking is the capital of China, and Tokio of Japan, but suggests that they be shown a film of the docks with ships unloading, and that they be informed that *that* ship comes from Peking, the capital of China, and that this bale that is on the crane taken from the hold of the ship contains silks that are manufactured in that city. That this bale of oranges being lifted from another ship comes from Spain, and that a crate of bananas just coming out of the hold of another ship comes from the Canary Islands, and so on. Also that the chief buildings on a tour through London should be shown to the children, and they be told that here is Westminster Abbey, that it was built so-and-so, and there are the tombs of various great men; that under these circumstances, if history and geography be taught like that to children, they would inwardly digest more in an hour through the cinema film than they would learn in two weeks from the ordinary routine. The dramatic episodes of history, of course, would also be very highly interesting.

He desired to give a word of caution regarding the moralising influence of the picture theatre, and related having once gone into one of the "Peep-Shows" of the Bois de Boulogne where they were exhibiting scenes from a murder, known as "The Trunk Murder." Scenes were shown of the murderer committing the crime in the very room where it had taken place, scenes in the death cell, as also the guillotine scene where the murderer was actually paying the death penalty. He considered that films such as these might possibly lead to mimicry with the masses, and thus to the committing of brutal and sanguinary crimes. He thinks that the trade have made an admirable choice in the appointment of Mr. Redford as the censor, and that if he does not err on the side of leniency and is over-particular, he is absolutely protecting the interests of the trade in discharging his duties in this manner.

Regarding the establishment of a local censorship at Liverpool, he thought that it is as much as his life is worth to say anything against Liverpool, being as he is the member of Parliament for that city. He thought, however, that the authorities there should be broad-minded and remember that part of our great Constitution is that our liberties should be jealously guarded against any encroachments on the same.

He has never been able to understand the line of reasoning of the Sabbatarians that the proper amusement of people on Sundays is objectionable. He thought that the gospel of joy should be cultivated a little more on that day. As regards himself, he likes to take an afternoon walk in the summer on Sundays, and generally has the reward of knowing he has done his duty to his constitution. He thought that to walk down Victoria Street on a wet Sunday and to see the closed doors, the barred shops, and everything looking dismal seemed to tempt one to suicidal tendencies. He never could understand why the English took their pleasures so sadly, and tried to make themselves and everyone else as miserable as possible on that day. Being the only free day, he thinks that it ought to appeal to all men of commonsense that by having something to amuse and interest oneself is an aid to physical help in one's work during the week, and that he, personally, will always take a firm stand against closing theatres on that day.

He thanked the Association for its kind reception, but as he had great difficulty in getting leave from the House he was sorry to have to cut short his visit and return to work.

Mr. Cutcliffe Hind also replied, and congratulated the Association on the great future before the trade. He considered that they had the dramatic ball at their feet, but that they must be careful how they roll it, and mentioned that a great actor had stated to him that he thought the best theatres will survive the rivalry of the cinema, as, of course,

they will do, because the latter cannot produce the big dramas that are played at the large theatres. He thinks the cinematograph of the future will always be in natural colours, and he hopes presently some good colours will come up and be tolerable. He is also of the opinion that there will be some modern addition of the gramophone making the voice synchronise perfectly with the film. He had been thinking for some time of the peculiar sounding voice of the gramophone, and had come to the conclusion it is because it was an American invention with an American voice. He thought that a striking feature of the present pictures was that they looked so very stagey, and that production will be improved; that producers are at the present time lacking, and that they are born and not made; that the people who play for the films looked like actors and not human beings. Regarding the good and bad taste of films, if they were of bad taste the municipal authorities would be down on them. As to the censorship and the new laws that are being made everywhere, putting further ties on the trade, he considered that if they were to be put on, it would be better far to increase them our end than for them to be increased from outside.

Mr. Harry Furness also replied, and mentioned that, although he had appeared on the screen, he hoped that he looked human. Regarding films in connection with gramophones, he thought it likely that a new invention would be brought out in America, so that instead of Mr. T. P. O'Connor and others having had to come to the dinner that night to make speeches, they could have spoken into a machine, while at the same time they could have been filmed, and the films shown and the gramophone set going at the dinner. No doubt, at the same time, Mr. T. P. O'Connor and others could have been shown a film giving the effect their speech had on the diners.

The Rev. T. Horne, in returning thanks, stated that the Exhibitors' Association was one of the best he had ever had the honour of christening, and he claimed being one of the founders of the first great Protection Society of Showmen—viz., travelling showmen. He stated he preferred to call it kinematograph, not cinematograph, being on the staff of the Kinematograph Weekly. He stated that he had been a showman all his working life, and at one time practised oratory on the steps of a travelling show in the days of his youth. He stated that the central thought of Christianity is fellowship, and quoted, "No man standeth with himself alone." He said man must have fellowship, and could not stand alone, and that the Exhibitors' Association was federated for mutual assistance to help one another. "God knows you have need of it," he exclaimed. "The important industry of cinematography is one of the guides of the human race, and they are being badgered by many parties, including Jacks-in-office and pettifogging would-be censors, who are all gathering their forces together for this purpose. That the Simon Chadbands of angry Manchester were issuing an arbitrary order that children under 'the age of 14 must not go in picture houses,' and in angry and imperative tones he asked the parties present, 'Where can children go if they cannot go to picture houses? Must they for ever be playing in the gutters? Is the curfew bell to ring every night at nine, and every child tucked safely into bed? Do they not know that sometimes their parents have only got one bed, and the kids must wait until they are all tucked up together, and then creep in at the foot? I say to the mighty and wise fathers of Manchester and Liverpool, until you provide good houses and good wages you have no right to interfere in the matter that is fundamental to the liberty of the subject and the growth of the national mind. This Association should bring before Parliament the fact that there must be no perversion of existing Acts of Parliament. I have been in consultation with the Home Secretary, who informed me, and he had come to the conclusion that the Act of Parliament governing cinema theatres was only brought into being to secure the safety of the public, and it was a perversion of the Act when licensing bodies hunt exhibitors over their licences; public bodies had no right to say to you 'We will only give you the right to open your theatre for a short time.' As a fact, when the conditions for public safety are satisfied, exhibitors have a perfect right to go to the authorities and demand their licences uncrippled by any conditions whatsoever." He stated that "if immoral pictures were shown, the law is against the exhibitor, and can be enforced," and he described these Simon Chadbands on the municipal committees as pettifogging, big-bellied bouncers, and asked exhibitors to pitch them out of their places, and tell them that they were the proprietors, and licensed by Act of Parliament. He was glad

to get the ear of an influential member of Parliament like Mr. T. P. O'Connor was, and considered people were entitled to the fullest pleasures of joy and life: that picture shows stand for moral and educational forces to lead us to brighter, higher, and more glorious things. He continued: "In future years you ought to be able to say, 'I have done my best to lift this sad-eyed dear old England of ours out of the Slough of Despair, when England shall merry be, and all Englishmen bold and free.'" You must remember that you should not show certain classes of pictures. I remember, when coming from service one Sunday evening, I passed a theatre with hideous posters, stating that they were showing "The life and adventures of Jonathan Wild and Blueskin." We do not need a censor if we are to have this after evensong at the parish church. You are federated to prevent a huge trading monopoly. If you do not prevent the cornering of the films, you will be bound to accept only such films as are placed at your disposal. You will be in the grip of the octopus, who will suck the life-blood out of your industry. They will first corner your films, they will then corner your halls, and in the end they turn you into mere money-takers, money-checkers, and bill-stickers. You will write your own epitaph, "Here in years gone by there lived a man; now he is a mere machine or American hustler." He mentioned that he desired to speak without too much feeling, as he had more than once been boycotted for his unruly tongue, but he went on to say, my word to you to-day is, beware of the grip of the trust, beware of the combine to interfere with your limit of choice. A competitive spirit is the essence of commercial morality. No doubt the trust is perfectly innocent, and will come to you with a charming smile, and say, "My friends, we have no other interest at heart but yours. You must all rise up and bust them. If you cannot break their backs, thrust and thrust, and thrive and thrive, and do your best to keep all things alive." I propose the toast of "The Cinematograph Exhibitors' Association," not Kinematograph, and I couple with it the name of Dr. Jupp.

Dr. Jupp, in replying, said: I pity myself at having to respond after the Rev. Mr. Horne's inspiring speech, which discounts anything that I might say in response. I thank him for his good wishes. Our association started fifteen months ago. At that time the position occupied by exhibitors was a precarious one. The manufacturers and the renters were well organised, and rumours were about that were fraught with danger. Two years ago the old Defence League started, which was now no more; our present association started under this shadow. We did not make the same mistakes, but benefited by experience. He was pleased to say that all their country members have an equal voice with the London members, and they paid very great weight to what their provincial members had to say. Many critics have said at times all sorts of things about us; but we have been heartily assisted by our friends in Manchester, Newcastle, and other Northern towns, and we are content to wait for the rest. We knew that all exhibitors would be drawn into this association, and I am pleased to say that the membership is growing by leaps and bounds, especially in view of that which is happening at the moment. The association is bound to succeed in its efforts, as, firstly, it is founded on a fair constitution, and, secondly, we are fighting for absolutely fair and straightforward means of business. We stand for fair play inside and outside, and anyone fighting for these ideals has won his battle before his entrance into the arena.

Mr. Gavazzi King proposed the toast of "America," and coupled with it the name of Mr. Samuels, the secretary of the Motion Picture Exhibitors' League of America, and said, a little while ago I received a warm and cordial letter from Mr. Samuels, and also one from Mr. Trigger, the president of that great organisation. America has between 14,000 and 15,000 exhibitors, and out of this number there are 12,000 belonging to their association. We want to cement good feelings and extend good fellowship to our American brothers, and to affiliate throughout the world with all exhibitors. We have extended an invitation to Germany and France also to join hands, and I sincerely hope that this will be done throughout the whole of the world.

Mr. Samuels replied, and gave some interesting information regarding exhibitors in America, and said, on behalf of the Motion Picture Exhibitors of America, I thank you, and also all those connected with pictures here. Yesterday I founded an Association of Motion Picture Trade Journals throughout the world. This summer we meet in New York, and next year in Berlin. We do not use the word "kine" or "cine"

URBANORA

DON'T MISS

ARIZONA BILL

IN

A PLUNGE FOR A FORTUNE

April 30th.

No. 3960.

Code "Plunge."

Approx. Length 1855 ft.

THIS FILM HAS BEEN PASSED BY THE BRITISH BOARD OF CENSORS.

THE CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE, 89-91, WARDOUR STREET, W.

Telegrams: "Bioscope, London."

Telephone: 3118 Central.

in America, only one title, "motion pictures." The Exhibitors' League of America is controlled by a national body. We have a president, a secretary, &c., at Cincinnati. In America there are 43 States, each having a member belonging to the national body; each has a vice president, who is a member of the executive board. You are far ahead of us so far as law is concerned. We want to get laws for the cinematograph business for the United States. Our association was founded four years ago. An order was issued closing all theatres up; they just closed us up for good, no warning. But 800 exhibitors in New York each contributed \$25 to get the order thrown aside. The Judge issued an injunction against the order; we exhibitors elected Gaynor as mayor. You do not recognise the power of your screen for election purposes; it is more powerful than the Press. We now have a school for children to show the safety of the streets. We get up scenes showing the life of the child from the time it is born, crossing streets, &c., to show the dangers. I was asked by the education authorities to show these films before the ordinary performances took place, and about 600 proprietors of theatres all offered to do this free of charge. We are now working together with the Board of Education, and all children go to these shows and see these pictures. Regarding the censor question, it was hard to solve. Mayor Gaynor vetoed a Bill instituted by the Censor Board. He said they had no right to censor pictures before they were shown, and that it was unconstitutional to censor films, just as it is to censor papers. As regards Sunday opening, if you try to close the theatres, people will rise up in arms. We have a Bill now before the Senate respecting children, to only allow them to go at certain hours; each theatre must provide a matron; males must go on one side and females on the other, and they must not mix. If this Bill goes through it will be worse than no Bill at all. You are now going through what we went through. We will help you all we can to fight these battles. It has been very hard to get exhibitors to join in our country. You must all try and help your officers; they have to work very hard indeed. I never left my office for home for months before 2 a.m., and my wife told me to take my trunk down to my offices, and would I visit her occasionally? I hope the title of the Motion Picture Exhibitors of America will be able to embrace the words "Great Britain and Ireland," and I trust it will then read, "The Motion Picture Exhibitors' League of America, Great Britain, and Ireland."

Mr. Newbould proposed the health of the ladies, to which Mr. Doughty (barrister to the association), in a few neatly turned phrases, responded.

In between the speeches, songs were charmingly rendered by Miss Schlenheim, Miss McGregor, Mr. Williams, and others, and altogether a very charming and pleasant evening was spent by all present.

The KINEMA REQUIREMENTS Agency

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Suppliers of everything Cinematographic.

TRY OUR MAILING LISTS

LET US SELL YOUR

Secondhand Films, Machines, &c., &c., &c.,

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Give us Your Circularizing. We circularize the World.
DO IT NOW. Agencies Wanted.

WESTERN IMPORT CO. MAKE A BIG SCOOP.

THREE POPULAR BRANDS OF FILMS SECURED.

In these days of unrest the firm which can provide an entire programme in which variety coupled with quality is one of the predominant features is in a happy position indeed. It, therefore, affords us great satisfaction to be able to announce that the Western Import Co., whose name is associated with the Than-houser, Majestic, and Reliance film releases in this country, have just made a big scoop by adding to the productions under their control those of the Broncho, K.B., and Keystone brands. This coup was achieved by Mr. Roy Aitken during his recent visit to the United States, and it places the Western Import Co. in an extremely high position in the trade.

There is no gainsaying the fact that the Western type of picture is most popular amongst all exhibitors, whilst the regard in which it is held by the public is so great that we are only re-echoing a truism when we state that without it the average programme would fall flat indeed. The reason for the popularity of Western pictures is not hard to seek. They are produced under conditions which are in themselves ideal. Climate and atmosphere combine to make the photography of a very high standard; the actors themselves stand pre-eminent amongst their profession, for they have brought to the motion picture a lifelong experience on the legitimate stage. The environment of the picture is such as cannot be obtained elsewhere; indeed, it is not saying too much to assert that every Western is a scenic and a drama or comedy combined. The Western Import Co. have long enjoyed a reputation as the providers of good things, and with the three additions which we have enumerated, the manufacturers of which are well known as standing high in the ranks of producers, Mr. Aitken and his able co-worker, Mr. Mainwaring, may confidently look forward to a busy time in the days that are to come.

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A Really Great

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Revealing the Astounding Adventures and Sensational Exploits of "Fantomas," a Mysterious and Specious Villain. "The Beltham Mystery" is the first of a Wonderful Series of Detective Dramas that

WILL TAKE THE PICTURE WORLD BY STORM.

No Enterprising Picture House can afford to overlook the Pulling Power of such a Magnificent Film. "The Beltham Mystery" will undoubtedly be

THE SIGNAL RELEASE FOR MAY.

The New Drama will be showing at Sherwood Street on APRIL 15th, and MAY 25th is the Release Date.
Write at once for Special Synopsis.

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Telegrams: "Chronophon, Piccy, London."

Telephone: Gerrard 5966 (4 lines).

NEWS IN BRIEF.

FROM HERE, THERE, AND EVERYWHERE.

Change of Management.

Mr. J. M. Downie, late of M.P. Sales, has been appointed general manager of The Elite Sales Agency, Mr. G. Anderson having vacated his position. Those who know Mr. Downie and who is there in the trade who does not will look for important developments in the near future, and they will not look in vain.

Cinema Halles Removing.

Cinema Halles, Limited, and Cinema Halles Film Supply Co. will move into their new premises, 51, Rupert Street, next week.

A New Screen.

The firm of Jones and Co., of Westminster Bridge Road and Foubert's Place, W., have had a good time at the Exhibition. They, in addition to their transparent and ordinary cinematograph screens, have just brought out a fine metallic surface screen—the Rite-Lite Screen—which has given excellent results, and promises to have a big sale.

"Feature Film Folk."

The Central Feature and Exclusive Film Co., of 72, Shaftesbury Avenue, the manager of which is the courteous Stanley C. Mott, are having a big run on their exclusive "An Italian Vendetta," also "Saved by a Sister's Love" and "The Penalty of Folly." Mr. Mott, who had one of the best stands in the Renters' Section, was overlooked in our reports of the show. We apologise, and wish him further success.

Smart Stand Fitters.

It gives us great satisfaction to record the fact that Messrs. Elmes carried off the distinction of being the first firm to get a complete stand erected at the Cinematograph Exhibition at Olympia. It was THE CINEMA stand which was the first one to have everything completed. This firm was also responsible for several other stands in the show, the work upon which was executed well within the specified time.

A Cinema for Southfields.

We are informed that Mr. G. E. Pybus, of Putney, has, on behalf of a private syndicate, lately closed a deal for the acquisition of a very desirable site opposite Southfields Railway Station on which it is intended to erect a cinema theatre, with accommodation for 1,000 persons.

The New York Exposition of the M.P. Trades.

The International Exposition of the Motion Picture Art, which is to be held under the auspices and exclusive direction of the Motion Picture Exhibitors' League of America at the Grand Central Palace, New York City, is, as our readers are possibly aware, to be held from July 7th to 12th. Mr. Samuels, the American representative, is at present on a visit here, but his time is limited, as he must leave on Saturday morning for the States. He begs to be excused some of his many appointments, and would inform those overlooked that the trade in general will receive every attention from Mr. J. D. Goldgraber, at 28, Gerrard Street, who will look after agency business for the Exposition. Mr. Goldgraber has full power to close any contracts pending for the show. Mr. Samuels thanks those in the trade for their many courtesies during his stay in London, and hopes to see a big concourse of European manufacturers at the New York City Show.

Cinema Halles Booming.

Cinema Halles, Limited, had an excellent sale for their new Zar fixed optical centre all-steel projector and for their Trinity arc lamp, with every conceivable movement.

"Filming" Siberian Bears.

Mr. Walter Winans, who has left England on a big game expedition to Siberia, has taken with him specially selected cinematograph operators, who will endeavour to secure records of the chase and capture of the Siberian brown bear.

Cines "Antony and Cleopatra."

We are informed by Mr. Serra that the Cines Co., of Rome, have postponed the release of their great production "Antony and Cleopatra" for some months.

The Bradford Fraud.

Noel Hopkinson, the ticket-of-leave man—not the one captured at Olympia by the R.R. Exclusives—has been committed for trial by the Bradford Magistrates on charges of obtaining food and lodging by false pretences. His *modus operandi* was to visit provincial towns and pose as the agent for a wealthy man who was about to erect a picture palace on a site which he said had been secured. This plan proved successful at many places, but at Bradford he came an inevitable cropper.

Films of the Grand National.

The directors of the Empire Theatre have again obtained from the Aintree Racecourse Co. the sole right to take bioscope pictures of the Grand National.

The BESLITE Screen,

Far and away the most economical. Easily first for durability. Exhibitors

WILL BE

quite satisfied when they see results. These are guaranteed. A better picture cannot otherwise be obtained. Ascertain

THE SUCCESS

of theatres using "Beslite." Ask the showmen, and they will tell you of the success

AND FEATURE

of their projection when our Screen is used. Reliable, Pliable, Safe, Non-friable. Just think

OF THE SHOW

AND YOUR PATRONS WILL THINK OF YOU.

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140a, Shaftesbury Avenue, London, W.C.
(OPPOSITE PALACE THEATRE.)



PATHE FRÈRES'



IMPORTANT TOPICALS.

Book Your Order Early.

1.

SEMI-FINAL TIE REPLAY.

SUNDERLAND *v.* BURNLEY,
Birmingham, Wednesday, 2nd April.

Length, 200-250 feet.

Price, 2½d. per foot.

2.

FUNERAL OF THE KING OF GREECE.

Athens, Wednesday, 2nd April.

We have a special photographer at Athens and the films will be
despatched to England at express speed. ORDER AT ONCE.

Length, 400-500 feet.

Price, 2½d. per foot.

3.

ENGLAND *v.* SCOTLAND.

At Stamford Bridge, Saturday, 5th April.

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Important Announcement

REMOVAL OF OUR HIRING DEPARTMENT

FROM

51, Rupert Street, London, W.,

TO

84, Wardour Street, London, W.

Will the trade and also all customers kindly note that on and after Saturday next, the 5th inst., our Hiring Department will be controlled from our extensive premises in Wardour Street, and that all communications in future should be addressed—

PATHÉ FRÈRES CINEMA, LTD.,

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Sensational Tragedy.

Something that the Showman
Wants,
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Really Exciting and Thrilling——

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Exhibitors and the Open Market.

To discuss the crisis which threatens part of their industry, cinematograph exhibitors from all parts of the kingdom met at the Waldorf Hotel on Thursday. A resolution was unanimously passed to the effect that this meeting is entirely opposed to the threatened combination of manufacturers and renters which has been originated by foreign agents carrying on their business in this country for the purpose of licensing films, and is of opinion that this movement is fraught with the gravest danger to the British exhibitors, since it will place them wholly in the power and at the mercy of this combine, and, further, the exhibitors assembled at this meeting pledge themselves to resist the action of the combine by every means in their power and to obtain the co-operation of all exhibitors in the British Isles in this fight to maintain the hitherto free market in this country.

Cinema Theatre Clerk Charged.

At the West London Police Court on Wednesday, Roger Bowler, 46, a clerk, living at Barclay Road, Fulham, was charged before Mr. Garrett with stealing 9s. 7d. and 2s. belonging to his employers, the Broadway Gardens Cinematograph Co., Walham Green. The magistrate ordered a remand, and offered to accept bail in £10 for the accused.

A Stereoscopic Screen.

The prospectus of a company—at present in the syndicate stage—formed to work a new screen for cinematograph films may be expected before long. The screen removes the appearance of flatness peculiar to moving photographs, and imparts a roundness to objects and figures as natural as it is effective. The screen is moderate in cost, and picture palace proprietors are taking it up. We shall have more to say about the scheme when the Stereoscopic Cinematography Syndicate, Limited, reaches a further stage of development.

Provincial Cines, Ltd.

The directors of the Provincial Cinematograph Theatres in their report for the year ended January 31, presented at the third annual meeting yesterday, state that the total receipts at the theatres from all sources for the year amounted to £198,702, while the expenditure at the theatres was £118,347, leaving a trading profit of £80,355, which compares with last year's trading profit of £47,104. Interest upon debentures and all central administration expenses amounted to £18,702, leaving a net profit of £61,653, as compared with £35,169 last year, or an increase of £26,484. The balance brought forward was £1,017, giving a total of £62,670. It is proposed to place to debenture redemption fund (bringing the total to £8,750) £5,000, to write off for depreciation of furniture, &c., £6,278, to write off for depreciation of buildings £5,000, to write off preliminary expenses, being the final balance, £3,505, to write off in connection with the issue of preference shares £11,550, to

place to reserve fund £5,000, and to pay a final dividend on ordinary shares of 5 per cent., making a total of 20 per cent. for the year, and a bonus of 4 per cent. upon debentures, leaving a balance of £1,959 to be carried forward. A resolution will be submitted to shareholders at the annual general meeting for the purpose of authorising the directors to make an issue of 200,000 7½ per cent. cumulative "B" preference shares of £1 each. From the proceeds the directors propose to redeem the debentures, which will require £45,000 in addition to the amount of the sinking fund, leaving a balance available of £155,000 for the extension of the company's business.

A Noteworthy and Useful Patent.

The enterprising firm of L. Kamm and Co., of Powell Street, E.C., have always been famous for up-to-date methods in projection, and a number of present-day inventions have emanated from their works. A prodigious success has attended their show at Olympia, every machine being sold from their large exhibit within the first three days, and a fresh supply requisitioned from the works. Our representative was favoured with an inspection of a newly-patented device, the invention of Mr. L. Kamm, and which is fully protected, for the prevention of films burning in the gate. By means of a clever device a current of cool air is directed upon the film, and, in a test given before us, a piece of film was left stationary in the gate for a full three minutes with no further effect than a slight buckling, although the arc had been full on all the time. There is a great future for such an invention, which will enable an immunity from accidents in the box.

Northern Kinematograph Exhibition.

It has been decided to promote a Northern Kinematograph Exhibition (incorporating films, picture house supplies, and furnishings, &c.), to be held at the City Exhibition Hall, Manchester, from Saturday, October 4th, to Saturday, October 18th, 1913. Manchester is probably the greatest centre for picture houses in the world, and has within a radius of twelve miles a population of twelve millions very largely interested in such an exhibition. It is suggested to have special hours for the trade only, from 11 a.m. to 3 p.m., so as to ensure the attendance of all the proprietors and managers of the picture houses in the North of England, all of whom will receive special invitations to the Exhibition.

Caustic Comments No. 5.

Are we not getting "just a little too much" of improvisation to pictures? Why do we have to endure an everlasting "Ha! ha!!" (Pom!), "Curse you" (Pom-pom!!), "I love you" (Toodle-noodle, tiddly-om!!!) sort of "accompaniment" in certain shows? It reminds one of burlesque "Grand Opera" à la Nelson Jackson. Some of the London shows want to "wake up" in this respect.

THE ACCURATE CHECKTAKER.

The ORIGINAL and STANDARD Ticket Issuing Machine.

EXHIBITING THIS WEEK AT OLYMPIA. STAND B.H.

Write for particulars
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ZUMA THE GIPSY.

A romantic story of gipsy life, in which a poor gipsy girl is the means of promoting the happiness of her benefactors, during the unravelling of a powerful and exciting story,
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A REALLY GREAT FILM. DO NOT FAIL TO SEE THIS.

All Films Printed on Eastman Stock.

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THE PRICE OF SILENCE

A Special dramatic subject of great power depicting scenes in a gambling saloon, in the hunting field, and in society, the finale showing one of the most startling and realistic sensations ever depicted. Two reels of real thrilling adventure round a more than usually powerful story.

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THE SITUATION

FROM A RENTER'S POINT OF VIEW.

We have received the following letter from Mr. G. Henderson, of Newcastle, which, in pursuance of our policy of giving all sides equal publicity, and without necessarily endorsing any of the opinions expressed, we publish as coming from one of the oldest renters in the business:

To the Editor of THE CINEMA.

DEAR SIR, The position arising out of the action taken by Messrs. Pathé Freres is so important to the ordinary renter that he is obliged to give more than casual consideration thereto. At considerable cost and with great care large businesses have been built up, the solvency and ultimate profit of which essentially depends on permanency. It is quite clear that without the aid of the renter neither manufacturer nor exhibitor could have put before the public the succession of novelties which, as everybody knows, has been the absolute cause of the great spread of cinematograph exhibitions. The exhibitor could not at the start, and cannot even now, provide himself with films at first hand, and make a profit. The manufacturer cannot supply his own products on hire to exhibitors and secure a remunerative return to carry on his business. With this in view, it is surely not too much to expect that the renter should have the respect of both manufacturer and exhibitor alike. One firm hopes by the exploiting of the product of several makers besides their own to dispense with the renters. This, after their own position has been built up by the renters, indicates a surprising lack of fair play, but may still be called business. Now, the renter must secure himself, and incidentally the exhibitor as well, by taking such steps as will provide against the contingency of other exploitations of a similar character. The exhibitor need have no fear of such a precaution limiting the supply of film novelties; it will really continue the present succession, whereas the manufacturers combining for the purpose of distributing direct would eventually result in limiting novelty for the sake of greater profit. This is the view of the position I take as a renter, and although I have fought as strenuously as anyone against film licence, I am bound to recognise that it is the "only way" to meet the situation. Some inconvenience may arise to small renters, but this will surely be only temporary, as anyone really in business can easily qualify. Nothing inimical to the exhibitors will be found in the operations of the agreement; in fact, the most severe features in connection therewith is founded on their own suggestions. They were the first to declare opposition to Messrs. Pathé's action, and it is to meet this difficulty that the agreement has been drawn up. A combination such as they fear would be as detrimental to the renters as to themselves, and I am bound to confess that in recent negotiations I have observed no desire on the part of manufacturers to bring any such combination about. By the agreement the renter is in no way hindered or penalised under it except as regards the value the film may have at the end of twelve months, and therefore is under no extra need to advance prices. He cannot, however, lower prices to meet *fishing expeditions*. I end as I began the renter is the one thing needful for manufacturer and exhibitor.

Yours truly,

GEO. HENDERSON.

Newcastle, April 1, 1913.

TOPICALS FROM AN AEROPLANE.

The Topical Film Co.'s exploits at Olympia on Thursday last were of considerable interest to throngs of people, the official cinematographing of the Exhibition by this rapidly progressing firm necessitating their photographers ascending downwards (by means of the Acme Co.'s telescopic ladder) for the purpose of adding to the series a general panoramic view from the centre avenue. Messrs. Harold Jeapes and Harrison Ward appeared to be quite as much at home in mid-air as on terra firma, but there is small cause for re-



MR. WILL JEAPEs STARTING FOR HIS SKY-TRIP WITH MR. PIERRE VERRIER.

mark in this when we remember that in their experienced and indefatigable chief, Mr. Will Jeapes himself, they have so admirable an example of nerve and resource. It was this gentleman who ascended with Mr. Pierre Verrier (the gold medal winner) at Hendon on Easter Monday, and secured the interesting pictures from the sky for the Tuesday issue of the "Budget." At 8 o'clock on Monday evening the 18 by 24 enlargement, showing Mr. Verrier and Mr. Jeapes in the aeroplane, kept crowds at the Topical Co.'s Exhibition stand, and it is satisfactory to record that it was responsible for some profitable inquiries concerning the "Budget." The Topical Co. were indebted to Mr. Wilson, of the "Daily Express," for special facilities granted to cinematograph the Hendon air races.

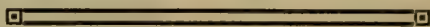
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Prof. MAX REINHARDT'S Masterpiece

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As was produced at OLYMPIA, LONDON, with
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Re-Book Prof. Max Reinhardt's
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THE MIRACLE

The Finest Motion Picture ever
made, with Music by Prof. E.
:: HUMPERDINCK? ::

BECAUSE

They get the People, they fill
their Houses and Reap the
:: Reward of the ::

World's Greatest Enterprise.

CAN ONLY BE BOOKED FROM

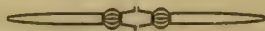
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SEE *The Express Train dashing onwards.*

SEE *The brave man Climb up the Trestle Bridge and release "Our Kid" in the nick of time.*

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WESTERN IMPORT Co., Ltd.,
Wesfilm House, 4, GERRARD STREET, W.

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Telephone: GERRARD 8080.

THOUGHTS THAT MAKE US PAUSE AND PONDER.—NO. 4.

THE AMERICAN COMBINE—THE TRADE UNREST HERE. **WAR!**

By SAMUEL HARRIS.

In view of the many discussions taking place at the present time regarding the agreement about to be entered into between manufacturers and renters, it may be of interest to our readers to know the history of what has taken place in America during the last four or five years, and I have therefore gathered the following facts regarding what is commonly termed the American Trust or Combine, composed of, we understand, the Patents Co. and General Film Co.; and the following are, roughly, the facts of the case, as near as I can ascertain them, since the commencement down to the present time:

About five years ago a company composed of manufacturers of films and projecting machines came to a mutual understanding for the purpose of—as they stated—protecting their patent rights. They therefore put a tax of 8s. per week on each exhibitor for the use of projecting machines, all of which, it is contended, if not manufactured by them, infringe their patents. This company was known as the Motion Picture Patents Co. Although the machines had been sold to the exhibitors before this combination was formed, the company claimed a kind of ownership to the machines, and they prohibited exhibitors from using the machines unless they used films supplied by another company, known as the General Film Co., which at that period was composed of the leading film manufacturers of America and a number of the chief European film manufacturers. It was presumed that the members of the General Film Co. were also the owners and members of the Patents Co. Under these circumstances, it will be seen that they had a very large control over the exhibitors, as they could not run films in their theatres unless they accepted the Patents Co.'s proposition of company's ownership of machines, and run General Film Co.'s films, now generally described as the Trust films. The General Film Co. had by this time bought up the principal renters throughout the United States, and most of the exhibitors could not secure films unless they accepted the terms, together with the films, of the General Film Co. About this time a number of keen business men, outside the combine, seeing the possibility of large financial returns, came over to Europe, bought what available films were on the European market, and started a number of independent agencies. At that period, however, the best of the European manufacturers' output had been sold to the General Film Co., or such manufacturers were members of the General Film Co. themselves, and thus the class of films that the independents bought were considered to be of inferior makes. The exhibitors, however, were in such a position that for the time being those who had had their licences for the use of their projectors cancelled, or had not signed the General Film Co.'s agreement, had to be satisfied with these second-rate films. These men, however, who are now designated the Independent Manufacturers, at once commenced building plant and manufacturing films for them-

selves. Since that time two other groups of independent manufacturers have started, and these three groups of independents have an output which compares very favourably with that of the General Film or Patents Co. The independent companies are known as the Universal Film Manufacturing Co., the Mutual Film Co-operation, and the Film Supply Co. of America. There are now, in addition, a number of other manufacturers who release from one to four films per month, who are also classed as independents.

At the present time the business done by the independents is about 50 per cent. of the entire business of the United States, and although the General Film Co. still collect (pending the result of the action) the 8s. per week for the use of the machines, it has, I believe, been held they cannot legally prevent exhibitors from showing, or projecting, films manufactured by the independents through the machines.

The theatres which run what are described as Trust films are prohibited from running any of the independent companies' films, and if they do run such, their licence is cancelled, which, of course, drives the exhibitor into the independent companies' ranks. It must, however, be mentioned that the prices of films, whether obtained from the so-called Trust or the Independents, do not vary in any material degree, so at the moment it is a matter of indifference to the exhibitor whether he deals through one or the other.

At the present time the only net benefit that accrues to the Trust is that they receive 8s. per week for the use of the projectors, which, they contend, they are quite right in obtaining, because of their ownership of certain patents, which, they allege, are being infringed by the manufacturers of all machines, whatever make they may be.

It is rather interesting to note that different patents are controlled by different manufacturers. Each one of these, who originally comprised the Patents Co., owns one or more of the different patents utilised in the manufacture of the projecting machines, and they therefore each receive a proportion of the 8s. per week as their patent rights under the laws of America. They also contend that no other machine can possibly be manufactured without its being an infringement in some way or the other upon one or more of their patents; this, of course, is very wide indeed.

About a year ago, in the United States Courts, an action was brought against both the Patents Co. and the General Film Co. for an illegal combination in "restraint of trade," the collection of evidence has been going on for the past six months by the Commission appointed by the Government. This, so far, appears to be understood to indicate that within a short space of time both the Patents Co. and the General Film Co. will be dissolved, and their assets attached.

This procedure of taking evidence in America is as follows:—A Commission was appointed and sent round to the different cities and towns, in each of which a court

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Beg to announce that they have been appointed

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of inquiry has been formed and conducted in a judicial and legal form in every respect, witnesses have been called and the case has proceeded in exactly the same form as if the trial were being conducted in the Law Courts at New York. This has naturally taken a considerable time, because the whole of the commission has had to travel from city to city, and hence the prolongation of the trial for a period of, up to the present, about one year.

If the Patents Co. and General Film Co. lose their case, it is the opinion of many of the leading barristers in New York that the Patents Co. will be compelled to return the taxes of 8s. per week, which they have collected for the last five years from some 5,000 exhibitors; this would probably necessitate the solving of a rather difficult financial problem for the companies in question.

The whole trade is waiting with extreme interest the outcome of this problem, and when the judgment of the courts is given, every word, in view of the present unrest in the trade, will be scanned with the utmost interest.

From this history of another country, lessons even at this stage, can be learned here. Exhibitors a few days ago mooted that arrangements will be made with certain American and other manufacturers that the exhibitors as a body should act as their agents, and even set up themselves, if necessary, as manufacturers. I am afraid this will not get over the difficulty without very serious fighting, which will certainly develop into a trade war. And the peculiar part of it is that in our country it looks like there are going to be three fighting factions, and this is bound to lead to many misunderstandings. I really believe that there are a great number of exhibitors who have very little idea of the new agreement, and some of the newspapers who devote a portion of their columns to things "cinematique" (not bad, that word; I haven't heard it before) are somewhat misleading, and do not tend to help exhibitors to understand the position. For instance, our esteemed contemporary, *The Referee*, states this week, under the heading of "Fighting for Films," as follows:—"The principal manufacturers, with the notable exception of Pathé Frères, have formed a combine," and then, in bold type in the centre, "To squeeze out the renter or middleman by dealing direct with the exhibitor," and goes on as follows:—"And from May 31 onwards exhibitors dealing with members of the combine must use none but films obtained from them. The exhibitors are up in arms against this, as, for the purposes of obtaining exactly the programme of pictures suitable to their individual requirements, they desire to preserve an open market as provided by the system of renters now in existence. The exhibitors complain that the agreement devised by the combine contains all sorts of drastic rules and regulations, which will tend to cripple exhibitors in the pursuit of their branch of the industry, and that the combine is a form of Trust, under which they will be seriously hampered. At a meeting held at the Waldorf Hotel on Thursday cinema exhibitors from all parts of the kingdom unanimously resolved to fight the combine by every means in their power. It will certainly be interesting to watch future developments."

Now, according to this, the squeezing out of the renter or middleman is regarded by the exhibitor as seriously detrimental to his interests, but, from what I understand, one of the chief reasons for the agreement is to *prevent the squeezing out of the renter or middleman*. Hence the

reason of *their* being parties to the agreement. According to the article mentioned, the renters have signed their own death warrant, but this is not the case. Manufacturers who have signed the agreement have not the slightest idea of doing this or of collaring the whole trade for themselves. They desire to leave things as they are, and this certainly redounds to their credit. Exhibitors, however, cannot, and will not, think so, because they were not called into the consultations, and are, therefore, up in arms. If there is to be war, someone will lose the battle, and there will be much wastage of ammunition. Many will say it means great competition between three parties instead of, as at present, competition amongst each particular branch of trade, viz., manufacturers, renters, and exhibitors.

There are many ways of looking at all the pros and cons. For instance, how are exhibitors to choose amongst themselves who shall get the first runs in the limited choice they will have at their disposal of their own imported films, and immediately some of them are dissatisfied or annoyed, as sooner or later they will certainly be, will they secede to one or the other of the two camps? Some exhibitors in London I know are great competitors in securing the best films they can get, whatever be the price. They are all looking after No. 1, and it will be interesting indeed to see how many will agree to the new propositions, and what number will stick to the ideals aimed at. It would, indeed, be hard for one to see a fine film showing at a competitor's house, with the resultant good business, when they may be unable to obtain something just as good from the exhibitors' selection. All this will undoubtedly create great competition in the exhibitors' own camp, which would probably make their own films far exceed in price those films dealt in by the other two camps. Hard indeed it will be then for exhibitors to know that for the asking they will be able to secure a finer selection at a lower figure, but although receipts are dropping, such films are forbidden fruit. Has forbidden fruit ever been resisted by everyone? Exhibitors are but human, and the rent and other expenses must be paid.

And then, might it not be the case that history will repeat itself here. As stated above, the so-called Trust in America is not charging any more for its films than the independents are. The independents, mind you, who came to help the exhibitors and obtained their trade on that understanding. Well, well, it's a difficult question at the moment, and with one more fighting army added to the field, in addition to the two already there, is not any the more likely to lead to the solving of the problem. You are all going to fight instead of adopting peace measures. All right, in your present moods your blood is up and I know you will not listen. Very well, go ahead, adopt the good old practice: fight first and make peace afterwards, when you all might just as well have made it first. I know I, personally, am arguing against the particular interests of our journal, as the more you fight, the more you will expend in our line, but "The Cinema" has never adopted these methods. We are here for the benefit of the trade as a whole, and we are of the trade, but do not stand for war, although by so doing *we* should benefit, to the detriment of other sections of the trade. If any will listen, take to heart the heading of the articles I have been writing for some time past, of which this is the fourth—the title is "Thoughts that make us Pause and Ponder." Two proverbs can be applied: "Look before you leap," and "It's no use locking the stable door after the horse has gone"—and please don't forget, even if you have not the slightest doubt in the world that you will win, that "The winning bird loses its feathers." I suppose, however, you will all, as our country lately does in war, muddle through it somehow, and then will do as I have so often urged, each appoint delegates, and come to an amicable understanding. Heigh-ho! and so the world goes round. S. H.

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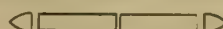
Wire : " Mindful, Leeds."



— A — WARNING

OUR LAST WORD.

Unless a well-known firm in the trade ceases its attempt to damage our reputation by circulating unfounded rumours and false statements referring to our future policy of trading, and further, unless *that particular firm* and others refrain from publishing or allowing misstatements to originate in their offices to the effect that we—Pathe Freres Cinema, Ltd.—intend acquiring or are already interested in Picture Palaces in this country, **an assertion to which we herewith give an emphatic denial**, we shall, without further hesitation, commence Legal Proceedings with a view to securing the necessary redress statements of this description demand.



PATHE FRÈRES CINEMA, LTD.

THE CINEMA POSTER COMPETITION.

DISCOVERY OF A NEW HASSALL.

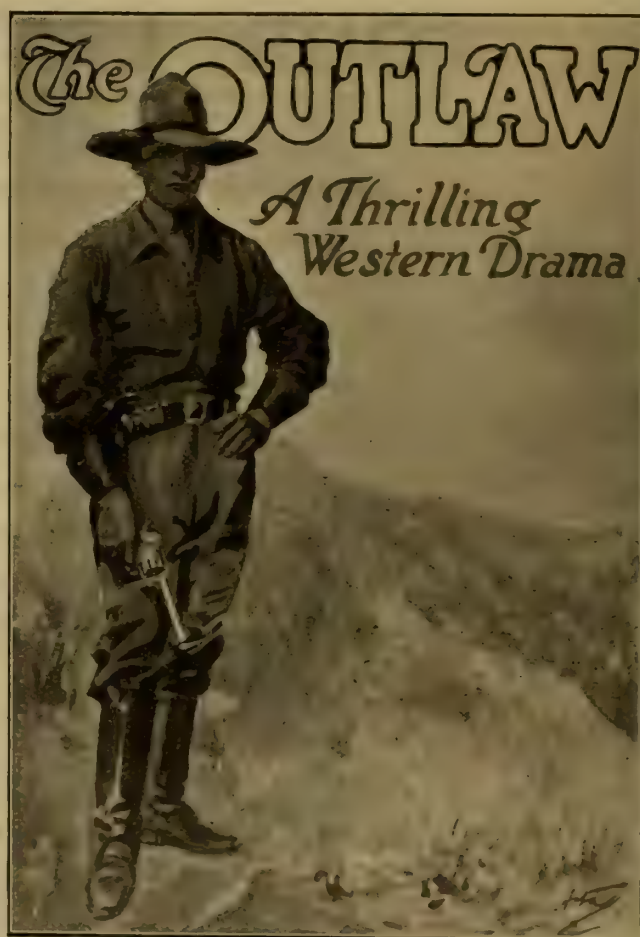
As we anticipated, The Cinema Poster Competition proved a great attraction at the Exhibition, and from all sides we heard the remark that THE CINEMA had unearthed a new Hassall in connection with poster work. Greater unanimity than that which prevailed amongst the judges—Mr. Cecil Hepworth, Mr. Cricks,

To the three gentlemen named we tender our sincere thanks for the manner in which they performed their duties, feeling assured that their decision will meet with the universal approbation of the thousands who inspected the designs at our stand.

Some idea of the interest taken in the competition



1st Prize (£4 and Gold Medal) Mr. GEORGE MITCHELL.



2nd Prize (£3 and Silver Medal) Mr. J. H. HARTLEY.

and Mr. O'Neil Farrell—could not have existed, for their awards made after independent examination tallied in every respect.

A preliminary selection from many designs sent in had been made, and nine were submitted to the judges for their final award.

by those connected with the trade can be gathered from the fact that there is likely to be a brisk demand for the winning posters, the designs for which we now throw open to public competition, and shall be glad to receive offers for the same, which should be addressed to the Manager, THE CINEMA, 30, Gerrard Street, W.



3rd Prize (£2 and Bronze Medal) Mr. J. H. HARTLEY.



4th Prize (£1 and Bronze Medal) Mr. EDWARD JAGGRE

N.A.C.O. NOTES.

Owing to the late application the Association made for space at the International Cinematograph Exhibition, the position of the N.A.C.O. stand was not the most favourable that could be desired, being situated at the end of the main building and off the principal avenues; but in spite of these disadvantages a large number of signatures were obtained in favour of the Operators' Licensing Bill from all sections of the trade, except manufacturers and exhibitors. The manufacturer is not interested in it passing; the sooner a film is destroyed the better it is for his business. The small exhibitor is too conservative at present to realise that cheap labour is dear at any price. The renter is, however, waking up to the fact that the careful handling of a film by a competent man adds months to its life, and consequently pounds in his pocket.

The form of petition is as follows :—

Session 1913.

To
THE HONOURABLE THE HOUSE OF COMMONS
IN SESSION ASSEMBLED.

The Humble Petition of the undersigned, employed
in the Cinematograph Industry,

SHEWETH

That we hereby record our approval of the proposed
Cinematograph (Licensing of Operators) Bill, and
humbly petition that the Cinematograph Act 1909 be

so amended as to provide for, and to appoint, an
Authority for the purpose of (a) examining into the fit-
ness of all persons in charge of, or desirous of taking
charge of, apparatus used in the projection of Animated
Pictures, and (b) of issuing certificates to persons quali-
fied to take charge of such apparatus.

And your petitioners will ever Pray.

This form of petition can be obtained of the Hon. Sec.,
N.A.C.O., 1, Broad Court Chambers, Bow Street, W.C.,
and in a few weeks will be all over the country.

The committee desire to most heartily thank the follow-
ing gentlemen for devoting much time and labour to the
Association's interests at Olympia :—Messrs. J. Hutchins,
E. S. Catlin, F. G. Hackett, A. Sayers, and J. Day. Mr.
Bernard Medland, the best-known and oldest operator in
the business, also devoted many hours a day to the work of the
Association at the Exhibition. In his present state of in-
different health this meant a great sacrifice to him, and the
committee hereby wish to record its appreciation.

The papers for the spring examination for the Society's
certificates of proficiency will be sent out on Friday,
April 4th, and must be returned so as to reach the office
first post Monday, April 7th, or otherwise they will be
disqualified.

The arrangements for the annual luncheon at the Sheraton
Rooms, Lyons Popular Café, Piccadilly, are making good
progress. A list of guests, speakers, and resolutions will
appear in THE CINEMA later.

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American Stan

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THE PRODUCER OF "THE MIRACLE."

A FEW WORDS ABOUT MR. JOSEPH MENCHEN'S COMING SENSATIONS.

Mr. Joseph Menchen, who produced "The Miracle," which is conceded to be the finest motion picture ever made, and is one of the youngest yet most daring recruits to the new world of cinematography, has just



purchased a vast estate situated at Epinay-sur-Seine, France, covering over 230 acres of land, where are located cathedrals, convents, jungles, &c. He has also

purchased the Coliseum of Nero situated at Nimes, France, and has the exclusive right for the use of all armour, &c., which was used over 2,000 years ago. He has also added to his staff the services of M. Carré, France's foremost producer, as well as a staff of experienced English, American, French, and German operators to assist in producing some of the wonderful effects for which he is so well known in the United States. Mr. Menchen is the inventor of the renowned Johnstown Flood and other kindred effects.

He intends to produce exclusives only, on such a gigantic scale that they will no doubt revolutionise and bring about a new art in cinematography. He is ably seconded in his efforts in having the indefatigable Major G. C. Crager to take charge of his business affairs, as the Major is conversant with nearly all the languages of the countries wherein Mr. Menchen is working. It is a great advantage to Mr. Jos. Menchen to have associated with him such an able co-worker.

*When you have read this copy
of "The Cinema" hand it to
your friend.*

THE RELIANCE FILM HIRING CO.

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DON'T FAIL TO BOOK
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A WHITE WOMAN, or True to Her Trust.

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NEVER TOO LATE TO MEND

2,000 ft.

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THE PANTHER'S PREY

2,000 ft.

All the Winners.

The Reliance Film Hiring Co.

THE OUTSIDE AND INSIDE DISPLAY.

A NEW DEPARTURE—ELECTRICALLY LIT STAIRCASES.

It is the aim of every proprietor of a cinema theatre to make the outside as well as the inside of his hall thoroughly attractive, and, if possible, to do so at the minimum of expenditure with the maximum of good results. But he is faced with considerable difficulty in this respect, for there is always the danger of adopting a scheme which, because it is common or gaudy, has the effect of making those who notice it imagine that the entertainment provided within is of a similar character. Again, it is hard to devise schemes which, besides enhancing the beauties of a structure, shall at the same time prove remunerative. The system of interior and exterior decoration which it is our pleasure to be able to bring to the notice of exhibitors to-day possesses none of these defects, for it is one of the most artistic, and at the same time attention-compelling devices it has been our lot to discover.

It is the invention of the Orograph Process Company, the presiding genius of which is Mr. Wertheimer, and the benefits which it confers upon exhibitors cannot be over-estimated. By its use both the exterior and interior can be made things of beauty and joys for ever, whilst it is possible by the exercise of a little perseverance to recoup oneself over and over again the cost of the initial installation.

The process is designed for the production and reproduction in actual permanent colours of designs, illustrations, trade marks, letters, scrolls, borders, &c., on any surface of glass, metal, wood, textiles, ostrich feathers, crêpe de Chine, china, plaster of paris, and, of course, paper, cardboard, &c., the creations on glass, celluloid, gelatine, &c., being in really most beautifully transparent colours, and up to unlimited sizes. We most heartily commend this process to our readers. Prior to this it was not possible to put, say, a glass plate of any size or thickness in a printing press and have something printed thereon; yet we have seen transparent glass tablets produced by this remarkable process, and we cannot but express our admiration for the high-class character of the work, and the softness and warmth of the colours applied; and, lastly, the surprisingly cheap cost.

The company's greatest speciality is glass work, such as signs, glass tablets, mirror tablets, cash trays, paper weights, &c., to advertise any commodity. The transparent signs for cinemas, music halls, theatres, &c., which the firm are manufacturing, and will be shown at the next International Building Exhibition, at Olympia, April 12th to 26th, will convince the trade that England can do better than either America or Germany in this department of publicity.

They have also been fortunate to hit on quite an original advertising medium for spaces which at the present time have been wasted; we refer to pavement

light advertisements for use in vestibules, entrances, halls, and for wall spaces, &c., to make all those spaces not only useful, but to pay their own way.

For the first time at the Building Exhibition there will be on view large floor spaces covered with special 1-inch thick cast glass, with beautiful illustrations and lettering in actual transparent colours reproduced thereon.

A most wonderful novelty with this firm is the staircase, built of glass, and illuminated from behind with advertisements thereon, as well as illuminated tables and chairs. But of the greatest interest and utmost value to the cinema world will be an automatically worked interchangeable sign, which these people are putting on the market, and hope to get the first specimen ready in time to show it at the Building Exhibition.

The Orograph Process Co., Limited, are also manufacturers of brass, name, and door-plates, which are produced by a marvellous and unique process, and are not only considerably better and more attractive than ordinary hand-made plates, but at least 40 per cent. cheaper. We have seen most artistic name plates, not only in brass, but also in copper, zinc, and aluminium, and it is quite immaterial the amount of letters, borders, scroll, and even illustrations and trade marks anyone wishes to have reproduced on a plate; the charge is uniform. After what we have seen we are not at all surprised to hear that this firm is considerably extending their factories to cope with the rush of orders.

It is not often that a firm has to apologise for the non-execution of orders at the time desired owing to the rush of business, but so well thought of is the work of the Orograph Process Company, that we have been asked by them to tender an apology to many whose wants they were unable to supply before Easter. Now, however, with the great extension which has been completed, patrons need have no fear on this score, for at the enlarged works a plant has been installed which enables orders to be executed promptly and in strict rotation.

It was the pleasure of one of THE CINEMA representatives to gather the foregoing facts from an interview he had with Mr. Wertheimer this week, whilst on a tour of investigation in search of novelties for the cinema theatre proprietor, in the discovery of which it is always the aim of this journal to be the first in the field.

Our readers should certainly make a point of inspecting the stand at Olympia whilst the International Building Exhibition is in progress from April 12th to 26th. "Put money in thy purse" is a good motto, and it is one which the Orograph process amply fulfils.

CINEMATOGRAPHY AT THE GHENT EXHIBITION.

A CHAT WITH MR. COLEBY CLARKE.

Close on the heels of the International Cinematograph Exhibition at Olympia follows the show at Ghent, which is to be a colossal affair, for one section of it alone will be of such gigantic proportions that the whole of the Crystal Palace could well be placed within it. What the people of Ghent think about it is evidenced by the fact that no fewer than seven large hotels are being erected especially for the occasion, only one of which will be retained after the exhibition is over.

It was with a view to ascertaining what part Great Britain is likely to play in regard to cinematography at this function that a CINEMA representative yesterday had an interview with Mr. Coleby Clarke, who is organising the display which the cinematograph industry will make.

Mr. Coleby Clarke is at all times a busy man, and with the calls which are being made upon his time in regard to the Ghent Exhibition it was with difficulty that we were able to get a few minutes' conversation with him.

"We understand that you have been successful in gaining official recognition on the part of the Exhibition Department of the Board of Trade for the Cinematograph Section, Mr. Coleby Clarke. Can you tell us how you accomplished this great feat?"

"I must admit that there was some difficulty in getting the Government's sanction to the proposal, but difficulties are only made to be overcome. It seems to me that prior to this great eye-opener at Olympia the Government officials, like many others, did not believe that the cinematograph trade was important enough to run a whole section on its own, or capable of doing so. Since last week, however, they have come to the conclusion that there is a vast possibility for trade returns in connection with cinematography; hence they have placed the section at the Ghent Exhibition under their official ægis."

"What success have you met with up to the present?" asked our interviewer.

"I have been much gratified with the demand for space, for over twenty of the leading firms have already booked positions for their stands, and I am daily receiving applications for the few remaining which are at my disposal."

"Can you give me any idea as to what you propose doing and as to the cost of showing at this unique gathering during the six months it is to be open?"

"The charges which are going to be made are really so small that even the little man cannot afford to be out of this show. A stand 50 feet square costs £8 15s., 100 square feet £17, 200 square feet £35,

and *pro rata*. These charges include taking goods on arrival, removal and storage of empties, and re-loading at close of exhibition. Then the charge for the erection of stands will be: 50 feet stand £8 10s., 100 feet £11 11s., and 200 feet £17 17s. These charges cover the covering of the floor space with lino and cost of same, erection of partitions, drapery, signboards, lettering, which will be in brass work, and architect's fee."

Our representative expressed surprise at the moderate inclusive amount which would cover the outlay necessary for showing, incidentally remarking that, considering the exhibition was to be open for six months, it compared more than favourably with the price exacted for the English show. "But what about your own services? I do not see how you will benefit much, considering the low figure which you are placing upon these stands."

"Well," replied Mr. Coleby Clarke, "of course, the Board of Trade will allow me to charge two guineas a month for services rendered at the stands, but this is a private matter between the various firms; but out of my remuneration I shall have to pay for demonstrators in English, French, German, and Italian, circularising customers, replying to all queries, clearing Customs, the supplying of efficient electricians and operators, and the services of attendants at the stalls."

"This sounds all very well, but it strikes me that when all this has been cleared you will have very little left to repay you for the vast amount of work and worry which this organisation will entail," said our interviewer.

But Mr. Coleby Clarke is a business man. He recognises that the number of orders which he and his co-workers are bound to book between April and November must be immense, and as it is understood that the usual commission will be paid upon these—for, after all, Mr. Coleby Clarke is acting as the Continental representative of the firms who are showing—and, therefore, he hopes to in this way recoup himself, at any rate, in some degree. The representative of THE CINEMA (which, by the way, will be the only English paper connected with the trade on sale at the exhibition) wished Mr. Coleby Clarke every success, and promised to do everything possible to help bring his plans to maturity.

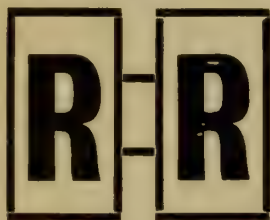
Feeling that this matter is one of vital interest to the trade, we shall be pleased to bring all inquirers into touch with Mr. Coleby Clarke, and for the time being have placed the use of our offices at that gentleman's disposal for exhibition purposes. A. E. T.



A TICKET OF LEAVE MAN

At OLYMPIA!!

Captured by the Trade to
the great delight of the public.



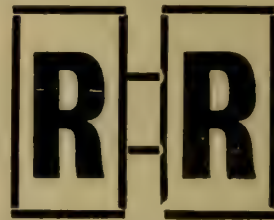
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Cine House,

GREEK STREET, LONDON, W.

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LIFE and CUSTOMS in CHINA.

:: A Subject of Unrivalled Interest for Old and Young. ::

Length 395 Feet.

Released, May 22nd, 1913.

THE WAGES OF SIN.

:: :: A Thrilling Drama of Modern Life. :: ::

Length 2,400 Feet.

Released, May 29th, 1913.

The General Film Agency, Limited,

58, DEAN STREET, SHAFTESBURY AVENUE, LONDON, W.

Telephone No.:

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— AND AT —

9, PLACE DE LA BOURSE, PARIS.

Telegrams:

"Wilgrams, London."



SOFTY.



JANE.



FUNNICUS

A GREAT COMIC.

INTERESTING INTERVIEW WITH M. BERTHO, FUNNICUS OF ECLAIR CO.

If I were asked to decide who created the most stir or attracted the most attention at the International Cinematograph Exhibition at Olympia last week, I should unhesitatingly aver that it was the trio of comics, Funnicus, Jane, and Softy, whose photos we reproduce above, of the Eclair Co. If anything had been needed to popularise the films produced by this famous firm, then that need would have been met by the reception which was accorded to these world-famed eccentrics during their visit to the shores of old Albion. They were, in fact, at Olympia the pivot around which everything else seemed to revolve.

It was with a view to ascertaining a few interesting particulars about Funnicus that, by the courtesy of Mr. Albert Schaffer, the Eclair Co.'s general manager in this country, I fixed up an interview with him at Eclair House yesterday.

M. Bertho, for that is the name by which Funnicus is known in private life, was, like Niobe, all smiles when he greeted me, and was proud to display his knowledge of the English language with an "How-de-doo-de-doo."

It was with some trepidation that I ventured to ask Funnicus for a few particulars of his past life, and there was a quiet vein of humour in his reply that it was sad to relate one's past life—a rejoinder which, coming from anyone else but this quaint French actor, might have conveyed a somewhat different meaning. However, by persevering I induced him to unfold, and then discovered that he was a born Parisian, and that he inherited histrionic talent from his father and mother, who both trod the boards of the legitimate. He had early opportunity for the exercise of his prowess, for at the age of six he was filling a part. The first six years of his stage career were spent in taking boys' parts, and he also appeared in comic and grand opera. At the age of twelve M. Bertho had blossomed out into a full-fledged member of the variety profession, and as Petit Paul, by which name he is still well known amongst the music-hall fraternity, he had achieved a fame which it is given to few to attain.

At the age of 19 comic opera had claimed him as its own, and success was achieved wherever he toured throughout the French Empire.

It was with pardonable pride that Funnicus related to me how he had had the honour of not only appearing before the late King Edward when Prince of Wales, but had also been chosen to deliver a speech before his Royal Highness upon one of those frequent occasions when the beloved of France was carrying out some of that charitable work which so endeared him to all his subjects, as well as to the people of France.

At the Villa Caroline a concert was organised for charity at which Funnicus appeared as a variety artist, and so won the approbation of the then Prince of Wales that when the foundation-stone of the building for which the money had been raised by the concert—£3,000—was to be laid, Funnicus was selected to deliver an oration. This was prepared for him by the celebrated French poet Edme Paze, in prose form, and it may be interesting here to reproduce it in our hero's native language, for I know that all my readers in the film trade, at any rate, are well versed in French. It was as follows:

"Tandis que des bosquets où dorment les villas
Monte le doux accord des valse entrainantes,
Et qu'avec le Zephyr le parfum des lilas
Vous apporte l'écho de nos chansons enivrantes;
Oh! vous que le bonheur par ses soins diligents
A comblé d'une aisance heureuse et salubre,
Avez-vous quelquefois songé aux indigents
Pauvres déshérités de tout sur cette terre?
Lorsque le sommeil vient sur vous s'apaiser
Vous qui reposez dans la plus fine toile,
Avez-vous quelquefois songé que pour dormir
Les pauvres malheureux n'ont que la belle Etoile?
Or mettant à profit le précepte Chrétien
Qui commande aux humains de s'entr'aider en frères,
Lui dit lorsqu'il s'agit de faire un peu de bien
Que c'est en l'amusant surtout qu'on doit le faire;
Or c'est pour eux que nous tendons la main
Pour eux que follement notre tête s'agitte,
Heureux si nos chansons leur donnent un peu de pain,
Et si par notre joie ils peuvent trouver le gîte."

The next ten months to one possessing the humour of a cinema comic must have proved somewhat wearisome, for

HIRE !**HIRE !****HIRE !**

You will be **SATISFIED**
and
GRATIFIED

With our Service—Straight and Reliable!!!—
from



per

5/

1,000 feet.

THE TIGRESS.**BRIDGE OF LIFE.****OIL AND WATER.****MYSTERY OF THE YELLOW ROOM.****VENGEANCE OF DURAND.****CINEMA HALLES FILM CO.***(Cinema Film Supply),***29a, CHARING CROSS ROAD, W.C.**

Note :—Shortly moving to 51, Rupert Street, W.C.

Telephone: 5287 GERRARD.

Telegrams: "BIOCINEMA, LONDON."

France claimed him as a member of her army corps, the shortened term of service being due to the fact that at this time Funnicus lacked a father's care.

Coming back to civilian life, Funnicus pursued his profession in the music-hall, and became a part proprietor of one of the large halls, being associated with M. Ruez as joint proprietor.

Later, he played for seven consecutive seasons at the summer music-hall Ambassadeurs with Gaby Deslys, Miss Compton, Harry Fragson, and such well-known members of the profession. From success to success he journeyed, until, some eighteen months ago, cinematography proved irresistible, and the variety stage's loss was the pictures' gain, for the Eclair Co., recognising the vast possibilities possessed by a mime with the capabilities of facial expression enjoyed by Funnicus, induced him to enter a sphere by means of which countless thousands through the films have been able to enjoy at one time in places scattered over the whole world the acting and antics of one of the funniest of all participants in the silent play.

To the actor who appears in the flesh before the foot-lights and in the presence of his admirers, and who plays his part well, there is always the reward of unstinted applause, but to the player in the moving picture this pleasure is denied. As Funnicus so aptly put it, there is before him when he is acting merely the silent camera, and when his performance is finished it is simply in the shadow on the silent screen. He hears none of the plaudits which are accorded to the picture, and is thus robbed of half of that which he has earned. The Eclair Co. undoubtedly had this in mind when they decided it would be beneficial, both

to those who took part in the pictures, as well as to those who exhibit them or who witness their projection, if some of the chief characters could appear in the flesh amongst their devotees, and it was a happy thought that induced them to send Funnicus, Jane, and Softy to this country.

I was anxious to gather something about the impression which the warmth of the reception accorded to him had made on the mind of M. Bertho, and I found that he by no means considered that we English take our pleasures sadly. He was charmed beyond measure by the attentions he had received, and on his own behalf, as well as on behalf of Jane and Softy, he earnestly begged me to convey his heartfelt thanks to all admirers.

Quite an amusing little incident was related to me by the subject of my sketch. It occurred at the Blue Hall, Hammersmith, on Sunday, where after pictures in which M. Bertho had been projected, Funnicus walked down the hall in the flesh. An admiring lady patron held up her offspring to receive a salute from the Eclair comic. The little one stretched out its arms in its ecstasy, and the impression created upon Funnicus is best related in his own words. "It seemed to me," he said, "that the baby with its open arms was the embodiment of the plaudits bestowed upon me by the whole of those present, and was crying out, 'Vivé Funnicus, vivé Jane, vivé Softy.'"

That Funnicus cherishes an affection for the English people and those whom he has met is evident from his closing words to me. He desired not to say good-bye, preferring to say *au revoir*, and as I left him he ventured the opinion that the parting would not be for long, but that within a few months he would return with a cinema surprise.

V. F. T.

THE GREATER LOVE.

A STIRRING FLYING "A" FEATURE.

Many of our readers have asked us why out of the number of special reviews given to films in our columns on so few occasions those produced by the American Co., better known perhaps by the sign of the Flying



"A," figure prominently. The reason is not hard to seek. When an article is invariably so good and uniformly scores a success there is no need to boost it, and that is just the case with the American Co.'s

films. Never a week passes by but that they give to the showman something which provides a fillip to the programme and makes patrons talk—and talk is the best advertisement the theatre can have.

In what we have said we have in mind a film of less than 1,000 feet—"The Greater Love"—which the company are releasing on April 26th. It is, like all Flying "A's," a healthy thriller full of incidents which command attention and hold it throughout. For its length it contains more excitement than is to be found in the average three-reeler, and exhibitors would be well advised not only to make a special note of it, but to insist on it being placed on their programme.

Here we briefly recapitulate the story:—

Ed. Evans kissed Betty good-bye, and went West. In a Mexican boarding-house he met Conchita, who promptly fell in love with him. One day Jose, her lover, hurled a rock from far up on the mountains and broke Ed.'s leg. Betty, in a distant city, hearing of the accident, at once went West to his bedside. And then Conchita realised the truth.

Jose took advantage of the chance to attempt Evans' life. Conchita, hovering over the sick man, saw the knife over her shoulder, threw herself upon the sick man and received the blade through her back, thus sacrificing her life that Evans might live and be happy.

BIG GAME HUNTING

IN THE

NORTH POLE ICE FIELDS.

You may be sure of securing your own
town by telegraphing us at once.

USE THE WIRES AND MAKE SURE.

Do it Now.

Our Motto: "UP-TO-DATE AND A LITTLE AHEAD."

The FRANCIS-CLARE and BAMBERGER ENTERPRISES,

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NOTE.—TEMPORARY ADDRESS :

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Now on Exhibition here in our Projection
Room. Call and see this wonderful
feature film and judge for yourself.

What we furnish with this picture :

1. Interesting trained Lecturer, free of cost to you.
2. Bear heads and full paraphernalia for decorating the front of your theatre.
3. Two large wooden cut-out bears for front of your theatre.
4. American cloth fancy streamer banner for front of theatre.
5. Enlarged photos, in frames, for lobby display.
6. Complete costume for Eskimo on sidewalk in front of your theatre.

WE HELP YOU PACK THEM TO THE DOORS.

Write, Wire or Call.

Don't be a "put-off-until-to-morrow" showman.

Our Motto : "UP-TO-DATE AND A LITTLE AHEAD."

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BIG GAME IN NORTH POLE



ACTUAL SCENES FROM THE FILMS.

IMPORTANT

Owing to the hundreds of enquiries we have had from all over the country relative to the exclusive booking of this great Feature Film, we have engaged additional assistants in order to cope with our tremendous correspondence. You may be sure, however, that all enquiries will be promptly answered from now on. Write to-day for our low money-for-you hiring terms.

ONE THEATRE IN EACH TOWN EXCLUSIVE.

All countries for sale, and certain restricted territory. We are too busy to handle all business offered to us, so here's a chance for

Our Motto: "UP-TO-DATE"



THE FRANCIS-CLARE and

The World's Headquarters for Exclusive

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HUNTING THE ICE FIELDS.



ACTUAL SCENES FROM THE FILMS.

NOTICE !

responsible parties with a small outlay to make big money quickly. Call and see this Film any time. Now being projected daily in our own projection-room here.

Photographic Quality—The Very Best. Special Pictorial Printing of all kinds. You can bill this picture like a circus.

EXPERT LECTURER FREE OF COST TO YOU

with every film, besides an elaborate assortment of attractive advertising for the front of your theatre, enlarged photos, etc., etc., supplied free.

AND A LITTLE AHEAD."

BAMBERGER ENTERPRISES

Educational Films with Entertaining Lecturers.

CHARING CROSS ROAD, LONDON, W.C.

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PRICES of the GREAT FEATURE

"HUNTING BIG GAME IN THE NORTH POLE ICE FIELDS."

Towns of the following population :—

People.		Per Week.
5,000	- -	£20
10,000	- -	£25
20,000	- -	£27 10s.
25,000	- -	£30
50,000	- -	£40
75,000	- -	£45
100,000 and over	-	£50

ONE HOUSE IN EACH TOWN ONLY.

Exclusive to you, therefore no matter what
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:: at a popular money-making price ::

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SURE BIG MONEY FOR YOU.

Big Game Hunting in the North Pole Ice Fields.

This expedition was fitted out for the capturing of Polar animals alive for scientific purposes. In no case was an animal killed unless it was for food or oil.

Except in the case of the Polar Bear who was so big and strong that to capture her was impossible, she killing one man and seriously wounding other members of the expedition.

The members of the expedition, however, were lost in admiration of her plucky motherhood, which you will see in the pictures which form, perhaps, the most wonderful pictorial record of this trait ever given to the world, for it seems almost that being dead she came to life again to defend her young from capture—all to no purpose, for her two cubs, now grown up, are the finest Polar Bears in captivity; happy and content.

- 1.—The expedition arrives in the Arctic Regions.
- 2.—They see the sun all through the night.
- 3.—They traverse the icefields searching for bears.
- 4.—They find the Far North fields of ice impassable.
- 5.—They see Polar bears in the distance, but are deceived by the atmosphere.
- 6.—Far off they see gigantic icebergs like mountains.
- 7.—This time real mountains meet their gaze—those of Greenland.
- 8.—Runni g short of food, they hunt the musk ox.
- 9.—On their track extraordinary care has to be taken, owing to their keen scent.
- 10.—A fine fellow to fill the larder falls to their guns.
- 11.—Now for the seals and walrus.
- 12.—A busy time for the expedition.
- 13.—Hauling the seals aboard.
- 14.—Strange sight for a walrus family and also a strange and unhappy experience for them,
- 15.—But for the expedition this valuable capture, weighing EIGHTEEN TONS.
- 16.—Start of the most wonderful pictures in history.
- 17.—Polar bears are seen, boats are launched and the chase commences.
- 18.—A she bear to be punished, her cubs to be captured.
- 19.—Bullets all round her, she swims strongly for life.
- 20.—She will not leave her cubs and is struck mortally.
- 21.—The boats coming up she wonderfully revives for one more effort.
- 22.—She reaches the ice and dies.
- 23.—They recover her and haul her on board.
- 24.—Good-bye to the Midnight Sun!!!

EXCLUSIVE FEATURE FILM.

Big Game Hunting in the North Pole Icefields.

ONE HOUSE IN EACH TOWN ONLY.

Wire, Write or Call for our Right Renting Rate.
A Low Enough Price to enable you to feature this
film and make Magnificent Profits.

Our Motto: "UP-TO-DATE AND A LITTLE AHEAD."

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Wires } CLARE.
Cables } COUSINHOOD, LONDON.

A SENSATIONAL SCHEME.

EDUCATIONAL EXPEDITIONS AND ENTERPRISE.

A remarkable series of educational features is to be placed on the market by the Francis-Blake and Bamberger Enterprises, whose temporary offices are at 113-117, Charing Cross-road, W.C. The principals, Messrs. S. Francis-Clare and Jas. Jay Bamberger, are both men of the greatest experience in the entertainment world, and are sparing no expense to secure the finest of results.

As an instance, an expedition (we cannot give the details yet) is in course of preparation at a cost never yet approached for any similar company, while in a week or two the London market will be in the position of having the most sensational series of animal pictures ever taken in Central Africa, the chief "camera man" being no less a person than Mr. Cherry Kearton.

One of the principals of the Enterprises, Mr. S. Francis-Clare, is well known to the variety world. He was for some years previous to commencing "professional" life secretary to Sir Thomas Lipton, and travelled the world with him. Then came a spell of variety agency work, followed by business enterprises in India. Was recalled from India by Mr. Didcott, and took a leading part in the variety agents' dispute with the V.A.F. He has run various show enterprises, and among the latest was connected with the London Opera House as assistant manager to Ferdinand Alcaon.

He has joined Mr. Bamberger with an object of bringing out the greatest of educational features, another adjunct, that of an expert lecturer with each feature supplied, being part of a scheme which involves an expenditure of some thousands in its initial stages. An eight months' expedition is now on its way for Central Africa.

Mr. Jas. Jay Bamberger was one of the first men to bring picture exhibitions to our shores, and ran the first continuous shows. He is now in negotiation for exclusive rights for some "big things," and, with Mr. Francis-Clare's abilities to help him in the productions department, should achieve a great success.

All the printing is the finest procurable, and the posters are designed by a world-famous artist. Every assistance will be given in advertising, and an expert lecturer is sent out with every film, these being booked on the one town, one show principle.

"BIG GAME HUNTING IN THE NORTH POLE ICE-FIELDS."

The magnificent series of pictures bearing the above title will assuredly prove a revelation to the public wherever shown. They are most exciting, and really fascinating, while the quality, owing to the clarity of the Polar air, is really splendid. One seems to see for miles, and actually becomes infused with a sense of the bravery of the hardy explorers who have tackled the task. The fight with the huge walrus, the capture of the seals and sea-lions, and the exciting four-mile chase after the mother of the young snow bears, with her brave defence of her youngsters, will form an enthralling chapter in the wonderful history of the cinematograph. Sailing by the light of the midnight sun, the ship at last finds a passage through the Polar ice is impossible. We are brought right up to the huge icefields, and here the explorers begin their search for the big game. Far away huge icebergs are seen, and in the middle distance bears are moving, but, owing to atmospheric refraction,

the party find that the task of location is difficult. They disembark, and, as a preliminary, hunt the huge musk-oxen. These animals, owing to their keen sense of smell, are most difficult of approach. After great exertions, three are shot, one a particularly fine specimen. A busy time follows in hunting seals and sea-lions; then a family of walrus are seen. They are curious, but curiosity costs them dearly, and one in particular, a huge monster of 18 tons weight, with an enormous pair of tusks, provides a most valuable capture. The entire crew, with block and tackle, are required to haul him up on to the ice again from the water. Now comes something even more startling, the great chase after a huge she Polar bear and her cubs. The brave defence of her no less courageous progeny will be "cinema history" for many months to come. She is, alas, soon wounded, and, despite a four-mile swim, followed by the young "Teddies," she only reaches the ice to die. The wonderful finale to a wonderful series of pictures, with the parting view of the midnight sun, will live long in the minds of the crowds of patrons who will assuredly view the series. One man, we might add, was killed during the last adventure, and several others seriously wounded in search of the game. The Polar bear feeds chiefly upon seals and fish, and is extremely cunning in its methods. It also hunts the Arctic fox and hares, so that its unwieldy bulk does not prevent a marvellous agility. When hungry, it will attack any living being, and explorers such as the above embark upon a dangerous task in approaching the huge King and Queen of the Far North.

W. H. P.

A WALTURDAW GIFT.

At the Olympia Exhibition numbers of operators were seen wearing the medallion of which we give an illustration. It was presented to them by the house of Walturdaw, and signified their use of the Powers machine. Any operator using this type of projector who has not received one of these unique souvenirs of the first Cinematograph Exhibition can obtain one by application to Messrs. Walturdaw, Gerrard Street, on quoting number of their machine, and mentioning THE CINEMA.



RUFFELL'S GREAT EXPANSION.

THE PROGRESS OF A WELL-KNOWN FIRM.

The clouds on the cinematograph horizon do not appear to affect Ruffell's Imperial Bioscope Syndicate, Limited. A visit to their new palatial premises in 8 and 9, Long Acre brings to mind the title of a good old song, "I fear no foe in shining armour." There are three floors to the building, and the dimensions of each are 136 feet by 58 feet. There is also an equally spacious flat roof, which will be used as a studio. The acquisition of such a building and its elaborate departmental sections is tangible evidence of the fact that Ruffell's are prepared for any eventualities of the trade.

secured the sole rights. Also abutting on the showroom is another spacious, lofty, and well lighted office, in which Mr. J. E. Williams conducts the "exclusives" department. The first exclusive issued is "The Iron Master" (3,800 feet), featuring the celebrated actress, Madame Jane Hading. It is worth noting that this is the first time she has played to the camera. Mr. Ruffell's private office is also on this floor, and yet another office is that occupied by Mr. G. H. Saffell, the head film buyer for the company.

On the second floor are situated the comfortable offices of Mr. C. W. Lovesy, Mr. A. C. Lovesy, Mr. Williamsoⁿ



Chatting with Mr. A. C. Lovesy (one of the joint managing directors with Mr. Ruffell's and Mr. C. W. Lovesy, and going over the building, a CINEMA representative gathered some interesting particulars.

The first floor comprises a magnificent showroom, which is stocked with a complete assortment of projectors and accessories, and everything necessary to the equipment of an up-to-date picture playhouse. Opening out from this floor is an elaborately furnished projection theatre, decorated in white and gold, where customers can review the exclusives and feature films from comfortable armchairs. The pictures are projected from a specially constructed operating chamber, fitted with two of the latest machines on the market, of which Messrs. Ruffell, Limited, have

(secretary of the company), Mr. C. Goodman (manager of the film agency and variety section), and that of Mr. Vaughan (manager of the renting department). The main portion of the floor is devoted to the large clerical staff, the board-room, and the typists' office and stationery room. The third floor is retained for film storage, and, judging by the number of fully stocked racks, the film stock must run into millions of feet. Abutting on the floor are spacious machine and film-repairing shops, rewinding chamber and poster department.

It is needless to say that every modern idea conducive to the harmonious working of this centre of strenuous activity has been utilised, and that the comfort and welfare of the company's customers is also a distinguishing feature.

"CLIMAX."

IS THE

"LAST WORD"

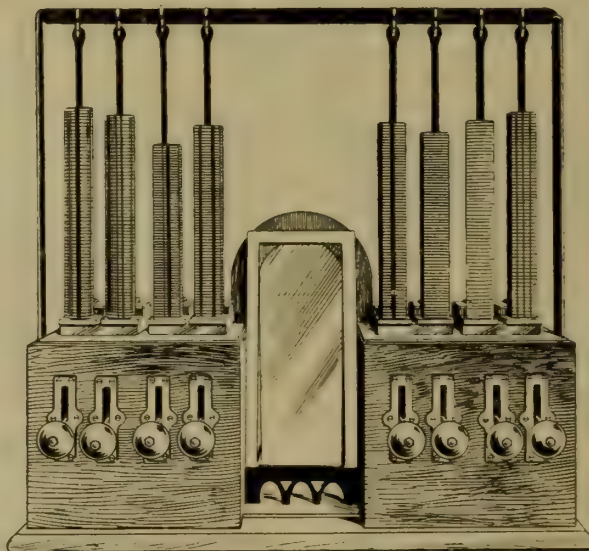
IN

TICKET ISSUING

The Modest Cost
of a CLIMAX
is well Repaid
by its
Complete Reliability.



All your Prices
can be Issued
from the One
Pay Opening.
Quick Issue & Safety.



An Eight-Way "CLIMAX."

The great Saving
of Time on
"CLIMAX" Methods
is only One
of the Advantages.



CLIMAX will Repay
many times
Its Cost. Tickets
changeable for
Every Performance.

MACHINES.

Absolutely the Greatest Improvement Extant.

GUARANTEE WITH EVERY MACHINE.

HIRE, HIRE-PURCHASE OR SALE.

Particulars :

Martin Harper, Managing Director, **Climax Ticket Machine, Ltd.,**
16, Cecil Court, St. Martin's Lane, London, W.C.

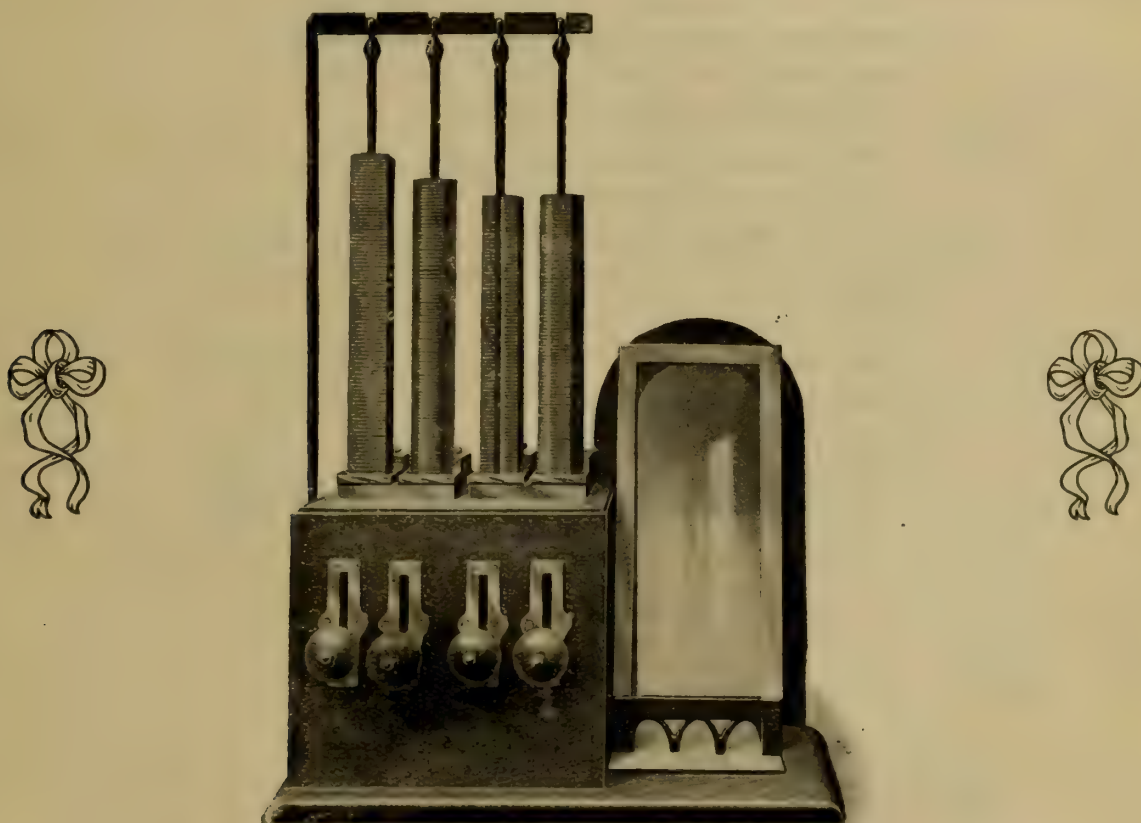
Phones: 1321 REGENT.
Grams: "TICKETOMIE, LONDON"

A BRIEF HISTORY OF THE "TICKET ISSUING MACHINE"

On March 19, 1878, a provisional patent was applied for by Edward De Jong, of Manchester, for what was then described as "An improved apparatus for controlling and registering the issue of checks or tickets for admission to Public Entertainments," &c., &c. This was for what was then regarded as a wonderful mechanism, in which the pay opening, with a heavy steel netting, was fitted with a device whereby a check could be passed through, thereby communicating a circular motion to a toothed wheel, and this scoring, so to speak, "a hit, an inner, or a bull's-eye" for the excited patron, who had perhaps lost a few superfluous

The next invention, by Edward March, in 1896, was merely an improved method, which rendered operation somewhat easier, for the checks had no longer to be fed through the machine as in the De Jong method, and a handle was used for the purpose. The same construction is still employed in many well-advertised makes.

Then came the original "Harper" machine in 1904, the invention of Martin and J. R. Harper. New principles were involved, and constant improvement was made in the pattern. The success of the original "Harper" led to many imitations, but without much success attending them. The



buttons in the fray. (There were no "queues" in those days, and no policemen to employ—that is, outside.) Of course, on Saturdays—but that is "quite another story." On September 17th, same year, the complete patent was filed, and soon theatre managers who had been somewhat amused by the rumours of the earnings of certain individuals began to look upon the De Jong machine as an effective device for the purpose of checking an acquisition of "house property."

Since that day the varied machines for the purpose have been numerous; yet, strange to say, in each case the ticket was used as an integral working member of the device. The clumsy "cage" is even to-day retained in some models, and even yet one hears of a bent ticket occasionally jamming, and holding up a string of impatient theatregoers. In such case resource is once again had to the "roll ticket," which still has a vogue in many quarters.

old Harper issuing machine is still doing service and in constant use in many drama houses.

This brings us up to the present time, when we have just witnessed the advent of the latest patent—the aptly named "Climax," the main features of which are the simplicity and ease of operation, neatness of design, and a valuable improvement—the elimination of the ugly and draught inductive cage. There is, as we know, no more trying thing for a "ticket girl" than to be compelled to sit in a box placed, as many are, practically on the pavement, and have a piercing wind in her face. The "Climax" entirely obviates this, and the neat glass panel is really an ornament.

The machine is guaranteed, registers accurately and infallibly, and is "the last word" in appliances for dealing with "the waiting crowds."

There's gold in it

that's the title of a new booklet just issued by the British Westinghouse Co. It contains fifteen letters from cinema theatre managers, the following extracts indicating the tone of the whole of the letters:

"The electrical equipment supplied by you . . . has given every satisfaction."

"The Motor Generator is running perfectly and has given us no trouble since it was installed fifteen months ago."

But write for the booklet; it will be sent post free, and

There's gold in it

*To the British Westinghouse Electric Manufacturing Co., Ltd.,
Trafford Park, Manchester.*

C

Please send me "There's gold in it" post free.

Name

Address

THE MANAGER'S PAGE.

HELPFUL HINTS FOR THOSE IN COMMAND.

CONDUCTED BY THE AUTHOR OF "HOW TO RUN A PICTURE THEATRE."

It is the desire of the Editor that managers of Cinema Theatres should keep him posted upon novel advertising schemes they adopt, or ideas introduced by them to stimulate the interest of the public in the pictures. Managers are also invited to make use of these columns upon any matter on which advice is needed. Letters should be addressed to The Editor, The Cinema, 30, Gerrard Street, London, W., and marked in top left hand corner, "Manager's Page."

"This Way Out."

It is always convenient to have an attendant to direct patrons who have seen the programme through to the exits, but care is required to be exercised in the phrase employed. I was sitting the other afternoon in a palatial suburban house by a lady and her daughter. At the conclusion of each picture the attendant in stentorian tones exclaimed, "This way out." I was somewhat surprised to hear the lady remark, "Good gracious, and I have only seen one picture." She evidently thought the injunction was intended to inform those present that the programme was ended. A far better plan is that of throwing upon the screen the notice, "Will those who have seen the programme through please leave."

How to File Day Bills and Bulletins.

A method of carefully filing day bills and bulletins, synopses, &c., so that they can be easily referred to, without tearing them, should be beneficial to all those managers who wish to keep a tidy office. The old-fashioned headless nail idea can still be requisitioned, the only alteration being to file the papers with head downwards, then you can turn up the titles or dates comfortably. Just give this a trial.

Mind Your Hat!

One great improvement which theatre furnishes might well effect would be the provision of a couple of rails beneath the seats for patrons' silk or bowler hats. When placed on the floor a man's headgear is likely to be kicked forward by outstretched legs in the rows behind, and much damage to a shining "topper" may ensue. One firm has introduced a clip at the back of the stalls, but this has its disadvantages. Should anyone happen to pass along the *chapeau* of gentility is very much in the way, and its owner has to release it temporarily. A lady, on the other hand, having a due regard to the feathers very much prefers to rest her hat on her lap. This problem of the silk hat has long ago been solved by one of the churchwardens of the parish church at Northallerton in the manner pointed out above. By means of two parallel bars of brass tubing bent to a certain shape affixed rigid to the under side of the pew seat total immunity from injury to a man's hat is ensured. Such bars could just as easily be attached to the under side of theatre seats.

The "Make Myself Popular" Manager.

A simple and inexpensive advert. is the ever-smiling and "make myself popular" manager. Not that extreme popularity when all the patrons keep saying:

"Why don't you take the other hall and start yourself?" I consider that an error in management. It is like putting your master on the shelf or your own name to sums for charity which you put down in the weekly sheets as expenses. Let the manager go among his patrons and assist in anything for the welfare of the district, no matter in connection with what denomination. Don't wear a fur coat, evening dress, and an opera hat in a mining district—patrons don't like it, and nine out of ten will avoid the manager who does.

Posters on the Hoardings.

Mr. S. Wickens, manager of the Electric Pavilion, Upper Holloway, believes in advertising. His is a very effective mode of keeping the theatre before the public eye. In conspicuous lettering, four double crown sheets placed together set forth its title and the address on the hoardings near and afar. Beneath these he now and again causes to be displayed two or four A.B. or other coloured American posters, quad crown size, on either side of a specially printed sheet devoted to the description of the current "headliner." He makes no secret of the fact that this draws the people in, and consequently well repays the expense involved.

Programme Slips in the Auditorium.

Picture theatre patrons who cannot obtain a printed programme have necessarily to "wait and see" what is going to be placed before them. Even if they have consulted the slips outside they do not recollect the titles. For this reason a couple of programme slip cases affixed to the auditorium walls would be an advantage. It occurs to me that the coloured alphabets which are now being adopted as an exterior attraction by some of the largest theatre proprietors, in place of the old blocked out cardboard slips, might be everywhere introduced in the auditorium.

The Sanitary Question.

The sanitary condition of the average electric theatre might easily be vastly improved. There is no excuse whatever for insanitary conditions, and the exposure of the public to disease.

The best way to overcome the evil is the employment of a reliable disinfectant. Every theatre should be thoroughly disinfected every day with a sweeping compound or a spraying solution. The odourless disinfectant is generally the most effective, but the perfumed is preferred by many exhibitors on account of its aromatic odour. I have heard people in the audience complain, though, on account of the strong odour which, no doubt, with some individuals will produce a headache, as would any strong perfume. But this is only exceptional. The majority of people will like a refreshing disinfectant sprayed around the aisles during the intermissions. Exhibitors would do well to advertise the fact on the curtain that the auditorium is thoroughly disinfected several times a day. People will, no doubt, appreciate such a solicitude by the management.

KINEMA INDUSTRIES,

LIMITED.

Film Producers, Manufacturers.

TO THEATRE PROPRIETORS.

Expert Operators sent out at short notice for locals in which we specialise.

Art Glass and Fireproof Floral
- - Decorations. - -

**4 & 5, WARWICK COURT, HIGH HOLBORN,
LONDON, W.C.**

Telegrams: "Quickfilm, Holborn."

Telephone: Holborn 6436.

THE OPERATOR'S PAGE.

DIFFICULTIES SOLVED, QUESTIONS ANSWERED, AND ADVICE GIVEN.

BY ELECTRICIAN.

Readers are invited to make the fullest use of this page by sending in particulars of any trouble they experience in the operating room. Replies will not be sent by post, but all queries received not later than first post Saturday morning will be answered in the following Wednesday's issue. Letters should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and marked in the left hand top corner "Electrician."

Trouble with Focus.

T. West writes:—"Availing myself of the invaluable benefits of The Page, I would appreciate a solution of the following: Sometimes I have a very sharp, clear, bright picture on every part of the screen; then, without having touched the lens adjustment, the picture becomes dim and, I would say, out of focus; then presently it becomes all right again. Then, again, the picture will be clear and bright in one portion and not in another. Can you help me?"

I should say that, beyond question, the trouble lies either in your aperture plate tracks or your tension springs, or in both. It probably is in the springs, however. Look carefully at your aperture tracks, and if worn to any extent get a new plate at once. Set your tension springs so that they bear squarely on the tracks, and then tighten the screws so that they will stay there. I am of the opinion that your springs are loose and shift from side to side, thus causing the film to buckle slightly as it passes the aperture. Worn aperture plate tracks would have the same effect. If the above does not appear to fit, write again, telling me what make of machine it is."

Information Wanted.

"Bert," London, S.W., propounds the following:—"Please give me a correct formula for measuring focal length of stereo lens, also reason why they cannot be used as moving picture lens. Please give formula for figuring number of volts and amperes used at arc. What do you mean by 'back focus' and 'equivalent focus'?"

Pin a sheet of white paper to a wall, opposite a window, the wall being 15 to 18 feet (the further the better) from the window. Hold lens (either stereo or moving picture) between the paper and the wall, the hood (front) end toward window, and move toward and away from the paper until there appears on the paper a sharply defined picture of the window. Now, holding the lens still at point where picture is sharpest, measure from the paper on which picture is projected to back of lens also to the exact central point between the back and front lenses of the lens. If you take the first measure it will be the "back" focus, while the second is the "equivalent" focus. The equivalent focus is the back focus plus half the distance between the two factors of a lens when we speak of projection lenses. The equivalent focus of a condensing lens is one-fourth the sum of the back focus of the two lenses. The only formula of use in figuring number of amperes used at arc pre-presumes that you know the other two factors, viz.: the exact voltage and the exact number of ohms resistance. The formula is:

Volts

Amperes Ohms

mains is the answer. For instance: Suppose we want to know what resistance, in ohms, a rheostat must have to give us 30 amperes with a pressure of 110 volts. We first

erase the "ohms" which leaves volts divided by amperes for the answer. First, however, we must subtract 45 from the voltage (110—45) because the arc itself offers resistance equal to a drop of approximately 45 volts. It must always be remembered that on 110 volts the arc itself offers about one-third of the total resistance. The stereo lens is of too long focal length to use for moving picture lens.

Setting the Intermittent.

"Croydon" sends the following:—"Will you kindly tell me what is the proper way to set the eccentric bushings so that the star and cam will run true? There are several ways to do this, and I want to know the best. I would also like to ask: Is it right for a manager or a proprietor after turning over the operating room to an operator to come into the operating room and take hold of any part of the machine, standing still, before or after the show, or while the show is running? I have seen managers do this in several places. I, for one, consider myself discharged as soon as they take hold. I am always glad to have a manager tell me anything that he thinks is wrong and I will immediately make it right."

As to setting the bushings, the whole thing is to eliminate the lost motion between the star and cam, at the same time keeping the two shafts (cam and star shafts) exactly parallel to each other. As you say, there are many ways of doing this. The slots in the bushings are always in the same relative position to the hole, so that if one screw-driver slot has the same angle as the other, the two shafts are parallel. As to the other matter, I don't think I quite comprehend your exact meaning. Surely you do not mean that you object to a manager or owner coming into the operating room and laying his hand on the machine. If the manager or owner comes into the operating room and *interferes with my work*, either he or I will get out, and that pretty quick, too; but I have no objection to the man coming in, or to his laying his hand on the machine, provided he does not, as I said before, *interfere with my work*.

Condensers.

Laxey (Birmingham) writes:—"Have been reading THE CINEMA for some time, and have discovered how little I really know. However, I get as good results as any one I have seen to date. Have a new set of lenses, model B Edison machine, new. Projection lens is O.K., for I tested it in old machine. However, the condensers seem to be off, for light on screen is brighter in some parts than others. I cannot remedy the fault, though picture is fairly good as it is. What is the trouble, and what size condensers ought I to have—throw 69 feet?"

In order to know what focal length of condensers are suited to your case I must know focal length of projection lens. To ascertain this I must know both throw and width of picture. You have not described the effect with detail enough to enable me to form a decided opinion. Try moving the whole lamphouse back and ahead. Try using the condensers from your old machine. Be sure your outfit is properly lined. Examine condenser lenses and see that they are clear white and smooth on their surface. To aid you with further suggestions must have detailed description of effect on screen.

THE
ACKNOWLEDGED SUCCESS

of the EXHIBITION was

The Model Daylight Cinema in the Annex.

**THE ONLY
DAYLIGHT SHOW**

at OLYMPIA.

Pictures in the Sunshine and at Night.

Our Screen can be pulled for travelling
purposes, and can be washed or cleaned.

Write for Illustrated Catalogue giving
full particulars and instructions, also for
quotations for Opaque, Silver and Cotton
:: :: Screens :: ::

The Universal Screen & Equipment Co., Ltd.

(John Bulman's Daylight Screen),

"STREATLEY HOUSE," 226, PICCADILLY, W.

Works : Manchester and Deacon Street, S.E.

THE PICTURE MUSICIANS' PAGE.

HOW AND WHAT TO PLAY.

By MUSICUS.

This page is intended as an aid to the musicians employed in the cinema theatre, and will contain reviews of the latest music, rolls for automatically played instruments, and records for talking pictures and talking machines received by us for that purpose. Musicians are invited to send in lists of suggested music for current or forthcoming releases, or any useful hints for the benefit of their confrères. All communications should be addressed to the Editor of THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner "Musicus."

A. L. (Newcastle), writes: "I have lately started playing in a new picture theatre, and as this is my first experience in this line of business I wish you would tell me what kind of music I will need and some pointers on how to use it. The work interests me very much, and I am anxious to do it right, so any advice you can offer will be gratefully received."

These letters are always interesting to me from their sincerity. The writers are in the same boat with myself and many others. They "want to know." Now, the best I or anyone can do is to offer a personal opinion on the subject. The rest is largely a matter of your own application, experience and individuality. In previous articles on this page I have endeavoured to set forth my ideas as to the fundamental principles of the application of music to the pictures, but any suggestions along this line must, from the nature of the work, be general in character. As I have frequently pointed out, there can be no definite rules laid down which will apply to all pictures alike, for the reason that there is no limit to the possibilities of pictorial subjects and their treatment. Each one presents its own peculiar problems of musical definition, and nearly every musician who has any ideas at all, has his own methods of handling these problems. Most of them (perhaps all) have some good in them, but in the present chaotic state of picture music it is unwise for any one to insist that his is the only correct "system," and all others are wrong.

Some time ago I visited a picture theatre where a pianist held forth who had a reputation for "catching every move" on the screen. They said "he never let anything get by him." The first picture was a comedy. Music: "Oh You Beautiful Doll," "My Wife's Gone to the Country," &c., all through. Sometimes only a few bars, sometimes a whole strain or more. Everything applied perfectly; so well, in fact, that it would have been difficult to improve upon it. I said to myself, "This pianist is all right." The next picture was a rural comedy-drama of the present time. Music: "Barn Dance," "By the Light of the Silvery Moon," "Who Were You With Last Night?" &c., &c. Still very good. Everything fitted, and the audience was kept in a good humour. The last picture was of the ancient Roman period. Music opened with a modern waltz. Cleopatra goes up to the boat: "Parted." The boat moves away: "The Gondola Song." Later, she is discovered sleeping surrounded by slaves waving palm branches over her: "Neath the Shade of the Sheltering Palm." And so on, *ad libitum*. He certainly "caught every move," and I don't think anything "got by him," but he did not work up the picture as it should have been done.

Such pictures are serious, and a vein of levity in the musical accompaniment destroys their dramatic value, whether the audience realised the fact or not. In this case, everybody appeared to be satisfied, but the picture was not presented in the spirit the producer intended it to be, and for that reason the audience did not get what they were entitled to. There wasn't the suggestion of a laugh in the whole film, nor was it necessary to introduce one. The other two reels had enough comedy to balance up the evening's bill, and the effect as given on this night was the same as when an actor "gags" his part. The piece was spoiled.

One thing I have always maintained is the necessity of getting the spirit of the picture—the impression you think the producer intended to convey, and then bring that out as

well as you can. If the picture is comic, then any laugh you help to get carries out the purpose of the producer. Dramas may have both serious and comic elements; very often a laugh may be introduced where none was intended, without detracting from the general idea, but it must not interfere with a serious scene or one of importance.

"What kind of music will be needed?" is another very natural question. Every kind of music may possibly be used at some time or other, from grand opera to "ragtime"; from the classic sacred music to the Salvation Army hymns. There is no limit to what you might need or could use on occasion. Luckily for our purses, the average pictures run so nearly along the same lines that a little careful observation will show us what is most frequently called for. I do not believe it necessary at present to again mention the music ordinarily required, as I have gone over the routine frequently. Those who wish may find plenty of hints along this line by consulting the back numbers of THE CINEMA.

The last request: "Give me some pointers on how to use it" (i.e., how to use the music), is the one big question which involves all the others. It is equivalent to asking, "How shall I work up pictures." To some it comes natural to apply dramatic music to scenes. Other nimble-witted players find the song chorus, with its suggestive title or "catch-phrase," to be a convenient form of describing pictures. Both are good, but neither should be used to the exclusion of the other. The latter needs no explanation. The principal requirements are a large stock of up-to-date popular stuff stored in your memory and a ready wit. Practice, however, works wonders in this, as in everything else. As to applying dramatic music to the scenes, practice is also an important factor—the more you do, the easier it is. Here also exists the necessity of memorising a number of pieces of this character (dramatic music). In fact, pianists cannot "work up" pictures with any degree of satisfaction unless they have a considerable quantity of ordinary music "in their noddles and at their fingers' ends," as one correspondent put it.

Some time ago a young lady inquired as to the proper manner of applying dramatic music to pictures. I advised her as a beginner to pick out those scenes which she was sure of—that is, scenes so pronounced that there could be no mistaking their character—and fit them only at first. Later, as she got more accustomed to this kind of work, she would be able to go further. She wrote me a short time ago that she had followed my suggestion, and was getting along exceedingly well. Said she could see things in the pictures she never could see before. Of course, as is to be expected, one develops with practice, and learns in a measure to analyse pictures as to their dramatic elements—the application of fitting music follows as a matter of course. Your work will be elaborated by introducing "local colour," in the shape of songs peculiar to place, to time or to people; by introducing (wherever appropriate) up-to-date song choruses. National and patriotic songs, of course, have their place, and must not be overlooked.

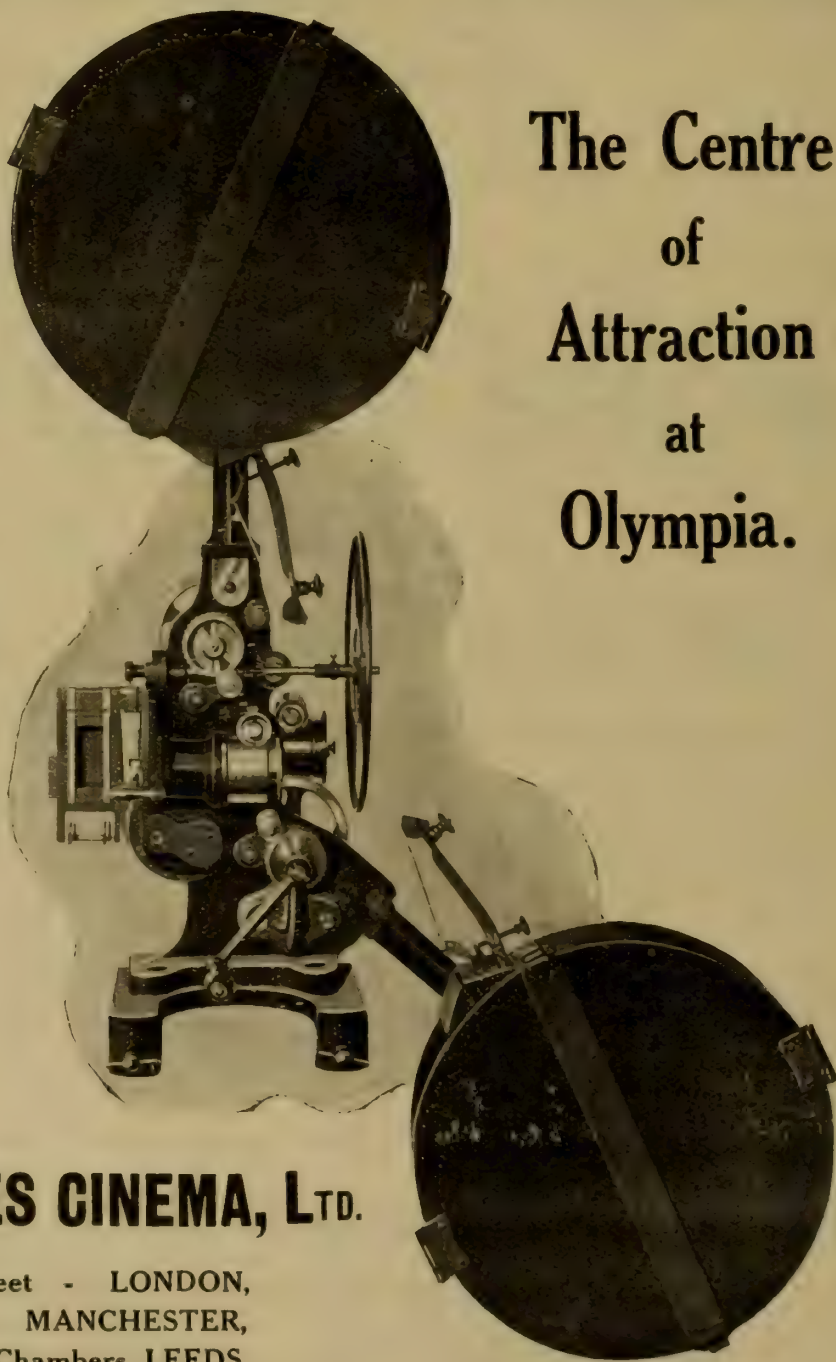
In the case of the "Cleopatra" picture referred to above, although we have nothing which could be called "Early Roman" or "Ancient Egyptian" music, yet there is much characteristic and descriptive stuff which will answer the purpose. The march from "Aida" (Verdi) and "Antony and Cleopatra" (Grunewald) are both broad and dignified marches, and are good for processions, as well as for "fill-in" purposes. Pryor's "Egyptian Love Dance," Joyce's "Salome," "Zallah," the intermezzo "Iris," Beethoven's "March from the Ruins of Athens" (sometimes called Turkish March); Schubert's "Moments Musical," and many others can be used which by their quaint character will serve as a musical background for this class of picture. Use dramatic music also when necessary.

PATHÉ PROJECTORS

The Centre
of
Attraction
at
Olympia.

"I saw every machine
at work at the Ex-
hibition, and in my
opinion there is not
one in the 'SAME
STREET' as yours."

Extract from letter dated
29th March, 1913.



PATHÉ FRERES CINEMA, LTD.

84, Wardour Street - LONDON,
15, Deansgate - MANCHESTER,
1-8, Wellington Chambers, LEEDS,
— AND —
Miller Street - - GLASGOW.

FOR THE PHOTO-PLAY WRITER.

By ERNEST A. DENCH.

[Readers are invited to consult the writer by correspondence upon any difficulties they may experience in regard to scenarios, and replies will be given in these columns. All letters should be addressed, The Editor, THE CINEMA, 30, Gerrard Street, London, W., and should be endorsed in top left hand corner, "Photo-play."]

Mr. Martin now on his Own.

It gives me pleasure to be in a position to dispense further good news.

Mr. Martin some time back left Cricks and Martin to organise his own producing company, and is buying principally strong sensational dramas and good comics, but no Western cowboy dramas.

You had better name your own price, as Mr. Martin's invariable rule is to make an offer if you don't do so.

Other points to remember are that all scenarios should be sent with a stamped address, typed preferably, and should contain a synopsis, the play being fully detailed out.

Mr. Martin is to be congratulated on sending out a printed rejection sheet, which is after the excellent American plan. By the aid of the brief and correct remarks that he adds when "turning down" a script, it allows a writer to see why he has failed, thus giving one an opportunity to correct the faults pointed out. Send all manuscripts to Mr. J. H. Martin, Kinemato-graph Film Manufacturer, Quinton Avenue, Merton Park, London, S.W.

My own Method of Working.

I may go about photo-play writing in rather a curious fashion, but as long as it is my own peculiar way it doesn't offend anybody, does it now?

I first get a good title fixed in my mind. Then at my leisure I try to work out a plot from it. I rarely fail by this way, and I begin to think out every scene as I go along, jotting each one down on a piece of paper as it comes to me. I find this helps me to get all the scenes in natural rotation, and afterwards I attend to dividing each scene into action. Very seldom do I know exactly how the play will take form until I have completed the scenes. I then write the synopsis and arrange the script in approved order. I am of opinion that no set rules can be made, as it is advisable for writers to go about the working out part of the business in the best way that suits them, providing, of course, that a scenario presents an ordinary appearance when finally written.

Sending to More than One.

I don't know whether it is necessary to dwell upon the advisability of sending to more than one producer. But perhaps it will not be out of place now that we have fresh readers joining us every week.

This, I may be permitted to point out, is an action that should be carefully shunned, for it makes both the author and the producer be in an awkward position if two film concerns produce the same play. It also gets the writer a bad name, and trouble may arise.

Be Optimistic.

Taking photo-play writing on the whole, it's most disheartening work, especially if you continue to write

a play or so weekly, and can't sell one however hard you try, and it's not always the writer's fault, I know. You may concoct one that is excellent, all but the fact that no producer here will take it because it's not in his line.

If one intends to stick at the game until things greatly improve (they are beginning to now), I can only say that an overdose of optimism is far from harmful. The more hopeful you are the better, for you must be confident of the worth of your scripts in any case.

I know that it is likely to get a damper when producers return your scenarios with the usual stereotyped rejection slip, for these are no criterion of the merits or de-merits of a photo-play. Most British script editors are destructive, not constructive, as they ought to be.

Always buoy yourself up with that well-worn sentence "There's a better time coming" when you get down in the dumps.

Multiple-Reel Plays.

Have you ever taken the trouble to observe the construction of a multiple-reel film? If you visit the picture theatres frequently (as you ought to), and study the photo-plays from a writer's point of view, you have no doubt noticed how the interest is skilfully sustained from beginning to end in these multiple-reel productions.

Each reel generally ends at a most exciting point, like the "to be continued" serial in the papers.

It requires much concentrated thought for an author to build up one of these scenarios without allowing the interest to flag in parts, and only the experienced one should tackle one of these exceptionally hard length subjects to do justice to it.

If you happen to be a beginner, just a word of advice. Wait until you have mastered a 500 feet comic before attempting a multiple-reel play. In other words, "look before you leap."

Items of News.

The Universal Film Manufacturing Company are advertising in The Moving Picture World, New York, for really laughable comedies featuring Billy Quirk, of "Solax" fame. Best prices will be paid.

Vitagraph are publishing the author's name above each film reviewed in their fortnightly Bulletin issued in this country.

In our next issue will be found the scenario requirements of another new British producing company.

Have you sent for one of my "Lists of Forty Producers," price 6d.? It also details briefly the manufacturer's wants.

ANSWERS TO CORRESPONDENTS.

F. Grayson (Mexboro') raises the query: "Can you tell me the best-paying company for scenarios?"

I regret my inability to enlighten Mr. Grayson on this point, at any rate for this country. Payment here ranges very much the same, which seldom exceeds two guineas for a full-reel script. Anyway, I can't help admiring your enterprise in trying to get the top figures for your plays; it's only natural!



BISON 101.

DON'T MISS THIS:

SHERIDAN'S RIDE.

Length 2350 feet.

Released May 17.



FROM THE GREAT BATTLE SCENE.

THE
GREATEST
WAR
PICTURE
EVER
PRODUCED



FROM THE DUEL SCENE.

A FRONTIER PROVIDENCE.

LENGTH 1680 FEET.

RELEASED MAY 3.

THE GENIUS OF FORT LAPAWAI.

LENGTH 1950 FEET.

RELEASED MAY 10.

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Wires: "Victafilm, London."



— INVICTA FILM COY. —

A GREAT BISON BATTLE PICTURE.

SCENES THAT WILL ENTHRAL THE PICTURE THEATRE PATRON.

Those who love battle scenes will find in "Sheridan's Ride" (length 2,350 feet, to be released by the Invicta Co. on May 17th) plenty to hold their attention. They portray some of the more stirring events of the ride



A love story runs through the three reels. It touches the family history of the famous Federal cavalryman, and forms the thread of human interest. William Clifford carries the rôle of Sheridan. Victoria Forde and her talented mother, Eugenia Forde, have prominent places in the cast, and materially contribute to the dramatic quality of the picture. The women, of course, will be interested in the story as a story. The male element without any doubt, however, will follow the military features of the picture to the exclusion of the other factors.

In the first part there are fine views of an ante-bellum interior—in fact, much care is given to the settings throughout. The scenario is written by Messrs. Dayton and Willis, the Western Universal



made famous in American annals chiefly through the poem of T. B. Read, written in 1865. It is a safe and conservative statement to say that in the third part of this production occur some of the best and most realistic battle scenes yet thrown on the screen. We see men fighting from behind entrenchments; we see Confederate cavalry in action. Large masses of men are employed; there is apparently no attempt to save any expense necessary to create the illusion of battle. In line with this is the scene of the field after the action is over. A horse lends realism to this view. He tries to rise; he gets on his fore feet, but cannot get up. He falls back and lies stretched out, as though mortally wounded.

Sheridan, described by General Horace Porter in his well-known "Campaigning with Grant" as the ideal cavalry leader, is at Winchester attending an important conference of Federal commanders. Word is brought to him that his troops are in retreat, having been attacked in the early hours of the morning and surprised. With a troop of men he sets out for Cedar Creek, twenty miles away. As he comes near the zone of the retreating men he stops on a hill-top and surveys the surrounding country. Through his glass the audience sees the straggling troops, mounted and afoot, hurrying away from the merciless pursuit of the Confederates. History repeats itself as the Federal commander rallies his men and turns them back to retrieve their defeat. There are many stirring scenes.

editors. Otis Turner is the producer. He has done well. He has drawn freely on the large forces at his disposal, and has shown much skill in effectively placing masses of men so as to bring them within the field of the camera.

**Reprints of Articles or
Adverts. in "The Cinema"
can be supplied within
24 hours if order received
: on day of publication. :**



NEW COMPANIES REGISTERED.

EXCLUSIVE FEATURE EXCHANGE, LTD. (127,840).—Registered March 18, with capital £100 in £1 shares to carry on the business of cinematograph film reviewers, distributors, dealers, makers, and producers, etc. The first subscribers (each with two shares) are R. E. Clark, 52, Birchdale Road, Forest Gate, E., cashier; and A. C. Banks, 21, Woodland Road, New Southgate, N., clerk. Private company. The first directors are R. E. Clark and A. C. Banks (provisional directors). Registered office: 179, Wardour Street, W.

SPANGLIAN CO., LTD. (127,857).—Registered March 18, with capital £1,500 in £1 shares, to carry on the business of cinematograph film manufacturers, hirers, and producers, etc. The first subscribers (each with one share) are: L. de Baeza, 23, Perham Road, West Kensington, W., merchant; R. de Baeza, 57, Torrington Square, W.C., merchant; and A. Reynolds, Arlington House, Blockley, Worcestershire, gentleman. Private company. The number of directors is not to be less than two nor more than five: the first are L. de Baeza, R. de Baeza, and A. Reynolds (all permanent). Remuneration as fixed by the company. Registered office: Monument Station Buildings, E.C.

CARL LINDSTROM (LONDON), LTD. (127,948).—This company was registered on March 26, with a capital of £1,000 in £1 shares, to carry on the business of manufacturers of talking machines, records, musical instruments, instruments for the display of animated photography, etc. The subscribers are: A. M. Oppenheimer, 10, Copthall Avenue, E.C., solicitor; O. Ruhl, 77, City Road, E.C., merchant (one share each). Private company. The number of directors is not to be less than three nor more than five; the subscribers are to appoint the first. Qualification £1. Remuneration as fixed by the company. Registered office: 77, City Road, E.C.

ROTHESAY ELECTRIC THEATRES, LTD. (8,578).—Registered in Edinburgh March 13, with capital £3,500 in 2,500 ordinary and 1,000 deferred shares of £1 each, to adopt an agreement between J. Eskdale, of Electric Theatre, Rothesay, and W. A. Stewart, solicitor, Rothesay, and to carry on business as entertainment providers. The first subscribers are: J. M. Freer, 15, Keir Street, Glasgow, exhibition organiser; H. M. Caldwell, 3, Broompark Terrace, Glasgow, leather merchant, (100 deferred shares each); J. Eskdale, Hotel Victoria, Rothesay, theatre proprietor, with 350 ordinary; W. A. Stewart, Hill Crest, Rothesay, solicitor; J. B. Park, 20, Park Avenue, Glasgow, shipowner; J. Ferguson, Point-house Crescent, Port Bannatyne, gentleman; W. R. Bannatyne, Mains Road, Rothesay, gentleman, (one share each). The first directors to number not less than three nor more than seven are J. M. Freer, H. M. Caldwell and J. Eskdale. Qualification £100. Registered office: 47, Watergate, Rothesay.

CLIFTON (CARDIFF) PICTURE PALACE, LTD. (127,921).—This company was registered on March 22nd, with a capital of £5,000 in £1 shares (350 preferred), to carry on the business of picture palace or cinematography theatre proprietors, etc., and to adopt an agreement with C. St. Leger, C. Burn and R. M. Harris. The subscribers are: W. H. Bowen, 28, Boverton Street, Cardiff, traveller; R. A. Collinge, 49, Penylan Road, Cardiff, provision broker; C. Burn, 17, Clifton Street, Cardiff, clothier; C. St. Leger, 4 and 6, Broadway, Cardiff, stock-buyer, A. D. Davis, 15, Library Street, Cardiff, fruit merchant; R.

M. Harris, 11, Clifton Street, Cardiff, grocer; J. R. Woods, 2, Park Grove, Barry, ship plater; A. E. Naish, 6, Cline Crescent, Penarth, wholesale confectioner (one share each). Private company. The number of directors is not to be less than two nor more than nine: the first are W. H. Bowen, R. A. Collinge, C. Burn, C. St. Leger, A. D. Davis, R. M. Harris, J. R. Woods and A. E. Naish. Qualification £150 ordinary shares. Remuneration as fixed by the company. Registered by Alfred H. Atkins, Ltd., 27-8, Fetter Lane, E.C.

ANDERSON'S FILM AGENCY, LTD. (127,895).—This company was registered on March 20, with a capital of £3,500 in £1 shares, to carry on the business of manufacturers and of dealers in photographic apparatus, films, lanterns, projectors, singing and talking machine mechanism, synchronisers, kinematograph requisites, etc. The subscribers are: H. Blumberg, 250, Finchley Road, N.W., financier; G. Auerbach, 9, Devonshire House, Bronesbury, N.W., film manufacturer; one share each. Private company. The number of directors is not to be less than two nor more than five; the first are: H. Blumberg, G. Auerbach (managing director), and P. Blumberg. Registered by W. B. Glasier, 47, Essex Street, W.C.

ELECTRIC PICTURES (RUSHEY GREEN), LTD. (127,837).—Registered March 18 with capital £8,500 in £1 shares (2,000 10 per cent. cumulative preference, 5,900 ordinary and 600 deferred), to carry on the business of cinematograph show proprietors, etc., and to adopt an agreement with C. W. W. Topham for the acquisition of various patents relating to the sale and purchase of 141-415, Rushey Green, Lewisham. The first subscribers (each with one ordinary share) are: C. W. W. Topham, 2, Copthall Court, E.C., stockjobber; A. J. Croughton, 2, Lancaster Place, Strand, W.C., architect; and T. C. Ovenston, 2, Lancaster Place, Strand, W.C., architect. Private company. The number of directors is not to be less than three nor more than five: the first are C. W. W. Topham, A. J. Croughton and T. C. Ovenston. Qualification £50. Remuneration not more than £150 per annum, divisible. Registered office: 2, Lancaster Place, Strand, W.C.

WOKING PALACE, LTD. (127,893).—Registered March 19, with capital £4,000 in £1 shares, to carry on the business of agents for electric theatres, theatre or music hall proprietors, &c. The first subscribers (each with one share) are: N. Clinton, 4, Station Road, Aldershot, solicitor; and W. J. May, Kingswood, Aldershot, publisher. Private company. The number of directors is not to be less than two nor more than seven: the first are not named. Registered office: 45, High Street, Aldershot.

VALETTA, LTD. (127,890).—This company was registered on March 19, with a capital of £2,000 in £1 shares, to carry on the business of photographers, photographic printers, lithographers, photographic slide makers and printers, cinematograph film producers, optical and magic lantern manufacturers, &c. The subscribers are: C. H. Marshall, Westroyd, Holmfirth, solicitor; W. L. Collins, Moorbottom Road, Huddersfield, accountant; J. E. Wood, Huddersfield, game dealer; W. Chambers, 9, Ray Street, Huddersfield, clerk; G. E. Shaw, 30, Colwyn Street, Huddersfield, cashier (one share each). Private company. The first directors are C. H. Marshall, W. L. Collins, and J. E. Wood. Qualification, one ordinary share. Remuneration as fixed by the company. Registered office, 34a, New Street, Huddersfield.

PICTURELAND VENDORS, LTD. (127,912).—This company was registered on March 20 with a capital of £5,000, in 4,500 preferred ordinary shares of £1 each and 10,000 deferred shares of 1s. each, to promote, organise, form and register picture theatre, cinematograph and other companies, to carry on business as proprietors and managers of picture palaces, cinematograph theatres and exhibitions, &c., and to adopt an agreement with T. G. Sullivan. The subscribers are: F. Goulden, 180, Westgate Road, Newcastle-on-Tyne, clerk; M. E. Howard, Turk's Head Hotel, Newcastle-on-Tyne, secretary; T. Turner, 50, Grainger Street, Newcastle-on-Tyne, accountant; J. Telford, 221, Helmsley Road, Newcastle-on-Tyne, clerk; H. Elliott, 217, Whitehall Road, Gateshead, clerk; J. R. C. Boaden, 11, Grainger Street, Newcastle-on-Tyne, auctioneer and valuer; J. Glendinning, 55, Stanhope Street, Newcastle-on-Tyne, clerk; (one preferred ordinary share each). Minimum cash subscription £7. The number of directors is not to be less than two nor more than seven; the first are T. G. Sullivan, and others to be appointed by the subscribers. Qualification (except first director), £50. Remuneration £50 per annum. Registered office: 11, Grainger Street, Newcastle-on-Tyne.

BRISTOL PICTURE HOUSE, LTD. (127,899).—This company was registered on March 20, with a capital of £5,000 in £1 shares (4,900 preferred ordinary and 100 deferred ordinary), to carry on the business indicated by the title. The subscribers are: W. Saise, Ebenezer House, Stapleton, Bristol, mining engineer; H. J. Usher, River Street, Bristol, brewer; A. J. Saise, 17, Forest Road, Fishponds, Bristol, civil engineer; E. W. Savory, Rodney Place, Clifton, Bristol, publisher; L. T. Dickinson, 31, Baldwin Street, Bristol, solicitor; J. Lodge, 43, West Street, Bristol, printer; J. O. Lane, 12, Brunswick Street, City Road, Bristol, brewer; one share each. Minimum cash subscription £2,000. The number of directors is not to be less than three nor more than five; the first are: W. Saise, H. J. Usher, A. J. Saise and E. W. Savory. Qualification: 50 shares. Remuneration: £100 per annum, dividend. Solicitor: L. T. Dickinson, 31, Baldwin Street, Bristol. Registered by Jordan & Sons, Ltd., 116-117, Chancery Lane, W.C.

EMPIRE THEATRE (EARBY), LTD. (127,874).—This company was registered on March 19, with a capital of £2,000 in £1,600 preference shares of £1 each, and 2,000 ordinary shares of 4s. each, to erect in Earby, Yorks, or elsewhere, a building or buildings for the purpose of exhibiting moving pictures, etc., and to adopt agreements with T. H. Hartley and F. Siegel. The subscribers are: T. H. Hartley, Holly Bank, Hipperholme, gentleman; F. Siegel, 41, Shipley Fields Road, Fritzinghall, picture theatre manager, one preference share each. Private company. The number of directors is not to be less than two nor more than seven; the first are T. H. Hartley, E. Jenkinson, H. Howe, H. C. Burrell, and F. Siegel. Qualification, £50. Solicitor: H. Howe, 16, Piccadilly, Bradford. Registered offices, 16, Piccadilly, Bradford.

LANDORE CINEMA, LTD. (127,811).—This company was registered on March 17 with a capital of £3,500 in £1 shares to carry on the business indicated by the title. The subscribers are: M. Levinsohn, 188, High Street, Dowlais, furnisher, 200 shares; D. J. Davies, 6, Windsor Terrace, Merthyr, insurance agent, 150; E. Lewis, Farrier's House, Merthyr, contractor, 150; W. T. Dyke, 109, Brecon Road, Merthyr; butcher, 150; R. G. James, Sunnyside, Caerphilly, gentleman, 150; T. A. Bowen, 16, Well Street, Merthyr, butcher, 150; W. Rosser, Gower Street, Swansea, wholesale upholsterer, 150; Minimum cash subscription £1,500. The first directors are M. Levinsohn, D. J. Davies, E. Lewis, W. T. Dyke, R. G. James, T. A. Bowen and W. Rosser. Qualification £150 shares. Solicitor: F. S. Symons, Bank Chambers, Merthyr Tydfil. Registered Office: Bank Chambers, Merthyr Tydfil.

CABBAGE HALL PICTURE HOUSE, LTD. (127,803).—This company was registered on March 17 with a capital of £6,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with G. Smith. The subscribers are: F. Moritz, 8, Ninian Road, Liverpool, cashier; G. M. Jones, 56, Grant Avenue, Sefton Park, bookkeeper; H. Care, 24, Pennel Road, Walton, Liverpool, bookkeeper, one share each. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification £100. Remuneration, £50 each per annum. Solicitor, J. S. Smith, 11, Lord Street, Liverpool. Registered by T. T. Hull and Son, 22, Chancery Lane, W.C.

MORTGAGES AND CHARGES.

PENNY PICTURE THEATRE CO., LTD.—Debenture dated March 14, to secure £250, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: J. Mitchell, 61, First Avenue, Walthamstow.

HODDESDON CINEMA, LTD.—Issue on March 8, of £900 debentures, part of a series of which particulars have already been filed.

GREAT HAMPTON PICTURE PALACE, LTD.—Mortgage, dated March 5, to secure £1,000, charged on certain land and premises in Birmingham. Holder: A. Wathes, Westfield, Salisbury Road, Moseley, Birmingham.

BRIDGWATER THEATRE, LTD.—2nd mortgage dated February 28, to secure £1,000, charged on certain premises in High Street, Bridgewater. Holders: M. Hart, St. Hilda, Victoria Road, North Southsea; H. Marston, 7, Hampshire Terrace, Portsmouth; W. E. Lloyd, 2, Mitre Court Buildings, Temple E.C., and R. Ritson, 17, Above Bar, Southampton.

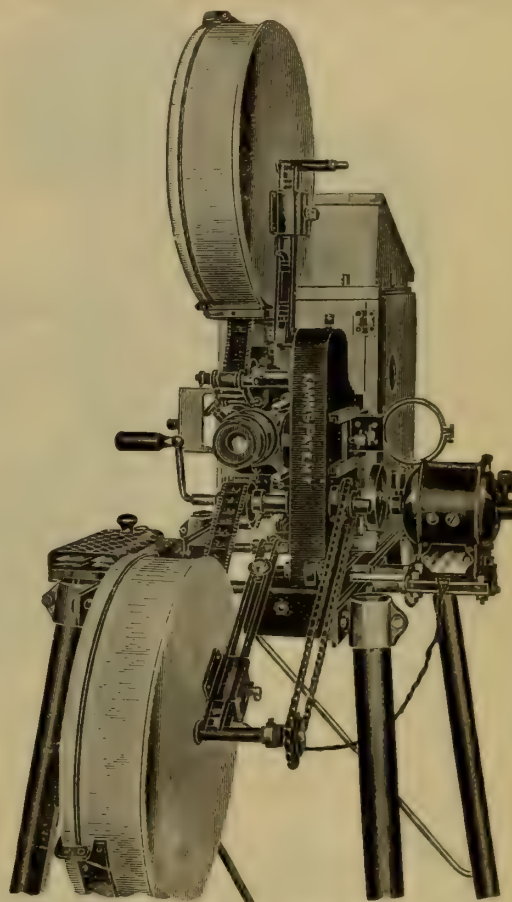
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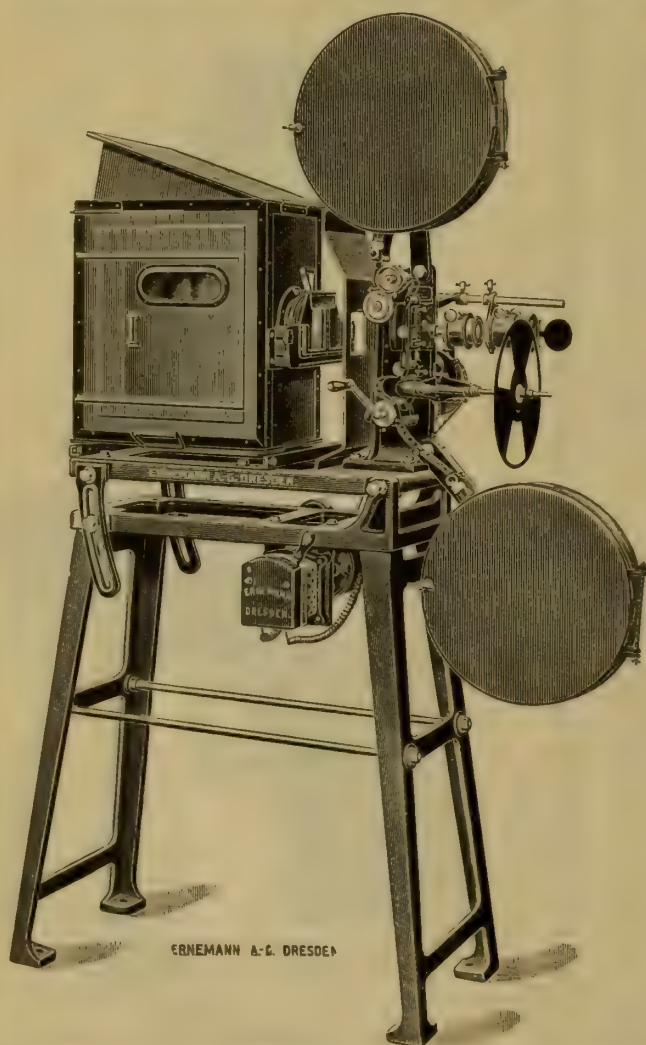
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 FILMS, Ltd., 18/20, Manchester Street, Liverpool; Midland Chambers, 17, Westgate Road, Newcastle-on-Tyne;
 35, High Street, Belfast; 16, D'Olier Street, Dublin.

Telegrams: "ERNEMANN, WESTRAND, LONDON."

Telephone: 7310 CITY.



THE CINEMA

Film Register.

A carefully compiled list of releases during the preceding and present months, showing name, description, maker, length and date.

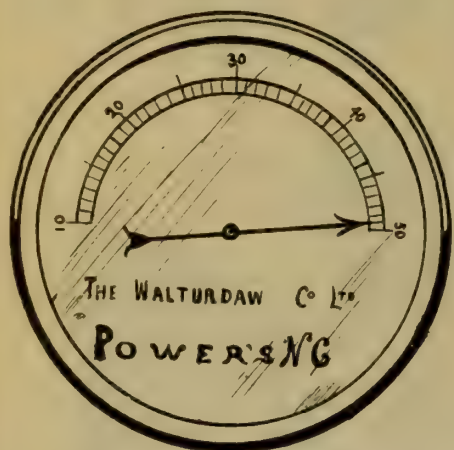
Whilst every care is taken, we do not hold ourselves responsible for any inaccuracies that may be found

Films to be Released during March, 1913.

ABBREVIATIONS :—A, animal ; C, comic ; Co, comedy ; D, dramatic ; E, educational ; F, fairy ; H, historical ; I, industrial ; N, natural history ; O, operatic ; P, performers ; S, scientific ; Sc, sacred ; Tk, trick ; Tp, topical ; Tr, travel.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Accidental Dentist	Lubin, Co		655	9	Bite of a Snake	A. B., Co		562	20
Affair of an Egg	A. B., Co		305	13	Business as Usual	Clarendon, C		455	16
Adventure in the Autumn Wood	A. B., D		1007	16	Bloomer Hurries Up	Cines, C		542	8
Alfred Harding's Wooing	Barker, Co		740	6	Beauty Spots on the River Nebi	Cines, T		284	8
Ape's Devotion	Clarendon, D		870	2	Blow for Blow	Cines, D		2400	12
Artful Artists	Gerrard, C		330	2	Bidoni Obstinate	Cines, C		1184	12
Artist's Romance	Lubin, D		795	13	Broncho Billy's Promise	Essanay, D		989	2
Aquatic Elephants	Vitagraph, A		266	1	Bad Stroke of Business	Gaumont, C		565	6
Artist's Hoax, The	B. & C., Co		510	30	Breton Scenery	Gaumont, T		365	6
Annie Crawls Upstairs	Edison, D		1000	19	Back from the Dead	Gaumont, D		2380	9
Awakening, The	Flying A, D		983	15	Baker and the Sweep	Lux, C		290	12
Absent Minded Valet	Vitagraph, Co		1017	20	Buck's Romance	Selig, Co		1017	13
Awakening of Bianca	Vitagraph, D		1007	22	Beyond the Polar Circle	Urbanora, T		355	5
Alkali Ike in Jayville	Essanay, Co		992	27	Beautiful Dalmatia	Welt, T		315	20
Apartments No. 13	Invicta, Co		1000	19	Chronicles of Don Q. (No. 2.)	B. & C., D		1113	2
Asbestos Quarry in America	Pathe, I		359	22	Camprodor	Cabot, T		381	9
Adam and Eve	Vitagraph, D		948	29	Blood-stained Pearl, The	Cosmopolitan, D		875	9
All for a Girl	Vitagraph, Co		507	29	Bloomer and His Cousins	Cines, C		394	15
Adventurous Honeymoon	Ambrosio, C		772	23	Between Sky and Sea	Cines, D		622	19
Along the Old Turko-Bulgarian Frontier ..	Ambrosio, T		355	27	Broncho Billy and the Maid	Essanay, D		992	16
At the End of the Line	A. & C., D		984	29	Bobby's Holidays	Gaumont, C		620	16
Alfonso's Lady-Killing Adventures					Broken Doll, The	Gerrard, D		2220	9
Amulet, The	Invicta, D		1000	26	Boomerang, The	Kalem, D		1038	30
An Inventive Lover	Pathe, T		1021	26	By Boat to Christiana	Nordisk, T		335	16
Athens	Pathe, T		434	29	Bag of Mystery, A	Pathe, C		271	15
Alhambra	Urbanora, T		360	26	Boniface's Harem	Brockliss, C		491	19
Bill Bogg's Windfall	A. B., C		609	2	Broken Life, A	Cricks and Martin, D		1100	27
Business Buccaneer, A	Kalem, D		1010	2	Broncho Billy and the Outlaw's Mother ..	Essanay, D		995	23
Brave Old Bill	Kalem, C		350	2	Betty's Bandit	Nestor, D		975	22
Buster and the Cannibals	Lubin, C		737	2	Bridge of Sighs	Pathe, C		326	22
Best Man Wins	A. B., C		456	9	Betrayed to the Turks	Savoia, D		1950	26
Blind Cattle King	Lubin, D		1059	9	Buffalo Hunt	Co-mopolitan, D		950	23
Babble Shooting	B. & C., Sp		259	13	Bologna	Cosmopolitan, T		400	23
Baja	Cines, T		698	1	By Unseen Hands	Cines, D		2270	29
Bloomer's Troubles	Cines, C		438	1	Bloomer's Adventure	Cines, C		470	29
Bidoni Hard Up	Cines, C		999	5	Broncho Billy's Brother	Essanay, D		998	30
Billy Mixes with his Relations	Essanay, Co		986	13	Building the Los Angeles Aqueduct				
Blackened Hills	Flying A, D		994	1		Flying "A," I		986	29
Bolted Doors	Gaumont, D		1250	2	Big Rock's Last Stand	Invicta, D		1960	22
Book, The	Hepworth, D		1200	6	Border Parson	Nestor, D		965	29
Blackfoots Conspiracy	Invicta, D		1020	5	Bad Tangle	Imp., Co		636	30
Beach Combers	Melies, D		986	15	Crackman's Daughter	Cricks and Martin, D		1665	6
Brother and the Bat	Reliance, D		900	15	Cat's Paw	Essanay, D		994	9
Bobby and the Bow-wow	Pathe, Co		574	1	Careful Nursing	Rex, D		889	13
Broken Oaths	Solax, D		984	15	Capt. Barnacles, Reformer	Vitagraph, D		1000	1
Billy's Burglar	Vitagraph, D		1722	8	Cabby's Nightmare	Gaumont, C		495	9

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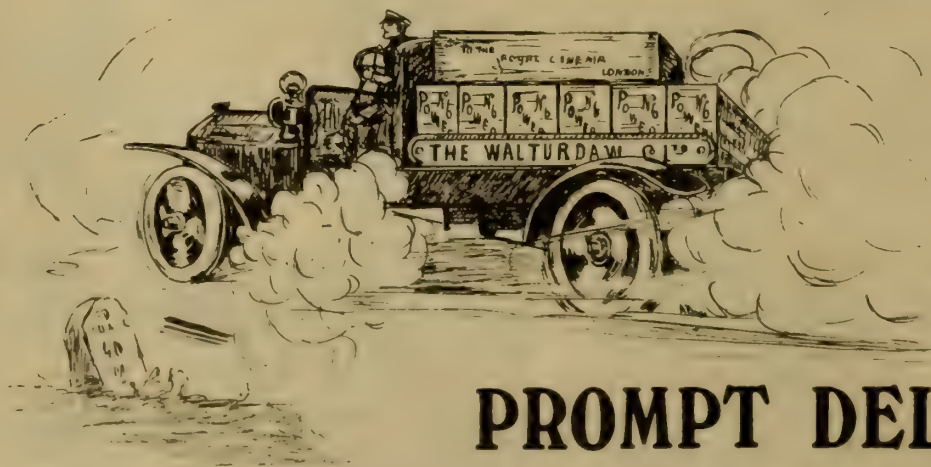
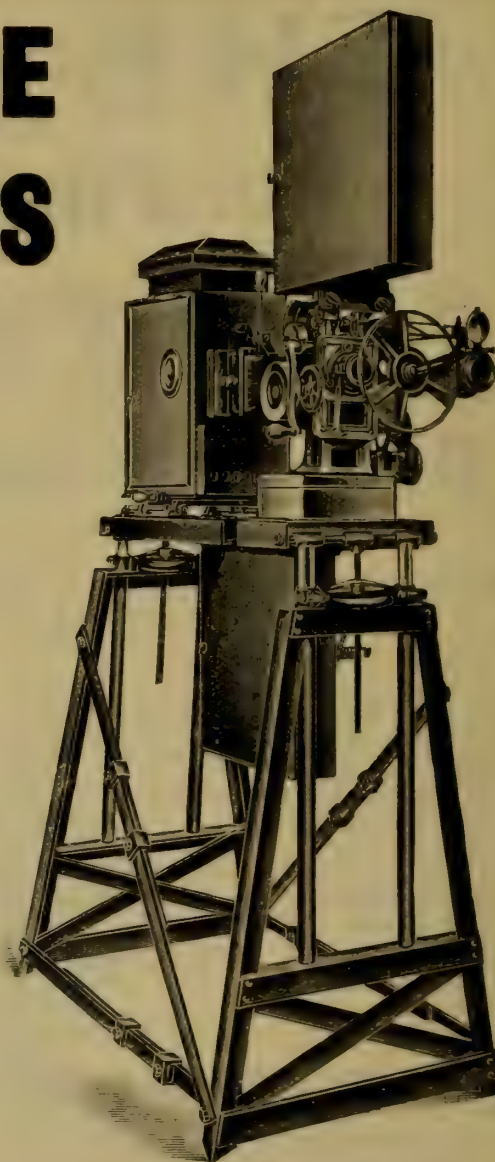
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PROMPT DELIVERY.

FILMS RELEASED DURING MARCH, 1913.

Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Case of Smallpox	Imp., C		429	2	Foolshead between Celibacy and Matrimony, ...	Itala, C		976	9
Castaway, The	Pathe, D		547	8	Fatal Recognition	Elite Sales, D		628	20
Critic, The	Ambrosio, D		1800	13	Four-Footed Hero	Invicta, D		2000	20
Captain's Dilemma, The	Cosmopolitan, Co		750	6	From the Western Land	Pathe, D		1185	19
Cyrenacia	Cosmopolitan, T		300	9	Forest Fire, A.	Edison, I		1000	19
Cheap Housing Problem, The	Gaumont, I		230	13	Fred as a Soldier	Nordisk, C		712	16
Collar Stud, The	Gaumont, Co		1025	13	Foolishness of Oliver, The	Invicta, D		1010	15
Court Intrigue, A	Nordisk, D		2834	9	Flight into Egypt, A	Pathe, D		2389	12
Cormorant, The	Pathé, N		548	12	Forest Adventure, A	Pathe, D		629	12
Curio Hunters	Vitagraph, Co		807	22	From Passau to Vienna	Welt, T		345	27
Caucasian Bride	Elite Sales, D		550	23	Funnicus Treasure	Eclair, C		465	30
Cupid's Window	Gaumont, Co		535	20	From the Bottom of the Sea	Cosmopolitan, D		2750	30
Casablanca	Gaumont, T		430	20	Funnicus's Serenade	Eclair, C		545	13
Consequences, The	Invicta, D		1000	22	Father's Little Flutter	Hepworth, C		600	30
Cranberry Industry	Imp., I		358	16	Foolshead Hero	Itala, C		465	16
Collaborators, The	Powers (1912), Co		695	22	Foolshead Swallows a Crab	Itala, C		285	23
Carrier Pigeon, The	Pathe, N		612	19	Forgive us our Trespasses	Melies, D		1007	29
Curious Family, The	Selig, C		514	27	Father's Crime, A	Pathe, D		1009	20
Civilian, The	Broncho, D		1740	23	False Order	Selig, D		1005	30
Colonel's Peril	Cosmopolitan, D		975	27	First Steeplechase	Urbanora, C		600	26
Casimar, Gentleman and Pickpocket ..	Eclair, C		520	13	From the Depths of the Sea	Cosmopolitan, D		1900	30
Convict's Secret	Gaumont, D		2530	30	God Within, The	A.B., D		1010	2
Chauffeur's Secret, The	Gerrard, D		2300	23	Girl and the Gambler	Lubin, D		1015	6
Crossed Swords	Nordisk, D		2066	24	Gold is not All	A.B., D		996	13
Cowboy's Leap Year	Powers, Co		650	29	Glimpses of the Thames in Flood ..	Hepworth, T		375	6
Candy Girl	Imp., Co		985	30	Game of Lawn Tennis	Milano Co		266	13
Circus Rider's Romance	Elite, D		2000	30	Good Stuff	Powers, C		935	1
Constructing Aeroplanes	Express, E		372	23	Galley Slave's Romance	Rex, D		945	15
Don Cæsar de Bazan	Reliance, D		2000	1	Girl of the Mountains	Selig, D		1006	2
Dick and Daisy	Majestic Co.		985	8	Guisepe's Good Fortune	Essanay, Co		195	6
Despised Present	Gaumont Co.		1185	2	George Barnwell	Hepworth, D		2900	13
Detective Dickson	Lux, D		2090	5	Grandfather	Kalem, D		1003	20
Defeated	Milano, D		1809	12	Guiding Light	Lubin, D		1940	30
Darktown Duel	Vitagraph Co.		107	6	God of Gold	Selig, D		1016	9
Day at an Infant Asylum	Imp., T		276	6	Golden Rod	Powers, 1912, D		670	15
Dangerous Wager	Kalem, D		1013	20	Great Bullion Robbery	Eclair, D		2100	30
Delphin Catching	Pathe, T		372	8	Gnathan and his Accomplice	Eclair, C		770	6
Dormouse, The	Cosmopolitan, N		270	13	Greater Love, The	Rex, D		770	6
Dupin Loses His Wife	Urbanora, C		375	19	Greater Wealth	Selig, D		1085	23
Dr. Bridget	Vitagraph, Co		859	29	Golden Chance	Cosmopolitan, Co		1100	20
Dandy, The	Vitagraph, Co		453	29	Gunfighter's Son	Selig, D		960	30
Defective Detective, The	Hepworth, Co		575	16	"Gay Deceivers"	Elite, Co		1000	27
Desperate Chance, A	Kalem, D		978	30	His Cook Lady	Majestic, C		558	1
Dora Thorne	Thanhouser, D		1000	20	Highbrow Punchers	Ammex, D		988	8
Don Juan's Compact	Brockliss, D		2128	26	Hope	Edison, D		1020	1
Debt, The	Rex, D		1930	29	How Grandfather Clocks are Made ..	Geem, I		416	9
Dream of Glory	Pathe, D		605	20	Hazel Kirk	Majestic, D		2000	5
Day in the Life of a New Recruit ..	Urbanora, C		510	26	High Cost of Reduction	A.B., C		565	16
Exchanged Labels	Imp, C		456	13	He Swore Off Smoking	Edison, C		325	5
Employers Liability	Nestor, D		950	1	High Explosives	Edison, I		325	5
Eave-droppers	Vitagraph, Co		498	6	Harnessing a Mountain Stream	Edison, T		400	8
Everybody's Doing It	Cosmopolitan, C		305	2	Hearts and Skirts	Nestor, Co		975	5
Emperor's Kiss, The	Pathe, D		1072	5	Her Ambition	Powers (1912) D		935	5
Escape of the White Glove Gang	Gaumont, D		2590	23	His Double	Solax, Co		942	12
Emperor's Crime, The	Pathe, D		1668	19	His Nemesis	Cosmopolitan, D		1050	2
Easter Bonnet	American Standard, Co		780	16	His Mother's Hope	Edison, D		1000	12
Elephant Hawk Moth	Pathe, N		430	20	His Birthday Jacket	Essanay, Co		995	2
Erfurt	Express, T		396	26	Husband's Broom	Brockliss, C		358	22
Familiar Sights in Geyserland	Empire, T		420	6	Hero of the Mountains	Elite Sales, D		2560	13
Freda's Photo	Clarendon, D		1025	9	High Jinks	Elite Sales, Co		1176	13
Fooling Their Wives	Lubin, C		516	16	Heiress, The	Essanay, Co		908	23
Feet That Speak	Lux, Co		380	5	How they got the Vote	Edison, Tk		625	26
Fatty, The Bad Boy	Pathe, C		512	1	Her friend the Doctor	Nestor, Co		950	26
Friends of Birds	Pathe, Sc		360	1	Hemp Industry in New Zealand	Pathe, I		547	19
From the Depths	Cricks and Martin, D		1145	13	Hidden Letter, The	Pathe Co		703	19
First Set ler's Story	Edison, D		1000	15	Hero of the Mountains	Elite Sales, D		2930	13
Fraud that Failed	Flying A, D		995	5	How a Horseshoe Upset a Happy Family	Edison, C		475	22
For Two Pins—	Gaumont, Co		925	9	His Old-Fashioned Mother	Flying A, D		658	15
Flag of Freedom	Kalem, D		1033	23	Hero's Reward, A	Kalem, Co.		578	27
From Nice to Monte Carlo	Lux, T		300	8	House in the Woods, The	Lubin, D		1018	27
Fate of a Poet	Elite, D		1290	20	Her Heart's Desire	Pathe, D		919	21
Forest Rose	Thanhouser, D		2000	22	Harbour Island	Selig, D		1008	20
Forgiveness	American Standard, D		1035	9	How the Duke of Leisure reached His Winter				
Flesh and Blood	A. & C., D		2018	22	Home	Selig, C		503	20
Fairy Bottle	Cricks and Martin, Tk		810	20	Happy Sequel, A	Eclair, D		830	30
Fatal Fight	Cosmopolitan, D		1890	16	Hardest Way, The	Eclair, D		960	23
For Her	Edison, D		1000	29	Here's Your Hat	Essanay, Co		976	30

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
How Ned Got His Rise	Imp.	C	725	27	Life of St. Louis	Gerrard, H		620	30
Hand of Death	Pathe, D		868	26	Leopard Avenger	Lux, D		1600	30
His Lordship's Little Lapse	Pathe, C		2147	29	Love the Conqueror	Pathe, D		1229	26
His Blind Wife	Messter, D		2095	26	Little Charlie and Carlo	Elite, Co		900	23
Hussein the Pirate	Vesuvio, D		1985	16	Life in Tripoli	Express T		517	29
In a Garden	Thanhouser, D		1000	5	Lion Tamer, The	Vitascope D		1963	23
In Montenegro	Ambrosio, T		400	2	Mexican Spy, The	Lubin, D		2044	9
In Belad-El Djerid	Gaumont, D		360	2	Muggy Becomes a Hero	A.B., Co		703	6
Insurance Agent	Lubin, D		1008	16	Mail Clerk's Temptation	Thanhouser, D		1000	5
Isaacs as a Broker's Man	Cricks & Martin, C		610	15	Marie Louise	Cines, D		698	1
It Happened Thus	Invicta, D		1010	8	Mission of a Bullet	Kalem, D		988	16
In Old Town	Majestic, Co		995	22	Manicurist and the Mutt	Kalem, C		773	16
Island of Java	Pathe, T		361	5	Making a Baseball Bug	Lubin, C		322	13
In the Flat Above	Vitagraph, Co		839	13	Miss Taqu of Tokio	Thanhouser, D		1000	15
Inkey and Co.	Cosmopolitan, C		320	9	Manufacture of Embroidered Tapestry	Gaumont, I		395	6
It's Never too Late to Mend	Edison, D		2000	22	Making a Mess of it	Pathe, C		498	5
Indian Outcast, An	Invicta, D		1010	15	Mrs. Jefferson's Robber	Pathe, D		1016	8
I.O.U. Ten Dollars	Nestor, Co		965	19	Millionaire Vagabonds	Selig, Co		1020	9
Infernal Dance, The	Royal Film Agency, D		2910	6	Mary's Goat	Thanhouser, D		495	22
Illumination, The	Vitagraph, D		1063	20	Mystery of the Elk City Bank	Urbanora, D		1770	5
Indian Justice	Lux, D		710	22	Misappropriated Turkey, A	A.B., D		1008	30
Idol Worshipper	A. & C., Co		820	26	Mystery of a Secret Passage American Film Releases, D			1035	6
In the Pyrenees	Gaumont, T		360	27	Man v. Bear	Elite Sales, Sp		260	6
In Zoological Gardens	Gaumont, E		310	30	Misplaced Kindness	Gaumont, C		900	23
Industrious Dustman	Gerrard, Tk		360	30	Mother's Awakening, A	Rex, D		945	22
In Honour Bound	Rex, D		1000	27	Mirth and Mystery	Urbanora, Tk		445	19
John Arthur's Test	Lubin, D		1031	2	Mystic Moonstone, The	Cricks and Martin, C		365	22
Joe's Reward	Reliance, D		995	8	Miner's Request, The	Essanay, D		992	20
Johnnie Goes Ducking	Kalem, C		365	13	Miss Simpton's Jewels	Lux, D		595	15
Just out of College	Lubin, D		840	16	Motor Boat Party, A	Lubin, Co		233	27
Jack's Lucky Comet	Pathe, C		831	1	Miser, The	Lubin, D		1010	27
Jungle Pictures in Cochin-China	Pathe, T		479	1	Mended Happiness	Pathe, D		994	12
Jealous Wife, A	Pathe, D		947	8	Maternity	Pathe, D		2397	22
Japanese Idyll	Rex, D		898	6	Miss Robinson Crusoe	Thanhouser, D		1210	29
Jimmy	Essanay, D		993	27	Mrs. Lirriper's Legacy	Vitagraph, D		1013	20
John Sterling, Alderman	Imp., D		1874	20	Mrs. Tweedledum as a Militant Suffragette Ambrosio, C			595	23
Judgment of the Sea	Melies, D		1026	22	Merrypimple's Moving Day	Ambrosio, C		615	30
Jimmy and Jacko	Pathe, P		576	22	Man They Scorned	Broncho, D		1695	30
Jim Loses His Wife	Pathe, C		491	12	Monty's Proposal	Cosmopolitan, C		990	30
Jugling Jenkins	Savoia, C		395	29	Mjorsen	Nordisk, T		239	24
Kissing Kate	A.B., Co		450	23	Masculine Matchmakers	Pathe, C		754	26
King Cotton	Kalem, I		423	23	Mystery of Corner House	Nordisk, D		2884	31
Kneltons, The	Pathé, P		343	8	Noble Profession	Edison, I		1000	1
Kentucky Feud	Rex, D		1000	8	New Zealand River Scenery	Empire, T		283	13
Kid, The	A.B., D		989	27	New Squire	Edison, D		1000	8
Keeping Up Appearances	Lubin, Co		1015	30	Near-Sighted Cupid	Selig, Co		952	6
Lewes and Bosham	H. and B., T		363	6	No Place for a Minister's Son	Edison, Co		700	12
Lady's Hairdresser	Ambrosio, C		890	2	None but the Brave	Imp., Co		993	6
Love and the Law	"Flying A," D		1000	1	New Film Actor, The	Nordisk, C		574	2
Legend of Godfrey de Buillon	Gerrard, D		1000	2	Northland Winter	Svea, T		360	23
Literature and Love	Lubin, D		1013	13	Natoosa	Vitagraph, D		994	29
Leopard and the Burglars	Lux, C		460	1	Nell's Little On	Cines, C		897	29
Lost for Gold	Pathé, D		1114	1	Northland Winter	Svea, T		360	23
Love of Long Ago	Thanhouser, D		1000	15	Neighbour's Children	Elite, D		2000	27
Love versus Pride	Clarendon, D		885	23	No Files on Smart	Elite, Co		680	30
Love and the Varsity	Clarendon, C		660	30	Oyster Fishery at Whitstable	B & C, I		600	6
Love and a Lemon	Nestor, Co		960	12	Once Was Enough	Lubin, Co		658	6
Love through a Lens	Essanay, Co		989	16	Ostrich Farming	B & C, I		483	15
Lidless Eyes, The	Gaumont, D		1085	16	Our Children's Zoo	Cricks and Martin, A		295	8
Lakes of Salzburg	Gaumont, Sc		295	16	On Donovan's Division	Edison, D		1000	5
Life in Old Japan	Pathe, I		364	16	On the Mountains of St. Gothard	Gaumont, T		380	2
Losing his Temper	Pathe, C		345	12	Officer 174	Imp, D		957	9
Little Jack O'Connor	Pathe, D		900	12	Old Fashioned Elopement	Edison, Co		1000	15
Little Organ Player of San Juan	Selig, D		1030	16	On the Mountains of St. Gothard. Series VI.	Gaumont, T		360	9
Last of her Tribe	Selig, D		1015	20	Old Oaken Basket	Lubin, D		1017	20
Love's Deception	Eclair, Co		645	6	On the Threshold	Lubin, D		1013	23
Lady Clare	Edison, D		1000	26	Old Love Letter	Majestic, D		995	19
Love among the Geysers	Edison, Co		1000	29	Opitsah	Selig, D		1017	13
Law in their own Hand	Hepworth, C		550	23	O'Hara, Squatter and Philosopher Vitagraph, Co			997	13
Little Willie and the Bellows	Hepworth, C		475	27	Omens of the Mesa	Vitagraph, D		987	15
Long Wait, A	Pathe, C		510	19	Old Story With a New Ending, An	A.B., Co		520	30
Liberty Hall	Pathe, C		372	22	On the Austro-Servian Border	Ambrosio, T		304	13
Lost Heir, The	Pathe, D		885	22					
Loyal Deserter	Selig, D		1024	23					
Lake Como	Cines, T		323	29					
Latent Spark	Flying "A", D		1000	26					
Lily's Three Guardians	Gerrard, D		1760	30					

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Title	Maker.	Descriptn.	Length.	Date.	Title	Maker.	Descriptn.	Length.	Date.
Old Appointment, An.....	Edison, D		500	29	Southampton and Nettley Abbey..	B. and C., T		492	16
Oh! That Mouse.....	Itala, C		675	9	Surprise Packet.....	Cricks and Martin, C		535	1
Opening of a Flower.....	Pathe, E		359	22	Sheriff's Inheritance.....	Essanay, D		992	9
Our Faithful Dumb Friends.....	B. & C., A		390	27	Strange Case.....	Imp, D		954	13
Office Boy's Birthday, The.....	Edison, Co.		600	19	Spanish Pyranees.....	Pathé, T		303	1
Old Dutchman's Quarrel, The.....	Gerrard, D		900	16	Study in Diplomacy.....	Pathé, D		2469	8
Only a Little Drop of Water.....	Lux, C		335	19	Servant Problem.....	Vitagraph Co		889	6
On the Danger Line.....	Powers, 1912, D		990	19	St. Gothard, Road of the Alps.....	Welt, T		355	16
On Secret Service.....	Cosmopolitan, D		2300	16	Story of an Overcoat.....	Ambrosio, C		660	9
On the Verbano.....	Cosmopolitan, T		375	30	She Never Knew.....	Cines, D		1066	12
Oxygen.....	Eclair, E		510	13	Some Rare Specimens.....	Edison, Z		1000	12
Owen More.....	Invicta, Co		1026	29	Sunday Afternoon in Rural England.....	Edison, T		300	01
Open Road.....	Imp, D		983	23	Seige of Mafeking.....	Empire, T		338	23
Power of Silence.....	Lubin, D		1936	2	Sawmill Hazard.....	Kalem, D		1018	23
Peace Offering.....	Kalem, D		503	6	Sealed Envelope.....	Powers, 1912, D		940	12
Price of Deception.....	Barker, D		1070	2	Sammy Orpheus.....	Selig, Co		1034	13
Proposal under Difficulties.....	Edison, Co		990	8	Six o'clock.....	Vitagraph, D		1017	13
Postman, The.....	Imp, Co		302	9	Susie to Susanne.....	Vitagraph, Co		1017	13
Peter's Pledge.....	Lubin, D		1018	16	Strange Life in Earth and Water.....	Flying A, N		400	19
Paralytic, The.....	Solax, D		1000	8	Silver Plated Gun.....	Flying A, D		976	22
Professor and the Lady.....	Vitagraph, Co		738	1	Stronger Man, The.....	Pathe, D		661	19
Pirate Gold.....	A B, D		1008	23	Scrap of Paper.....	Pathe, D		1027	22
Pixen Pete.....	Lubin, C		726	20	Steak and Onions.....	Selig, C		517	27
Pat Wishes to Economise.....	Lux, C		396	8	Song of the Sea Shell.....	Vitagraph, D		954	27
Prisoner's Story.....	Melies, D		1031	8	Signal of Distress.....	Vitagraph, D		1020	27
Polidor's High Hat.....	Pasquali, C		515	6	Strong Man's Love, A.....	Clarendon, D		2095	30
Percy's Express Delivery.....	Urbanora, C		310	5	Set of Magic Teeth, The.....	Gerrard, C		310	16
Pescara.....	Cines, T		349	15	Salisbury and Stonehenge.....	H & B., T		354	27
Pedrables to Valuedrena.....	Gelebert, T		503	30	She Must Elope.....	Lubin, C		697	30
Possum Hunt, The.....	Kalem, I		383	30	Shocking her future Mother-in-Law	Majestic, Co		1010	26
Price of Jealousy, The.....	Lubin, D		1030	30	Sacrifice, The.....	Nordisk, D		2772	16
Pat as a Bird Fancier.....	Lux, C		525	15	Sauce for the Goose.....	Pathe, Co		798	12
Patsy's Mistake.....	Nestor, Co		910	15	Scoop, The.....	Vitagraph, Co		1017	20
Polidor's Gift.....	Pasquali, C		515	13	Sacred Colours.....	Ambrosio, D		592	27
Pair of Boots, A.....	Selig, C		572	20	Spider and the Fly.....	Brockliss, Tk		243	23
Prisoner of War.....	Ambrosio, D		1850	20	Smart Subterfuge.....	Gaumont, Co		710	30
Pat's Busy Day.....	Lux, Tk		495	22	Safe Retreat.....	Gerrard, C		460	23
President Taft's Home.....	Powers (1912), T		290	22	Sultan for an Hour.....	Itala, C		570	16
Polidor Suffers from Hydrophobia.....	Pasquali, C		495	20	Studies in Popular Astronomy.....	Urbanora, E		410	26
Private Enquiry Office.....	Eclair, D		2150	13	Soldier's Promise.....	Cosmopolitan, D		585	30
Professor's Discovery.....	Gaumont, D		980	27	Silver Wedding.....	Messter, Co		980	19
Playing His Master's Cards.....	Gaumont, Co		680	27	Two Runaways.....	Kalem, D		1000	2
Paper Trail.....	Hubsch & Co		2324	2	Twilight of Her Life.....	Lubin, D		1015	2
Princess's Revenge, A.....	Vitascope, D		2130	29	Three Musketeers, The.....	Aquila, D		1549	9
Quality of Nobility, The.....	Pathe, D		2639	15	Three Friends.....	A.B., D		1010	9
Queen of Spades.....	Cines, D		2066	5	Telephone Girl and the Lady.....	A.B., D		1010	6
Question of Hair.....	A. & C., Co		994	19	Traffic in London.....	B. and C., E		666	9
Question of Corpulence, A.....	Gaumont, Co		970	16	Totvil'e Eye, The.....	Edison Co		1000	1
Rochester.....	H. & B. T		255	2	Treacherous Shot.....	Kalem, D		1005	6
Ramble through the Zoo.....	Welt, A		567	9	Timely Rescue.....	Lubin, D		1003	9
Reward for Broncho Billy.....	Essanay, D		986	13	Treasure Trove.....	Thanouser, D		1000	1
Ranger and his Horse.....	Selig, D		1010	6	Tender-Hearted Boy.....	A.B., D		1008	13
Ring and a Spanish Grandee.....	Thanouser, Co		1000	12	Tweddledum and Friscot Fight a Wager	Ambrosio, C		687	2
Romance of the Western Hills.....	A.B., D		1008	20	Tailor's Revenge.....	Hepworth, C		450	2
Red Man's Love.....	Invicta, D		1010	12	Trapper Bill.....	Invicta, D		1950	1
Rose Among Thorns.....	Pathe, D		1948	5	Tempress, The.....	Pathé, D		765	1
Raising Barley in Japan.....	Selig, I		315	9	Timid May.....	Vitagraph, Co		800	8
Rival Adventurers.....	Cines, D		1793	15	Truth Will Out.....	Ambrosio, D		2260	6
Ride me of Fancy.....	Cines, Co		939	19	Tweddledum Wants to Marry.....	Ambrosio, C		590	9
River Scenes in Lower Normandy.....	Gaumont, Sc		210	13	Tear not Shed in Vain.....	Cines, D		664	8
Ragtime Mad.....	Hepworth, C		500	20	Trail of Cards.....	Flying A, D		992	5
Red Sweeney's Mistake.....	Kalem, D		973	27	Their Masterpiece.....	Flying A, D		992	8
Red Stain, The.....	Pathe, D		871	12	Tongueless Man.....	Invicta, D		1000	5
Rodinc's Ride.....	Selig, D		1003	16	Tribal Law.....	Invicta, D		1950	8
Re-Incarnation of Karmar.....	Vitagraph, D		1886	22	Two Women.....	Powers, 1912, D		950	8
Rodolfi Goes Back to the Land.....	Ambrosio, Co		1500	16	Tombs of the Former Emperors of Annam	Pathe, T		429	5
Rose of Mexico.....	Flying A, D		990	22	Trip up the River Seine.....	Pathe, T		499	8
Rearing Greyhounds.....	Gaumont, I		355	20	Two Little Scapegraces.....	Pathe, C		537	8
Ride for Life, A.....	Invicta, D		998	26	Two Shipowners, The.....	Brockliss, D		1834	5
Rough Ride with Nitro-Glycerine.....	Selig, D		1014	27	Turkish Spy, The.....	Skandinavia, D		2495	8
Red Devils, The.....	Urbanora, D		995	19	Through the Suez Canal.....	Svea, T		336	6
Rivers of Indo-China.....	Eclair, T		410	13	Taking Care of Baby.....	Thanouser, D		525	19
Rivals, The.....	Nordisk, D		900	24	Three Girls and a Man.....	Vitagraph, Co		501	15
Regatta Day at Singapore.....	Pathe, T		287	26	Toll of the Sea, The.....	Invicta, D		1000	12
Shaughraun.....	Kalem, D		3075	16	Trapped by Fire.....	Invicta, D		1000	19
Six Cylinder Elopement.....	Thanouser, Co		1000	1	Travels in Hungary.....	Prieur and Co, T		345	15
Secret Marriage.....	Pathé, D		2518	1					

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Trio Hamelins	Pathé, I		366	12	Wives of Jamestown	Kalem, D		1823	23
Talisman, The	Pathé, D		1541	12	Winning of Helen	Majestic, D		995	12
Turned Adrift	Royal Film Agency, D		2756	2	When Helen was Elected	Selig, Co		1007	2
Tweedledum's Mother-in-Law	Ambrosio, C		345	16	When a Count Counted	Thanhouser, Co		1000	12
Turin	Cosmopolitan, T		340	16	Wood-Violet, The	Vitagraph, D		925	6
Two Little Pals	Hepworth, D		1050	27	Whitstable-on-Sea	B. and C., T		314	20
Tigris	Itala, D		3600	16	Winter Sports in St. Moritz	B. and C., I		316	23
Tempest on the West Coast of Jutland	Skandinavia, T		285	26	What's in a Name	Lubin, C		346	23
Tommy and the Glue Pot	Pathe, C		474	26	Woman's Right, A	Nordisk, D		1920	2
Two Strings	Pathe, D		823	26	When Old Friends Meet	Nestor, D		965	12
Triple Trapeze	Pathe, P		443	29	Woman Hater, The	Pathé, Co		778	5
Two Fathers	Urbanora, D		975	26	Water Spider, The	Pathe, Sc		492	8
Temperance Lecture	Cosmopolitan, C		630	23	Wild Pat	Vitagraph, D		892	15
Talisman, The	Itala, C		375	20	Won by a Child	Cricks and Martin, D		735	20
Taft Day at Brockton Fair	Imp., T		450	23	When Soul Meets Soul	Essanay, D		994	20
Too Polite	Lux, C		490	29	With the Best Intentions	Gerrard, Co		230	16
Unworthy Son	Melies, D		1026	1	Woman's Honour, A	Gerrard, D		2400	15
Usurer, The	Kalem, D		1000	13	What Katie Did	Edison, D		1000	26
Unusual Honeymoon	Vitagraph, Co		745	1	We are but Little Children				
Uncle and the Cook	Pathe, C		508	5	Weak	Hepworth, D		925	20
Valley of the Maggia	Welt, T		367	2	Where Destiny Guides	Flying A, D		976	19
Village Blacksmith	Lubin, D		1014	6	When Cupid Runs Wild	Imp, Co		949	16
Virgin of the Fire	Reliance, D		990	5	When the Stormy Winds do Blow	Lux, C		530	26
Vintage of Fate	Selig, D		1000	6	Weaker Vessel, The	Pathe, D		2584	29
Virtue of Rags	Essanay, D		994	6	Woman Left Alone	Flying "A," D		980	29
Voice of Conscience	Thanhouser, D		1000	19	Widow's Wiles	Gaumont, C		1040	30
Valley of Ardagrie	Gaumont, T		265	23	Yvonne, the Foreign Spy	Imp., D		975	2
Very Select Dinner Party	Pathe, C		558	29	Yosemite National Park	Edison, T		375	21
Wedding March	Rex, D		1000	1	Young America	Pathe, D		91	29
When Joey was on Time	Edison, D		500	5	"Zigomar, The Eel's Skin"	Eclair, D		3265	23
Why Lightwad Tips	Kalem, C		495	9	Zara	Ambrosio, T		356	16
Was Mabel Cured?	Invicta, Co		1000	1					

Films to be Released during April, 1913.

Aurora Floyd	Thanhouser, D	2000	9	Broncho Billy's Gun Play	Essanay, D	996	5
At the Dog Show	Vitagraph, Tp	403	3	Bury St. Edmunds	H. & B., T	330	20
As it is in Life	A. B., D	988	17	Before the White Man Came	Invicta, D	1960	5
Auntie's Affinity	Lubin, Co	1031	17	Beloved Vagabond	Pathe, C	359	2
Anatomy of Plants	Pathe, Sc	518	5	Billyboy takes a Hand of Bridge	Pathe, C	638	5
Antique Vase, The	B. & C., D	609	24	Barcelona and Surroundings	Urbanora, T	410	2
Ambiguous Position, An	Cines, Co	1211	12	Better Man	Vitagraph, D	908	10
All's Well that Ends Well	Cricks & Martin, C	850	19	Busman's Birthday, The	BB., C	775	6
At Bear Track Gulch	Edison, D	1000	19	Buddy and His Dog	A. & C., D	1030	12
All on Account of a Little Bit of String	Gerrard, Co	295	10	Bloomer Reservist	Cines, C	455	12
Alphonso as Toreador	Gerrard, C	465	20	Beggar Prince, The	Pasquali, D	2660	27
Absinthe	Invicta, D	990	9	Baby, The	Sascha, C	455	16
Adventures of the Counterfeit Bills, The	Vitagraph, D	941	17	Rud's Heiress	Selig, Co	1010	13
Angel of the Desert, The	Vitagraph, D	1023	17	Birds of Prey	Urban, E	285	6
After the Welsh Rarebit	Edison, C	700	26	Bit of Blue Ribbon, A	Vitagraph, D	1013	19
All on Account of a Transfer	Edison, Co	675	26	Bee Keeping	Eclair, I	500	20
An Apache Father's Vengeance	Invicta, D	998	23	Bob's Revolver	Alter Ego, C	500	23
Altar of the Aztecs, The	Selig, D	1038	20	Badger, The	Cines, A	296	19
Ainus of Japan, The	Selig, T	205	24	Bloomer Very Late	Cines, C	313	19
Artist and the Brute, The	Selig, D	1042	27	Broncho Billy's Last Deed	Essanay, D	998	20
Army Surgeon, The	Cosmopolitan, D	1820	20	Brooms and Shovels	Eclair, Co	815	3
At the prompting of the Devil	Hepworth, D	2025	27	Black Hand Elopement, A	Selig, C	1098	24
Brothers	A.B., D	1008	3	Big Sister	Thanhouser, Co	1000	30
Brooms and Shovels	Eclair, Co	815	3	Bearer of Burdens, The	Imp, D	967	24
Bliggs on the Briny	B & C, C	420	10	Bob the Strong Man	Alter Ego, C	640	26
Belinda's Elopement	Cricks and Martin, C	510	5	Boniface Dismissed	Brockliss, C	503	24
Blood and Bosh	Hepworth, C	650	3	Bloomer and the Balloon	Cines, Co	400	26
Beetle's Deception, A	A. & C., D	925	5	Black Bandit, The	Cosmopolitan, D	990	10
Bargeman's Daughter	Alter Ego, D	1848	5	Beauties of Aosta, The	Cosmopolitan, T	300	27
Beautiful Spots in Switzerland	Brockliss, T	403	5	Bobby's Stratagem	Elite, Co	1500	27
Billikin Revolts	Cricks & Martin, C	305	12	Broncho Billy's Ward	Essanay, D	996	27
Black-eyed Susan	Cosmopolitan, D	1600	6	Cross your Heart	Thanhouser, D	1000	2
Bloomer, Governess	Cines, C	515	5	Cub Reporter's Temptation	Kalem, D	973	3
				Called Back	Thanhouser, D	2000	2

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Clue in the Dust	Melies, D		995	9	Forest Tragedy	Elite, D		1060	17
Cowboy Editor	Selig, Co		537	3	Four in Hand	Ambrosio, C		740	24
City of San Francisco	Edison, T		1000	12	Felt Hat Making	Cosmopolitan, E		490	17
Calamity Anne's Vanity	Flying A, C		995	2	Fog	Edison, D		1000	30
Chateau de Blois	Pathe, T		460	5	Football Days at Cornhill	Essanay, T		724	27
Clue, The	Selig, D		1012	10	Famous Illinois Canyons and Starved Rock	Flying A, T		390	26
County's Prize Baby	Thanhouser, D		1000	19	Father's Finish	Flying A, Co		595	23
Congo Life	Messter, E		460	6	Ferdie Be Brave	Imp, Co		501	13
Cork and Vicinity	Vitagraph, T		341	5	Feast of Foolshead	Itala, C		950	20
Coquette Looks for Work	Alter Ego, C		516	16	Foolshead, Victim of Honesty	Itala, C		695	6
Coster Joe	Clarendon, D		745	13	Foolshead, Lady of Company	Itala, C		670	13
Compagna Romana	Cines, T		357	12	First Glass, The	Powers (1912), D		985	19
China and the Chinese	Essanay, T		992	13	Following the Star	Vitagraph, D		1017	24
Charley the Irrepressible	Gerrard, C		520	13	Friends in Feathers	Kineto, E		380	24
Cold Storage Egg, The	Kalem, C		378	24	Five Pounds Reward	Urban, D		615	23
Call of the Desert	Nestor, D		965	12	Girl of the Sunset Pass	Lubin, D		1016	6
Camping Out	Rex, Co		898	10	Guildford	B & C, T		523	10
Casey at the Bat	Vitagraph, Co		498	19	Girl at the Brook	Essanay, D		999	3
Colombo	Eclair, T		360	10	Gulf of Salerno	Cosmopolitan, T		360	6
Cowboy Heir, The	Flying A, Co		1000	16	Grateful Cupid	Elite, Co		845	6
Coney Island	Heystone, C		540	13	Ghost of a Bargain	Rex, C		864	3
Chappie, The Chaperone	Imp, Co		750	20	Game Warden	Kalem, D		618	17
Crime of Another, The	Ambrosio, D		1045	24	Gwendoline	Pathe, D		824	2
Cousin Kate's Revolution	Eclair, Co		768	17	Gamekeeper's Dog, The	Gerrard, D		550	13
Drink Cure	A.B., D		1013	20	Grouch, The	Hepworth, D		1000	12
Dangerous Weapon	Brockliss, C		495	2	Gold from the Gutter	Nordisk, D		2588	7
Drake's Love Story	Hepworth, D		2325	6	Guardian of their Hearts, The	Selig, D		1100	13
Death of Moretto	Cines, D		1815	16	Gallop of Death, The	Eclair, D		960	20
Dangers of the Street	Edison, E		500	16	Gontran and the Complimentary	Tickets, Eclair, C		626	24
Deceivers Both	Hepworth, Co		900	13	Great Discovery, The	A. and C., Co		765	19
Danish Landscapes	Nordisk, T		354	7	Governor's Clemency, The	Melies, D		1026	26
Dupin as a Policeman	Urban, C		485	9	Glimpses of Ceylon	Urban, T		330	23
Day in the Black Forest	Welt, T		340	24	Gulf of Togulio	Cines, T		351	26
Dorothy's Birthday	Invicta, D		1000	2	Grape Harvest, The	Cosmopolitan, E		390	24
Dr. Maxwell's Experiment	Lubin, D		1053	20	Greater Love, The	Flying A, D		997	26
Doctor's Patient	Pathe, D		1871	2	Horse that would not stay hitched	Kalem, Co		513	3
Dotty the Dancer	Thanhouser, Co		1000	5	Holy Cities of Japan, The	Eclair, T		400	3
Down on the Rio Grande	Lubin, D		1015	3	His Sacrifice	Flying "A," D		985	5
Devil in the House, The	Eclair, Co		920	3	His Day	Majestic, D		995	19
Dreamland Tragedy	Powers, D		930	2	Hypnotism in Hickville	Essanay, Co		996	17
Deceiving Uncle	Cosmopolitan, C		550	13	How They Outwitted Father	Edison, Co		1000	19
Don Juan Punished, A	Eclair, Co		630	13	Heroine of the Plains	Invicta, D		1800	12
Dancer, The	Edison, D		1000	30	Happy Family, The	Imp, Co		714	6
Devil in the House, The	Eclair, C		1000	3	His Children	Lubin, D		1061	24
Doctor's Photograph, A	Edison, D		1000	23	His Career	Powers, 1912, D		975	16
Dad's Mistake	Nestor, Co		955	26	Human Target, A	Ambrosio, D		2000	20
Dupin, Magician	Urban, C		395	23	Holy Cities of Japan	Eclair, T		400	3
Eldorado Lode	Edison, D		1000	12	Heroic Rescue, A	Edison, Co		500	23
Engraver, The	Lubin, D		1021	17	House that Jerry Built, The	Hepworth, C		675	24
Exploits of Dandy Joe	Elite, D		2346	13	His Little Partner	Nestor, D		960	23
Edelweiss	Brockliss, Co		335	13	Hawkins Moves	Powers (1912), C		985	23
Eidsvold, Norway	Nordisk, T		271	14	His Elastic Arm	Savoia, C		425	23
Eventful Bargain Day, The	Imp, Co		667	24	His Wife's Relatives	Vitagraph, D		528	24
Engadine, The	Brockliss, T		487	20	Hypocrite, The	Invicta, Co		1025	26
Excursion to the Pyramids, An	Eclair, T		320	13	Half Shot	Imp, Co		239	20
Exyub and the Sweet Waters of Europe	Eclair, T		410	17	Her Revenge	Urban, D		1025	23
Exploits of Dandy Joe, The	Elite, D		2346	13	High and Low	Flying A, D		994	23
Engine of Destruction, An	Flying A, D		1975	27	It all came out in the Wash	Vitagraph, Co		466	12
For Sale, A Life	Thanhouser, D		1000	2	Interrupted Wedding Bells	Edison, C		1000	2
Flash of Lightning	B & C, D		785	13	In the Grip of Death	B. and C., D		1100	20
Farm Bully	Kalem, D		1028	10	Is Marriage a Failure?	Gaumont, C		485	3
Father's Triumph	A. B., D		1005	13	Indian Dances and Pastimes	Invicta, E		950	6
Flat, The	Vitagraph, D		830	3	In the Power of Blacklegs	Kalem, D		993	17
Father's Authority	Cines, Co		664	0	In the Land of the Turk	Pathe, T		565	5
Farmer's Daughter	Essanay, D		996	10	Importing Cattle from Mexico in the United States	Kalem, I		308	27
Frankfurters and Quail	Thanhouser, Co		1000	16	Invisible Hands, The	Lux, Tk		350	16
Freckles	Vitagraph, Co		1003	10	Island of Arbe, The	Sascha, T		475	12
Forest Tragedy, A	Elite, D		1064	17	Impressions of Corsica	Urban, T		345	9
Folly of Phyllis, The	Elite, Co		500	24	In Touch with Death	Gaumont, D		2700	20
Fugitive, The	Flying A, D		1000	9	Interrupted Honeymoon, The	Vitagraph, Co		495	26
Finer Things, The	Flying A, D		1000	12	Italian Marble Quarries at Carrara, The	Kineto, I		455	26
Fatty's Big Mix-up	Nestor, Co		950	16	If Dreams Came True	Rex, Co		1000	24
Funnicus—The Unintentional Burglar	Eclair, C		578	20	In a Japanese Tea Garden	Edison, Co.		1000	30
For the Honour of the 7th	Broncho, D		2760	20					
Funnicus Has an Idea	Eclair, C		400	6					

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Jealousy	Gaumont, Co		510	3	Man He Might Have Been, The	Edison, D		1000	26
Just a Woman.....	Powers, 1912, D		990	9	Maid at War	Bison, D		1900	19
Jim goes Fencing Mad	Pathe, C		377	5	Missing Man, The	Itala, D		2760	20
Jobson's Luck	B & C, D		970	27	Modern Dick Whittington, A	Clarendon, D		655	20
Jack in the Box	Majestic, D		995	26	Mr. Fixer	Keystone, C		475	13
Jailbird's Daughter, The	Savoia, D		2045	12	Marine Views at Biarritz.....	Lux, T		350	23
Joke on Howling Wolf, The	Vitagraph, D		1023	26	Matrimonial Deluge, A	Selig, C		1006	24
Joe the Pirate.....	Imp., Co		549	24	Mr. Boulter's Niece	Vitagraph, Co		1026	24
Letters of a Lifetime	Thanouser, D		1000	5	Ma's Apron Strings.....	Vitagraph, C		1020	26
Lost Note	Lubin, D		1024	3	Miller's Daughter, The	Lux, D		755	26
Lady Barber of Roaring Gulch.....	Nestor, C		975	2	Mother Heart, The	Rex, D		995	26
Lady Peggy's Escape	Kalem, D		1218	13	Merrypimple in the Army	Ambrosio, C		682	27
Leap Year Proposal	Vitagraph, Co		1023	5	Mystery of the Yellow Room, The ..	Eclair, D		3000	17
Landscapes and Customs of Bulgaria	Ambrosio, T		400	10	Nurse at Mulberry Bend	Kalem, D		988	6
Last Blockhouse	Kalem, D		1782	20	New Day's Dawn	Edison, D		1000	5
Look not Upon the Wine	A.B., Co		530	27	Night Clerk's Nightmare.....	Thanouser, C		500	19
Love in an Apartment Hotel	A.B., D		1008	27	Night Before, The.....	Messter, Co		677	9
Lost Lunch, A	Brockliss, Co		304	10	New Cure for Divorce, A.....	Thanouser, Co		1080	26
Lea and the Bobbin.....	Cines, C		329	16	Ninth Command, The.....	Gem, D		1010	16
Lake Geneva, U.S.A.	Edison, T		400	19	Now Watch the Professor.....	Thanouser, Co		1000	30
Lady of the G.P.O., The	Gaumont, Co		795	10	No Greater Love	Imp, D		962	20
Lieut. Lilly and the Splodge of Opium					Oil and Water.....	A. B., D		1546	6
	Hepworth, Co		725	17	One on Willie	Kalem, Co		628	13
Land Grabber, The	Invicta, D		988	16	Orange Growing.....	Lubin, I		369	13
Lass o' the Light, The.....	Imp, D		955	10	Oh, What a Bobo!.....	A. B., C		461	3
Life in the Balance, A	Kalem, D		988	27	Ostrich Feather Industry	Cines, I		460	9
Lipton Cup, The	Selig, D		1006	17	Old Fashioned Mother.....	Rex, D		1000	5
Love Hath Wrought a Miracle ..	Vitagraph, D		518	17	Our Lady of the Pearls	Selig, D		1174	10
Laird of McGillicuddy, The	Essanay, C		996	20	One Life for Another	Urbanora, D		1600	2
Leonie	Edison, D		1000	23	On the Ocean	Brockliss, T		357	11
Love is Blind	Flying A, D		980	19	On the Altar of Death	Cosmopolitan, D		2020	13
Lady's Train, A	Gaumont, C		295	17	Over the Black Fence	Edison, Co		975	16
Last on the Rocks	Gaumont, D		995	17	Old Mam'selle's Secret.....	Reliance, D		2000	23
Long Strike, The	Imp, D		2029	17	Other Half, The.....	Thanouser, D		1000	25
Lie, The	Victor, D		1010	19	Over the Garden Wall.....	Urban, Co		995	9
Life's Stony Path	Nordisk, D		2073	14	On the Beautiful Blue Danube	A. & C., T			19
Leg and a Legacy, A	Powers (1912) Co		980	30	On the Mountain Slopes	Brockliss, T		320	19
Lesson, The	Selig, D		1012	27	Old-Fashioned Girl, An.....	Rex., D		980	19
Lea Bashful	Cines, C		352	30	On the Beautiful Blue Danube	A. & C., T		398	19
Missing Jewels	Lubin, C		781	6	Private Smith.....	Lubin, D		1019	6
Masher Cop	A.B., C		479	3	Pride of Angry Bear.....	Kalem, D		1043	6
Matrimonial Adventure of Bar X					Power of Sleep	Edison, C		1000	5
Hands	Kalem, C		443	13	Prosecuting Attorney	Kalem, D		995	10
Mayor's Waterloo	Lubin, D		1012	10	Press Gang	A.B., D		553	10
More than she Bargained For	Lux, C		520	2	Pimple Goes a-Busking.....	Cosmopolitan, C		270	6
Man who Might Have Been	Selig, D		1000	3	Professor's Dilemma	Invicta, Co		1010	5
Marriage of Convenience.....	Vitagraph, D		1010	3	Pat the Boxer	Lux, C		450	5
Making an American Citizen	A & C, D		994	5	Parting of the Ways	Pathe, D		2600	5
Maudie's Adventure.....	Clarendon, C		400	6	Prompted by Jealousy	Selig, D		1007	6
Man in the Bottle	Cosmopolitan, C		585	6	Plain Girl's Love.....	Selig, D		1014	6
Men Were Deceivers Ever.....	Gaumont, Co		1000	6	Please Help the Poor	Thanouser, D		1000	16
Monty's Mistake	Hepworth, Co		425	10	Poacher's Daughter, The	Elite, D		2300	20
Man Eater.....	Lux, D		1530	5	Pecos Pete in Search of a Wife ..	Flying A, C		998	12
Making a Man of Her	Nestor, Co		970	9	Pair of Braces, A.....	Gaumont, Co		985	13
Man and His Wife, A	Messter, D		1872	9	Plaster of Paris	Gerrard, E		550	20
Murder of Squire Jeffery,					Peril of the Dance Hall, The	Kalem, D		1008	24
The	Cricks and Martin, D		975	17	Pat and the Compass	Lux, C		335	12
Making of Broncho Billy, The.....	Essanay, D		996	13	Paul and Virginia	Rex, D		1900	12
Maid of Honour, The.....	Edison, D		1000	16	Poison Ivy	Selig, C		512	17
Magnets	Gaumont, E		540	10	Planting the Spring Garden.....	Vitagraph, Co		984	17
Motor Ride on the Alps	Gaumont, T		215	10	Proving his Worth.....	Cricks & Martin, D		990	24
Mill Girl, The	Hepworth, D		950	17	Prop's Angel	Hepworth, D		1350	20
Musicians, The	Brockliss, Co		396	17	Pat and the lost Dog	Lux, C		425	19
Melbourne Confession, The	Essanay, D		989	24	Polidor as a Detective	Pasquali, C		582	17

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Title.	Maker.	Descriptn.	Length.	Date.	Title.	Maker.	Descriptn.	Length.	Date.
Pat the Electrician	Lux, C		335	30	Soldier Brave	Savoia, C		385	26
Polidor and the Bombshell	Pasquali, C		500	24	Softy's Little Way	Eclair, C		500	10
Perfect Cure, A	Cosmopolitan, C		430	10	Sower of Ruin, The	Eclair, D		2200	10
Pimple Joins the Police Force	Cosmopolitan, C		350	20	Science of Palmistry, The	Gaumont, I		795	20
Pimple, Detective	Cosmopolitan, C		460	27	Sacrificed to the Lions	Lux, D		1710	19
Quarantined	Lubin, C		500	3	Sharps and Chaps	Nestor, Co		975	19
Quiet Flat	Lux, Co		455	9	Suffragette, The	Selig, C		830	20
Queer Elopement, A	A.B., D		1000	24	Sammy as an Acrobat	Urban, C		395	16
Running Waters of New Zealand	Empire, T		283	13	Secret Cupboard, The	Urban, D		1985	16
Requited Love	Essanay, D		994	3	Scapegoat, The	Invicta, Co		988	23
Running Away of Doris	Edison, D		1000	2	Savage Gamekeeper, The	Cines, D		662	30
Red Man's Burden	Edison, D		1000	5	Skating Rink of the Alps, The	Cosmopolitan, T		340	20
Rights of a Savage	Invicta, D		1000	2	Sporting Dog, A	Eclair, Co		495	17
Rest Cure	Lubin, C		673	10	Stolen Melody, The	Elite, D		1800	24
Regeneration of Nancy	Lubin, D		1014	13	Sunny Italy	Gaumont, T		250	24
Romance, The	Flying "A," Co		987	5	Simple Simon and Calino's Legacy	Gaumont, C		965	27
Rays of Death	Gaumont, D		1325	6	Thou Shalt Not	A.B., D		995	6
Rivals, The	Pathe, C		792	5	Thanksgiving	Reliance, D		995	12
Reaping the Harvest	Comet, D		1051	27	Thunderbolt, The	Thanhouser, D		1000	9
Round-up in the Hills	Comet, D		1060	24	Traunt's Dream, The	Thanhouser, D		1000	12
Road of Transgression	Essanay, D		998	13	Too Many Caseys	Vitagraph, Co		673	5
Rubber Culture in Brazil	Gaumont, I		350	13	Two Jolly Acrobats	Welt, C		340	10
Rajah's Casket, The	Gaumont, D		2460	13	Tenderfoot's Triumph	A.B., D		997	10
Revolutionary Romance, A	Selig, D		1010	17	There were Hobos Three	A.B., C		537	20
Ranger's Wife, The	Urban, D		775	9	Tweedledum as Cabman	Ambrosio, C		395	3
Romance of a Rickshaw	Vitagraph, D		1010	19	Treasures on the Wing	A. & C. C		974	2
Redemption of White Hawk, The	Invicta, D		1950	26	Title Cure	Edison, C		1000	9
Romance of the Utah Pioneers, The	Invicta, D		1950	30	Three Suitors and a Dog	Kalem, Co		553	17
Ramble Round Pau, A	Lux, T		440	30	Training a Lightwad	Lubin, Co		505	17
Railroad and the Widow, The	Fowers (1912), D		900	26	Thief of Love	Pathe, D		1225	2
Ragusa	Svea, T		384	27	Training Fighting Cocks	Pathe, I		355	2
Raffle, The	A. and C., Co		998	26	Two Women and Two Men	Vitagraph, D		1026	10
Red Wins	Cines, D		1071	26	Two-Fold Inheritance	BB., D		2700	9
St. Augustine, Florida	Kalem, T		478	3	Tweedledum as a Boxer	Ambrosio, C		475	13
Sandwich	B & C, T		370	3	Traveller's Adventures, A	Brockliss, Co		1040	10
Sagacity v. Crime	B & C, D		1254	6	Thirteenth Man, The	Essanay, D		998	17
Silence of Richard Wilton	Hepworth, D		725	3	Trixie and the Press Agent	Kalem, C		428	27
Secret Service	Cricks and Martin, D		1355	3	Turning Point, The	Kalem, D		1038	24
Sofia, Capital of Bulgaria	Ambrosio, T		320	3	Teacher at Rocheville, The	Kalem, D		1025	24
Sport of Fate	Cricks and Martin, D		1125	10	Told in Confidence	Nordisk, C		731	7
Shleai	Cines, T		315	5	Through Nubia	Eclair, T		310	24
Stout and Lea's Honeymoon	Cines, Co		408	9	Two Engine Drivers	Cines, D		2192	19
Sheriff's Story	Essanay, D		976	10	Torpedo Fish, The	Eclair, Sc.		355	6
Serenade by Proxy	Edison, Co		1000	12	Timbuctoo	Gaumont, T		405	17
Spanish Romance	Gaumont, Co		1100	3	Tiny Tim's Private Show	Gaumont, C		730	20
Simple Simon on the Warpath	Gaumont, C		895	6	Tried in the Fire	Hepworth, D		1275	24
Senator's Dishonour	Kalem, D		1023	20	Through Shadowed Vales	Imp, D		927	13
Son's Example	Melies, D		1016	3	Topsy Turvy Love Affair	Reliance, Co		995	30
Skeleton, The	Powers, 1912, Co		700	5	Through the Isle of Celebes	Urban, T		400	16
Story of Rebecca	Pathe, D		1006	5	Thou Shalt not Kill	Vitagraph, D		938	24
Scenes of the Olympic Regatta	Svea, T		320	6	Tiny Tim's First Romance	Gaumont, Co		1000	24
Sammy Goes Yachting	Urbanora, C		295	2	Up-to-Date Lochinvar	A.B., C		478	17
Sue Simpkin's Ambition	Vitagraph, Co		941	10	Unslutted Shield	Edison, D		1000	9
Showman's Magnet, The	Elite, C		590	6	Unknown, The	Lubin, D		1031	20
Stolen Melody, The	Elite, D		1800	24	United we Stand	Nestor, D		880	6
Schwarzatal Valley, The	Messter T		290	6	Until We Three Meet Again	Kalem, D		2073	27
Susceptible Smiff, The	Gaumont, C		420	13	Venice	Welt, T		371	5
Supreme Sacrifice, The	Lubin, D		1018	27	Vanished Dream	Cines, D		722	2
San Xavier Mission, Tucson	Lubin, T		235	27	Vengeance of Durand	Vitagraph, D		2027	5
Smugglers' Prisoner, The	Melies, D		1048	11	Vengeance	Imp., D		1913	3
Spalato	Ambrosio, T		300	17	Victim to Duty, A	Messter, D		828	9
Sable Cloak, The	H. and C., Co		1400	16	Vengeance of the Fakir, The	Eclair, D		1925	24
Social Aspirations	Cricks and Martin, Co		445	26	Value Received	Melies, D		1031	19
Sheriff's Child, The	Essanay, D		947	24	Variety Pot-pourri	Nordisk, Co		495	14

FILMS RELEASED DURING APRIL, 1913.

Title.	Maker	Descptn.	Length	Date.	Title	Maker	Descptn.	Length	Date.
Vitagraphers at Montmorency Falls, Ontario, Canada.....	Vitagraph, T		177	24	World-Weary Man, The	Imp, D		951	6
Venom Institute of San Paulo, The.....	Gaumont, E		425	24	Will Willie Win?	Kalem, C		672	24
What's the Use of Repining?	A.B., C		535	6	Way of the Transgressor, The.....	Powers, 1912, C		900	12
Winning a Wife	Celio, Co		968	21	Will and a Way, A	Thanhouser, D		1000	26
Whose Wife is This?.....	Selig, Co		516	3	Why Tom Signed the Pledge.....	Thanhouser, Co		355	23
While She Powdered Her Nose ..	Vitagraph, Co		921	3	Wings of a Moth, The	Vitagraph, D		938	19
Who Stole Bunny's Umbrella? ..	Vitagraph, Co		610	3	Wheat and Tares	Eclair, D		1928	20
What George Did	Essanay, C		993	6	Willie and the Alarm Clock.....	Cines, C		882	23
Woodland Streams	Gaumont, T		190	6	Warning from Beyond, A	Elite, D		2460	10
Wild Man for a Day.....	Lubin, C		520	20	When the Light Fades	Flying A, D		992	19
When a Gipsy Loves.....	Skandinavia, D		1800	9	When Twenty is in Love	Rex, Co		889	17
Wonderful Doll	Pathe, D		335	2	Widow's Might, The	Vitagraph, Co		853	26
Woodland Wooing	Pathe, D		1964	2	White Lie, A.....	Nestor, D		980	30
Wedding Present	Pathe, D		766	5	When we Called the Plumber in.....	Clarendon, C		455	24
Worishofen.....	Welt, T		320	17	What Could a Poor Man Do	Clarendon, C		575	27
Warning from Beyond	Elite, D		2460	10	When Lee Surrenders	Cosmopolitan, D		1890	27
Wrong Bottle, The	A.B., D		1000	24	Wily Diplomatist.....	Eclair, Co		760	13
Way of the World	A.B., D		958	27	Wave Studies	Gaumont, T		315	27

Films Released during May, 1913.

Ashes of Memory.....	Ammex, D	995	3	Power of the Camera, The	A & B, C	462	11
Art and Honour	Lubin, D	1014	1	Pete Joins the Force.....	Lubin, Co	1051	8
Army Target Practice.....	Lubin, E	346	1	Passing of a Grouch, The	A. B., C	545	4
Broken Ways.....	A.B., D	1054	8	Panic Days in Wall Street	Kalem, D	1018	4
Black League, The.....	Elite, D	2820	8	Poacher, The	Thanhouser, D	1000	3
Bread of the People, The.....	Elite, D	2500	4	Rich Revenge, A	A. B., D	988	11
Buckskin Coat, The	Kalem, D	1018	11	Ranchman's Blunder, The	Essanay, D	992	1
Bringing Out of Papa, The	Vitagraph, Co	902	3	Rowdy Comes Home	Majestic, Co	985	10
Canine Matchmaker, The	Selig, Co	981	1	Redemption, The.....	Kalem, D	1872	4
Chance Deception, A.....	A. B., D	1004	1	Stock is as Good as Money.....	B. and C., C	388	8
City of York, The	Empire, T	403	1	Sporting Chance, A	Cricks and Martin, D	2000	1
Delivery Package, A.....	A.B., C	533	8	Superstitious Joe	Edison, Co	600	3
D'Artagnan, The Brave	Aquila, D	1686	11	Seeing is Believing.....	Essanay, Co	995	1
Deal and Walmer.....	B. and C., T	363	11	Sally's Guardian	Kalem, C	608	11
Day that is Dead, A	Edison, D	1000	3	Sweeney and the Millionaire	Selig, Co	1025	1
Fate	A. B., D	1046	11	Spring of Life, The.....	A. B. C	484	4
First Prize, The	Lubin, D	1025	11	Sanctimonious Spinsters Society, The ..	B. C., C	605	1
Favourite for the Jamaica Cup, The ..	B & C, D	976	4	Section of New York City New Water Tunnel.....	Comet, T	114	4
Fire Coward, The.....	Kalem, D	1008	1	Standing Room Only	Thanhouser, C	1000	3
Female Detective, The	Lubin, D	722	4	Troublesome Baby, The	A.B., C	500	8
His New Lid	A.B., C	575	11	Three is no Company.....	Ambrosio, C	435	1
Her Secret	Thanhouser, D	1000	7	Two Women and One Man.....	Comet, D	1008	11
Higher Duty, The	Lubin, D	1009	4	Three Black Bags, The	Vitagraph, Co	997	1
In the Time of Peril.....	Thanhouser, D	1000	7	Tightwad's Predicament.....	A. B., C	531	1
Kerka Waterfalls near Scardona	Welt, T	267	4	Taming a Bachelor	Comet, C	1008	1
Larry's Revenge	Cricks and Martin, C	560	3	Unwelcome Guest	A. B., D	1012	4
Lover that Took the Cake, The....	Hepworth, C	600	1	Unchanging Sea, The.....	A. B., D	960	4
Lucky Chance, A	Lubin, D	1024	8	Voice of Guiseppe, The	Essanay, Co		
Little Enchantress, The	Majestic, Co	982	7	Vengeance is Mine	Thanhouser, D	1000	10
Lucky Toothache, A	A.B., C	578	1	Volunteer Strike-Breakers, The ..	Vitagraph, Co	669	3
Missing Bonds, The.....	Kalem, D	1028	8	What New York is Doing for its Deaf, Dumb, and Blind.....	Kalem, E	458	11
Miners' Justice.....	Selig, D	1015	1	War Correspondent, The.....	Kalem, D	1023	8
Mountain Witch, The	Kalem, D	963	1	What a Change of Clothes Did... Vitagraph, Co		918	1
Nephews from Labrador, The ..	Thanhouser, D	1000	10	Woman, A, ...	Vitagraph, D	1023	1
National Festivity in the Bavarian Mountains ..	Welt, T	225	11	Winning Hand, The	Vitagraph, D	980	3
Newest Methods of Coaling Battleships at Sea, The	Edison, E	325	3	Walf of the Mountains, A.....	Comet, D	1008	4
On the Mountain Ranch	Lubin, D	1031	11	Wonders of Surgery.....	Majestic, D	995	3
Off the Road.....	Vitagraph, D	997	1				

FILMS.

REGD.

"THE CINEMA" critics attend the leading film demonstrations, and all films reviewed in this Supplement have been specially selected from the various programmes of releases, and are
 THE PICK OF THE MARKET.

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SIGN OF THE FLYING "A."



Releasing:—FLYING A Films.

"BROTHER LOVE."

Cast:

Jimmy Mason Gene Pallette
 David Mason Edward Coxen
 Dr. Chesterton Chester Withey

Jimmy Mason was blind, and lived with his brother in their cabin in the mountains. Jimmy longed for the good things of life, and when a noted specialist came to the village, he took pity on the hapless youth, and promised to restore his sight. Jimmy was sent to town, and the doctor, after giving him a pair of glasses with the advice not to remove them within a certain length of time, sent him forth. But sight was so welcome to Jimmy that he wandered about the city admiring its beautiful hotels and streets. He saw and grew acquainted with a girl, who discarded him promptly when his money gave out. And then, walking out on the docks, Jimmy fell in with some dock roostabouts, who, for the sake of a joke, tore off the shaded glasses. Stricken blind, the boy fell on the pier. Meanwhile, the brother, alone in the mountains, grew restless. He went to town, traced his wayward brother, and rescued him just when the latter was about to step into the sea. Happy in his love for his brother, Jimmy, now blind for ever, returned to his cabin in the hills.

Released May 7th.

Length 1,000 feet.

"WHEN A WOMAN WON'T."

Cast:

Betsy Lillian Christy
 Ed. Edward Coxen
 George George Fields
 The Dark Horse Gene Pallette

Ed. and George loved Betsy, but Betsy was a flirt. What more natural, then, that Betsy should give to each a locket containing her picture, and inform each of her unswerving love and devotion? But Betsy wouldn't marry a common village boy, and they both set out, therefore, together, to make their fortunes and win the coquettish Betsy. Mining together, the boys accidentally come across each other's locket, and there was trouble immediately. They took a few pot shots at each other by way of showing their faith in the flirtive Betsy. And, could they have been suddenly transported to their home town just then, they would have seen Betsy pledging herself for evermore to quite another chap. Anyhow, a stray bullet uncovered a vein of gold. Also it brought a natural cessation in hostilities, for gold veins are too rare to be ignored, even where love is concerned. So they agreed to divide the spoils of their claim and put the matter squarely before Betsy. They returned and inquired the whereabouts of Betsy. A good-natured villager pointed her out, holding fast to the arm of her

recent husband. Beholding this sad blighting of their fondest hopes, Ed. and George, who had a genuine fondness for each other, looked each other in the eye, shook hands, and decided then and there to lavish their joint wealth on two separate and distinct girls whom kind dame fortune, in good time, would see fit to send them.

Released May 7th.

Length 873 feet.

"CALAMITY ANNE, DETECTIVE."

Cast:

Calamity Anne Louise Lester
 Know it All George Periolat
 Wife Beater Jack Richardson
 His Pal James Harrison
 Sheriff Warren Kerrigan

Calamity Anne climbed down from her loft and stretched herself lazily. Then she went to her one faithful friend, her burro, and arranged breakfast for two. Three miles away, Rattlesnake Pete, by way of diversion, soundly and thoroughly beat Mrs. Rattlesnake Pete, and took his way with his pal to the cache where the stolen money was hidden. Simultaneously, the sheriff posted up a 500 dollars' reward notice for the pair, and aroused the cupidity of "Know-It-All Jones," who, revolver in hand, went in search of that five hundred. Calamity, seeing the notice, also needed cash; so when a suspicious character appeared, she headed him toward the sheriff at the point of her gun. Alas! The sheriff dismissed her with the remark that a harmless old tramp was a poor excuse. So Calamity, in disgust, left. Later she fell upon the real bandit, and so knocked the wind out of the husky body of Rattlesnake Pete that the desperado in panic fled down the road. His pal also fled straight into the arms of "Know-It-All Jones," who promptly helped him toward the sheriff. Then Calamity, overhauling her victim again, fell upon him with such frightful effect that the poor wretch fled straight into the sheriff's arms for protection. And then, horror for horrors, the sheriff refused the reward on the ground that the bandit had given himself up—and, to make matters worse, Calamity beheld "Know-It-All Jones" collect his change and depart. Heart-sick, Calamity left, and shortly after, with only Calamity's luck, fell straight upon the cache wherein was hidden the dough. With this Calamity, in righteous indignation, decided to vamoose, but on the way, leading her burro, came upon the house of Rattlesnake Pete, and there saw his weeping and poverty-stricken wife. Calamity's tender heart gave way. She hauled the bags of dust from her bosom and presented them to the unfortunate wife, leaving, with a light heart and a heavy laden burro, for parts unknown.

Released May 10th.

Length 995 feet.

BARKER FILMS,

TOPICAL HOUSE, SOHO SQUARE, W.C.

(Phone : City 8559.

"IN LONDON'S TOILS." (Barker.)

Cast :

Gilbert Mowbray Mr. Macdonald
Roger Mowbray (Gilbert's uncle)

Mr. Rolfe Leslie

The Spider (a London rogue)...Mr. Roy Travers
Stella (the Spider's decoy)...Miss B. M. Yates
John Eames (a detective) Mr. Fred Paul

Gilbert Mowbray accepts his uncle's offer of a berth in his office in London. Seeing the sights, he falls into the clutches of two London rogues, the Spider and his decoy, Stella. He accompanies them to a gambling den, where he is fleeced of his money. Fascinated by Stella, the boy thieves from the office to pay the woman's debts. The theft is discovered by Gilbert's uncle, who accuses his nephew. Gilbert admits the accusation, but begs to be allowed to refund the money. The young man writes to his parents, asking for money to save him from ruin. The old people are shocked, but, to save their boy, decide to send him their savings. Gilbert receives the money in notes at his lodgings. While he is reading the letter from his parents Stella enters the room, and begs for more money. Gilbert, surprised at her entry, places the letter on the table. He refuses the woman's request, telling her that he wishes to have nothing further to do with her. Seeing that she can get nothing more from the boy, she leaves, taking with her the letter from the old people. Outside she meets the Spider, and shows him the letter. While he is perusing it Gilbert comes out, on his way to visit his uncle. He is followed by the sharps. Arriving at his uncle's house, he pays the money, and receives a lecture on foolish behaviour. Standing with their backs to the window, uncle and nephew do not notice the Spider's noiseless entry until the rogue

has snatched the notes from the table. Gilbert rushes at him, but is struck senseless to the floor. The uncle then grapples with the Spider, and a fierce struggle takes place, in which the uncle is killed. Gilbert, on his recovery, finds that on circumstantial evidence he is accused of his uncle's murder. Next upon the scene comes John Eames, a detective, who, by a series of exciting incidents, manages to clear the young man, and bring the real murderer to justice. Released from prison, Gilbert accompanies his old parents back to the old farm.

Released May 4th.

Length 2,395 feet.

"NOW SHE LETS HIM GO OUT." (Barker.)

Mr. Tomkins Mr. Roy Travers

Mrs. Tomkins Miss Blanche Forsythe

Mr. and Mrs. Tomkins cannot both go out; baby Tomkins has to be considered. At lunch hubby receives a letter, being invited to take a hand at cards with some pals, but Mrs. Tomkins is to meet some lady friends on a shopping expedition. Mrs. Tomkins insists that her husband stays at home and minds the baby. So he has to abandon the afternoon's amusement, and become nursemaid. Tomkin's friends wait impatiently for him to begin the game, and at last ring the imprisoned man up on the 'phone. When they hear of his predicament, the boys rise to the occasion, and prepare a scheme to turn the tables on the wife. The plan is quite simple. Mrs. Tomkins arrives home from her afternoon of pleasure, and finds a brazen-faced young lady apparently spooning with her husband. As soon as Mrs. T. has recovered from the shock, the lady un.masks. It is only one of the boys after all. The scheme is successful. Mrs. Tomkins for the future looks after the baby herself, and lets her hubby go out.

Released May 8th.

Length 400 feet.

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Releasing:—CHAMPION, AMERICAN AND CONTINENTAL, IMP, REX, MELIES (AMERICAN WILD WEST), SOLAX.**• NO GREATER LOVE." (Imp.)**

Cast:

Paul Marsden W. E. Shay
 His brother W. Dunn
 Venezia, a blind girl Vivian Prescott
 Her father Frank Smith

The hunchback is an inspired violinist, his brother being also an accomplished musician. The latter is strong and handsome, and is the leader among the hardy fishermen on the coast. He protects his weaker brother, and they love each other. One day a beautiful blind girl arrives at the fishing village. Her father obtains work with the fisher folk, and they find strong friends in the two brothers. The hunchback grows to love her and she revels in his music. To her blind eyes all the world seems beautiful. She does not realise that deformity exists, and she tells the hunchback that he must be as handsome and inspiring as his music. This saddens him, for he realises his ugliness. The stronger brother admires her beauty, but does not give her a second thought, for to him she is merely a poor blind girl. A great eye specialist comes to the village to spend his holidays, and treats the girl's eyes. The hunchback prays that her eyesight will be restored, although he knows that if she can see his deformity she will shrink from him. The operation is successful. Her first impulse is to call for the man whose music has done so much to brighten her life. She sees his brother standing with his violin in his hand and thinks he is the man who has been so kind to her. The strong man's eyes are opened to the girl's beauty and he comes to love her. She goes up to him, joyous in the possession of her new sense, and he takes her in his arms. His brother standing at a distance observes what has happened, and, with his violin in his hand, throws himself into the sea. The strong brother sees the hunchback struggling with the waves and rushes to his rescue, but he arrives too late, for he is dead before his rescuer can get him to shore.

Released April 20th.

Length 962 feet.

• "THE GOVERNOR'S CLEMENCY." (Melies.)

Jim and Tom Blakely had been first-rate friends as well as brothers from the days of their infancy, and when Jim, who was still single, went to California to start fruit farming his loss was a terrible blow to the elder man. Tom had had a little business in New York, and after his brother's departure it got slowly smaller and smaller, till at last it ceased to yield a living for its owner and his wife and child. In the magnificent climate of California, on the outskirts of Los Angeles, Jim's energy soon began to bear fruit, and when Tom one day receives a glowing letter from his brother, describing the district in which he is living as "God's own country," he scrapes together sufficient money to pay his fare, and leaves for the veritable Land of Promise. On Tom's arrival he finds, to his grief, that Jim is a ruined man. His apricot orchard has been completely destroyed by fire, and in spite of his pleasure in meeting once more his brother he is unable to help him earn a livelihood. The weeks pass and Tom is without work and penniless. To make things worse, he receives one day a letter from his wife, imploring him to send her money as she has spent every farthing he left her and their baby is seriously ill. The poor husband is in the depths of despair. He must get money at any price, even though at the risk of his life. He hears that the stage coach is nearly due, bringing with it some wealthy passengers, and in his madness he decides to hold it up. Taking a silk handkerchief, the property of his brother, he ties it round his neck, to serve

later on as a mask, and rides away. Jim's sweetheart has followed Tom's movements and, knowing his troubles, divines, with a woman's intuition, his intentions. Without a moment's loss of time she rushes to her sweetheart and confides in him her suspicions. The Governor of the State had booked a seat on the stage coach, but arriving a little late he gets left behind. As he has no time to lose he hires a small trap and follows the coach. Tom is only a stranger in the district and takes a wrong turning, so the coach arrives at its destination without molestation. The Governor also misses his way, and meeting the desperate man is held up and forced to hand over a considerable amount of paper money, after which Tom rides off, dropping, by chance, the silk handkerchief which he has used to conceal his features. This is picked up by the Governor and handed to Jim, whom he has given an official position, with instructions to discover the owner and arrest him. Jim, seeing his brother in the possession of a large sum of money, believes that he has held up the stage coach, but when he receives the handkerchief he discovers that he has robbed the Governor. Pitying his brother and knowing the terrible temptation he has been exposed to, Jim nobly resolves to bear the blame and avows that he has robbed the Chief of the State. News of his brother's arrest reaches Tom's ears and he refuses to be a party to such brotherly self-sacrifice. He rushes to the Governor and tells him the entire truth. The Governor is a good-hearted man and able to put himself in another man's place. Touched at Tom's confession, he holds out his hand as a sign of forgiveness, and, giving him a good situation, enables the grateful man to send for his wife and child, and to make a new start in life.

Released April 26th.

Length 1,026 feet.

• "THE RAFFLE." (Solax.)

This is a rattling good comedy with Darwin Karr in the leading rôle, and will prove acceptable to every picture theatre man who is anxious to provide his patrons with sparking humour, free from everything of a suggestive nature. Dela Hart is the vivacious little wife of a well-to-do business man. He has been so much absorbed by his business of late that he has almost forgotten his pretty little helpmate, who is sighing her heart out in their suburban villa. She is beginning to get just a wee bit tired of this state of affairs and not unnaturally turns a listening ear to the attentions of one of her husband's friends, of course on strictly platonic lines. Her admirer is anxious to make her a present of a handsome set of furs, and in order to avoid complications he gets up a bogus lottery and presents his would-be amorata with a ticket, which, needless to say, carries the winning number. Dela hands the ticket to her husband, asking him to collect the prize in the event of her being lucky enough to draw one. The eventful day arrives on which the drawing is to take place, and hubby goes to the lottery office and learns to his delight that his wife's ticket has drawn the first prize, a splendid set of furs. He thinks of his sweet-faced little typist who has got through such endless piles of letters without a murmur, and decides to make her a present of the furs, taking his wife in their place quite a nice book—part of a "remainder," marked down to 11½d. When he presents the book and subsequently discovers the truth, his words are past all power of expression by mere language. But she is a good little woman, and lets her hubby off lightly, and what threatened to bring about a complete disruption ends by firmly uniting the couple in the bonds of connubial felicity.

Released April 26th.

Length 998 feet.

CINES CO.,

18, CHARING CROSS ROAD.

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Releasing:—CINES and CELIO Films.



"THE PRICE OF SILENCE." (Celio.)

Helene Molinaire is the daughter of a rich banker, who is in love with her cousin Albert, and in this instance "the course of love runs true," for their engagement is approved by Helene's uncle, and their lives run on happily, until the inevitable serpent, in the shape of the Duke of St. Maure, enters their paradise, and then a change comes o'er the scene. The duke and two associates, Llonnet and Le Grange, are really impecunious hangers-on to society, and attend many functions for the express purpose of robbery and card-sharping. With an alluring exterior, the duke ingratiates himself with a noble countess, who is bedecked with jewels, and manages to loosen her diamond necklace, and let it fall on the floor. It is hastily exchanged for a paste imitation, prepared in advance, which the duke places round the countess's neck, while the real diamonds are pocketed, and at a convenient time turned into money. In the card-room high stakes are played for, and at a critical moment of the game the electric light, manipulated by a confederate, fails, cards are exchanged with the other confederate in the semi-darkness, and when the light is switched on, the game terminates by the duke scooping the pool and winning a large stake. The duke is an ardent sportsman, and in the hunting field usually outpaces his companions, and is usually in at the death, no matter what difficult obstacles are in the way. We have shown us an ideal hunting scene, in which the duke takes part. The brilliant gathering of well-mounted ladies and gentlemen, surrounded by the pack of hounds, the find, and dash over the open country show us some beautiful and stirring scenes of real country life. A formidable fence brings down the duke, who is seriously injured, and carried to the nearest mansion, which proves to be the abode of Helene Molinaire. The romantic nature of the accident and the duke's serious injuries rouse the ready sympathy of the impressionable maiden, who takes the invalid in charge, and having nursed him back to convalescence, begins to entertain feelings of affection for him. The duke is also impressed, and, finding that Helene will have a rich dowry, he determines to secure her for his wife. Albert is devoured with jealousy, and, seeing the two in a loving embrace, he decides to give Helene up, and go abroad to complete his medicine studies. The marriage of the duke and Helene takes place, they have one child, and five years later Albert returns to his native place a fully qualified medical man, and opens out a practice for himself. Helene is still in complete ignorance of the duke's past life and crimes, and while shrinking from his two associates, she is happy in her married life. Llonnet and Le Grange blackmail the duke, and are constant in their demands for money until he is nearly ruined, and one day, in giving them a cheque, he vows he will give them no more. They laugh at him, and proceed to the gaming tables, where very soon they lose all they possess. The pair once more return to the duke's mansion, and demand money. The duke refuses their demands, and in their reprisals the whole terrible story of the duke's career of crime is brought up, to which Helene in the adjoining room is a silent and horrified listener. Words end in blows, and soon a terrible struggle is going on, ending in the duke being struck to the ground, and the two villains flying from the house. Although prostrate with the

terrible knowledge of her husband's duplicity, she rouses herself to summon the servants, who convey the insensible man to his room. A doctor is hastily sent for, who proves to be Albert, Helene's former lover. They recognise each other, and Albert has a struggle betwixt love and duty, but in the end duty prevails, and he consents to do his best for his patient, who is slowly brought back to life again. Helene tells her father the story she has heard, and proofs of the duke's guilt being discovered, they agree to separate. The duke determines to lead a better life, but his accomplices will not leave him, and are constantly urging him to once more join them in their nefarious schemes. Meanwhile Helene and Albert once more become firm friends, and Albert saves Helene's child's life when attacked by a serious illness. The duke and his friends meet on the cliffs to have a final dispute over their affairs, and as the duke is determined not to join his associates in a new scheme of villainy, a violent struggle takes place on the cliffs, ending in all three meeting their death. This is a most realistic and convincing scene, awful in its intensity. Helene, while mourning her husband's terrible fate, is relieved at her release, and when the time of mourning expires, she becomes the wife of Albert, and we leave them to their happiness.

Released April 26th.

Length 2,361 feet.

"RED WINS." (Cines.)

The Count Delfi objects to the marriage of his daughter, Marie, to the Marquis Gaston Embrici on account of his gambling propensities. The two young people are very much in love and resent the count's refusal. Gaston has had an intrigue with Lady Bernice and wishes to discontinue the connection. She visits his rooms in his absence and sees a portrait of Marie, which arouses her jealousy. She accuses Gaston of falseness, and a strong scene of recrimination takes place. A lady friend tells Marie that Gaston has been seen paying close attention to another lady, and she also becomes jealous. Bernice is anxious for Gaston, but at the same time has another admirer in the Duke of Acquabella, whom she encourages in case Gaston fails her. The Count Delfi consults an inquiry agent in order to have Gaston's movements watched. He finds out that Gaston has gone to the gaming tables at Portofino, and makes up his mind to take Marie to Portofino in order that she may become disgusted with her lover when she sees him in his true colours as a gambler. Before leaving home, Gaston writes to Bernice, telling her that he is going away for the benefit of his health. She becomes suspicious, and also follows him to Portofino, where she speedily meets Gaston and pleads with him not to be false to her. Gaston introduces a friend to Bernice, whom he has bribed to keep out of his way. Marie and her father meet Gaston at the casino, where he is gambling at the tables. Gaston leaves his stake on red and goes to talk with Count Delfi, and to his amazement, red has a remarkable run, and his stake increases to a huge sum before Gaston can return to the table. He promises faithfully to never gamble again, and the count finally gives his consent, and the lovers are made happy, in spite of the efforts of the discomfited Bernice, who has to console herself with the Duke of Acquabella.

Released April 26th.

Length 1,071 feet.

THE CLARENDON FILM CO.,

12, CHARING CROSS ROAD, W.C.

'Phone : Central 7325.

"BEHIND THE SCENES." (*Clarendon Co.*)

A story of enthralling interest from start to finish. Set in modern surroundings in London, the situations deal intimately with the inner life of the stage. Early in the play we see a rehearsal of a great Western drama in course of preparation. The players are, of course, dressed in their every-day attire, and, from the point of view of the public, this scene has naturally many attractive qualities. The leading lady proves incapable of her part, and Fred Farrol, who is playing the principal cowboy, immediately suggests that his fiancée shall play the part. The management is agreeable, and the matter is soon arranged. On the first night Flo is a tremendous success. From the moment she arrived at the theatre the manager is obviously fascinated by her personality. The attentions he pays her are a constant annoyance to Fred, and when at the conclusion of the first night's performance he invites the girl out to supper, Farrol makes objections, and she ultimately promises him she will not go. She is over-persuaded, however, by another girl, and finally breaks her promise, and Fred only knows of her going by accident. He at once decides to follow, and we see him arrive outside the manager's house. It is half-past 12, and he decides to wait. It is 12.45. He forces his way into the house, thrusting a servant on one side, and enters the private apartments of the manager just at the moment he is least likely to be welcome. A violent altercation ensues between the two men. Finally Fred renounces his fiancée, and walks from the house utterly disgusted. On the following day Flo calls at Fred's lodgings early in the morning, in the hope of making up the quarrel, but he will have nothing to say to her. Indeed, it is not until she has left the room that we realise from his manner how much he is upset by the breach between them. He is on the point of blowing out his brains when the sudden entrance of the stage manager interrupts him. The latter has arrived in a state of wild enthusiasm at his very latest idea of improving the drama, and Fred, unnoticed, successfully smuggles the revolver into his pocket. Together they journey to the theatre. In his dressing-room Fred has leisure to think matters over. In cold blood he cannot do as he had intended earlier in the day, and we see him remove the cartridges from his revolver. The call-boy arrives to inform him that he is late for his cue, and Fred hurries away. Arrived in the wings, the stage manager at once notices that he has not brought his revolver, which is prominently used in the piece. He immediately despatches the call-boy for it, telling him to make sure the revolver is loaded. The boy rushes into Farrol's dressing-room, finds the revolver in his basket, catches sight of the cartridges, which Fred has carelessly left on his dressing-table, and, mistaking these for blanks, loads the revolver. From the expressions of the faces of the audience, it is quite clear to us that the play arouses feelings of intense emotion. The great situation is drawing near, when Fred Farrol, as the hero, steps suddenly forward, and shoots at his rival, Jake. The shot is interrupted by the sudden intervention of the heroine, played by Flo. At this point,

in the ordinary way, the audience are worked up to a state of breathless excitement, but to-night, as Fred fires at Flo, who falls in a huddled heap with a death-like thud, several women faint, and row after row are seen to slowly rise and stare in blank astonishment at the stage. The curtain falls. Flo has been shot with a ball cartridge. Fred stands in a dazed condition, unable to fully realise the terrible truth. He remains in this state till well after the arrival of the police. His manner causes suspicion, and confirms the manager's belief. "You intentionally shot her; you are jealous of me. I accuse you of attempted murder." Fred is arrested, and only the call-boy is aware of the actual cause of the accident. The boy is terrified, but summons sufficient courage to tell the manager how he came to accidentally load the revolver. The manager is not pleased to receive the news. It upsets his plans. He would prefer to believe Fred guilty. He frightens the boy into keeping silence, gives him money, and tells him to clear off. On the following day, however, the call-boy can hold his secret no longer. He finds his way to the hospital, where Flo is lying dangerously wounded, and confesses to her the whole story. The doctor, who has read of the case, explains to the boy that his silence may mean the death of an innocent man, and, accompanied by a nurse, the boy starts off at once to the magistrate's court. The evidence of the manager is in course of hearing, and the case against Fred looks extremely black. Then suddenly there is a disturbance preliminary to the entrance of the call-boy. On his evidence Fred is at once released. From the boy he learns how the manager planned to incriminate him, and, with an expression of fixed and righteous determination, he makes his way to the theatre. Face to face with his enemy, he cuts explanations very short by meting out to the manager the punishment he so richly deserves. The final scene is laid in the hospital ward. Flo is slightly better, and Fred is admitted to see her. The scene that follows is full of natural sentiment, and the pathetic side of the situation is made the most of. The young lovers are reunited.

Released May 25th.

Length 2,390 feet.



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Releasing:—COSMOPOLITAN, ECKO, FOLLY, LONDON, and NEW 101 BISON Films.

"PIMPLE JOINS THE POLICE FORCE." (Folly.)

Pimple has joined the force. He is slumbering against a lamp-post, when he is violently awakened by a small boy, who sets a squib oil under Pimple's nose. He alarms some young gentlemen who are gambling beneath the shelter of a tree. He makes a bet with them, and then grabs the stakes, after having driven the gamblers away by blowing his police whistle. Very well satisfied with his haul, he stops at a fountain for a drink of water, using his helmet as a cup. Taking a cigarette, he finds that he has no match, and blows lustily on his whistle. A sergeant is enjoying a quiet drink round the corner, but, hearing the whistle, comes dashing up, expecting something serious, and is naturally indignant when Pimple calmly asks him for a match. The sergeant handles the offending constable rather roughly, and sets him off on his beat. A small boy runs up and tells him that there is a fight in progress. Pimple dashes off and discovers two rough cards having a scrap. His interference is resented, and Pimple P.C. gets a very severe drubbing. Somewhat downcast, our hero on his beat arrives where are two small boys fighting. This is just Pimple's mark; he pounces upon the offenders, and after a terrific struggle succeeds in handcuffing one of them. Then he blows his whistle for help. When the sergeant comes again, Pimple flings his arms round the sergeant's neck and faints gracefully on his breast. Propping the constable up against a wall, the sergeant liberates the small boy, and then gives poor Pimple another dusting. Two burglars are escaping from a house, when Pimple arrives on the scene, and in their fright they drop their bag of swag. Pimple grabs the bag and chases them. Climbing over a fence he drops on to an unoffending personage loaded with parcels; but at last he overtakes the men, and they are astounded, when expecting arrest he informs them that they have dropped their bag and politely hands them the article back. Overjoyed, the burglars take the bag, and Pimple is immensely pleased when they present him with a "bob" in recognition of his noble services.

Released April 20th

Length 350 feet.

"WHEN LEE SURRENDERS." (K. B.)

A hot engagement is in progress between the Northern and Southern States. A young officer gallantly rallies his men, although the soldiers are dropping all round him. From a high point on a hill the officers commanding the Yankee Northerners see their men smashed to pieces, and still no reinforcements appear. The thing is managed so as to create the hurry, anxiety and stress of a real engagement. Cannon can be seen volleying their deadly discharges; groups of soldiers here and there keep up a brisk fire as they retreat raggedly, and finally the whole army seems defeated. Cavalry and infantry are rushing in every direction with shells exploding round them. A flying horse and rider are lifted and thrown by a bursting shell. The young officer with a few of his men escape through the high grass, and enter a house from where a Southern maiden has been watching the fortunes of the day. The negro servant sees him, and the young girl armed with a revolver orders him off. The poor fellow is badly wounded, and seeing his condition the girl takes compassion on him, has him led to the drawing-room, and is busy bandaging his wound when the approach of her father, an invalid Southern Colonel, interrupts the operations. The officer is hastily shown to the girl's bedroom, and traces of his presence are removed. Her father is followed by some of the Southern officers. They have not been long in the room when one of the officers spies the Yankee's jacket which had been overlooked. This creates an intensely dramatic situation, which ends in the

girl being compelled to allow the officers to search her room. The wounded man had been listening and guessing what is about to happen he escapes out of the sky-light, gains the ground, and with a huge stone fells the sentry; then he changes into the sentry's clothing and removes the body. Of course the search in the bedroom proves fruitless, and the officers leave in the hope of catching their man. As they leave they pass the Yankee standing disguised as the sentry at the entrance of the house. As soon as they have gone, he escapes to his own army. The tide of battle has been turned by the arrival of reinforcements, and Yankee officers arrive to take possession of the Colonel's house. They in their turn find a fellow officer's jacket stained with blood. They accuse the girl's father of murder, and despite her protests he is arrested and marched off to the Northern camp. He awaits trial there seated amongst other miserable prisoners in the camp. The girl goes to headquarters and pleads for the release of her father. This is a bit of splendid acting, everybody in the scene doing their part perfectly. The officer in charge is unable to release the prisoner because he has been arrested on the charge of murder. Sad and sorrowing the girl leaves the room, but on her way meets the young officer whom she had succoured. He recognises her and soon learns her mission. Up to now, in his absence she had been unable to prove the truth of her story. He leads her back, and together they explain to the officer in charge. As he explains the scene melts off the screen and is replaced by the incident seen earlier in the story. As he concludes this dissolves away again and we are once more in the military quarters with the young fellow pleading for the release of the girl's father. Convinced, the officer grants the release, and father and daughter meet each other again joyfully and prepare to leave the camp. Before the girl leaves, the young officer asks her a momentous question. She replies that when Lee surrenders he shall have his answer. Two years later we see him at home, a civilian once again. A letter arrives from the girl he loves and contains the simple message, "Lee has surrendered." Enclosed in the letter are the flags of the North and South united together. It requires no great skill to guess how happy will be the ending.

Released April 27th.

Length 1,890 feet.

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ECLAIR FILM CO., LTD.,

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"THE POISONED POOL." (Eclair.)

Two young prospectors, finding that the old mine in which they had sunk their entire capital has long since yielded up its last handful of pay-rock, set out together across the hills in search of new fields. One night in the flickering light of their camp fire Rice discovers evidence in the pocket of his sleeping partner which convinces him that the latter has been successful in winning the love of a girl to whose hand he also had aspired. He masters his first passionate impulse to kill the man. By morning his jealousy has subsided into a dangerous, smouldering hatred, which is silent, and bides its time. All unconscious of the events of the night, and of the peril which now walks with him, Starret continues his quest for gold

ticket in her keeping. Funnicus, feeling certain that the missing ticket is his passport to wealth, tears out of the house in pursuit of the old-clothes man, who meanwhile has sold the coat to a tourist who has torn his own. When Funnicus overtakes the old-clothes man and learns this, away he flies after the tourist. His adventures in the chase are many and amusing, and lead him in pursuit of a train, and later a motor-car; set him climbing a high telegraph pole, upon which the irate tourist has flung the much-sought-for overcoat; into the river, and finally land him in the police-station, where he recovers the missing garment, and is discovered by his wife, who has come in search of him. Exhausted by his series of exciting adventures, Funnicus is not best pleased to learn from his wife



with the others. One day their supply of water fails them. In their search for a spring they wander far from their camp, and are lost. When they finally come upon a sinister-looking pool in the wilderness, young Starret is on the point of collapse. From the incrustations about its rim Rice sees that the hole is reeking with arsenic. At first he struggles to keep the half-crazed Starret away from it. The scene of that night beside the camp fire comes back to him. The man in him gives place to the demon—he flings his partner upon his face to drink of the noxious liquor. Providence, in the guise of a heavy down-pour of rain, visits Starret. He had, fortunately, fainted before his lips could touch the poison. Reviving, he wanders back to the camp, and seeing that abandoned, he finds his way to Bess Austin's cabin. There an encounter takes place, as a result of which Rice returns to the poisoned pool alone—to drink!

Released April 27th.

Length 990 feet.

"FUNNICUS INVESTS HIS SAVINGS." (Eclair.)

Funnicus, desirous of finding an outlet for his surplus cash, invests in a lottery ticket, and, wishing to keep the little speculation a secret from his better half, he hides the ticket in the pocket of one of his old overcoats. As chance would have it, imbued with the desire for a spring cleaning, Mrs. Funnicus disposes of the coat with other things to an old clothes man, after having diligently searched the pockets and found the ticket, which she transfers to a safe place. Funnicus returns home a little later, and, with the vision of a sudden windfall in his mind's eye, proceeds to get his ticket. Words can but faintly describe his feelings when he learns from his wife what has befallen his overcoat; she, however, purposely omits to add that she has the

that she has the ticket after all, and his number has only gained the prize of a sovereign!

Released April 28th.

Length 535 feet.

"THE BOUQUET." (American Standard.)

Susie, having, unfortunately, been injured in an accident, invites her pretty friend, Maud, to visit her. Maud accepts the invitation, and as Susie cannot meet her, she sends her brother, having previously asked Maud to wear a white rose, so that her brother, who has not met her friend before, may be able to identify her. This arrangement would doubtless have worked quite satisfactorily had not the unexpected happened. Maud lost her train, and had to come by a later one, and, as Fate would mischievously have it, a picnic party made the station their rendezvous, and they too arranged to wear white flowers! Well, as may be imagined, our unfortunate hero got into serious trouble, accosting the many different ladies he met, all to his intense bewilderment, wearing the emblem by which he was to know his sister's friend. At last he was set upon by two of the most buxom of the picnic party, and subjected to some very severe handling, finally being handed over to the charge of a stalwart policeman by the irate ladies, and, despite his protests, he is marched to the police-station. Susie, meanwhile receiving news of her friend's delayed arrival, takes a motor-car and meets the later train, and they return home together. Here they learn of the brother's predicament, and both go to his assistance. They explain matters at the police-station. Thereupon, much amused, the officials set the young man at liberty. On his way home he meets with quite an ovation from the assembled picnic party, who pelt him with the flowers that led to all the trouble.

Released April 27th.

Length 690 feet.

"KATHLEEN MAVOURNEEN." (Edison.)

Cast :

Kathleen Mary Fuller
 David O'Connor, her father William West
 Bernard Kavanagh, the squire Marc MacDermott
 Dorothy, his sister Gertrude McCoy
 Terence O'More, Kathleen's lover Augustus Phillips
 Father O'Cassidy Harry Linson
 Black Rody Harry Gripp
 Ushers, bridesmaids, guests at the wedding ceremony, barristers, jurymen, ruffians.

Squire Kavanagh and his sister Dorothy are seen visiting the tenants of his estate, among whom is David O'Connor's daughter, Kathleen, a spirited Irish colleen, the pride of the village and the beloved of Terence O'More. Kathleen's fresh young beauty attracts the attention of the haughty young squire, and he pours into her ears tales of the wealth and position that will be hers if she will but consent to become his wife. Terence, Kathleen's humble lover, visits her just as the squire sends a messenger with a written proposal of marriage. Kathleen, torn by ambition on one side and by love on the other, and dazzled by the attractive offer of the squire, reclines by the fireplace in the evening to consider as to which of the two proposals she shall accept. Her distraught mind, soothed by the spell of the quiet moonlight, finds rest, and she falls asleep. In her slumber she dreams that her ambition is realised, and that she becomes Lady Kavanagh. But Kathleen's upbringing has not fitted her for the high estate to which she aspires, and the squire, irritated by the awkwardness of her behaviour before his guests, seeks to have the marriage annulled. His wife, becoming aware of his intentions, appeals to Father O'Cassidy, the priest who performed the ceremony, and he informs her that the marriage tie is binding, and that she is the true and legal wife of the squire. Kathleen shows her marriage lines to Kavanagh, but he burns them in front of his friends at a drunken carousal. Foiled in his attempt to rid himself of his peasant wife, Kavanagh plots with his henchman, Black Rody, to have her murdered, and takes Kathleen for a drive, when, by means of a pre-arranged accident to the carriage, she is left to the mercy



of Black Rody and his unscrupulous cut-throats. Terence's suspicions meantime, however, have been aroused, and, arriving upon the scene in the nick of time, he defeats the evil designs of the ruffians. Blinded with passion at the squire's perfidy, he attacks Kavanagh, and in the struggle throws him over the cliff. Terence is arrested for murder, and is tried and condemned to death. Kathleen, filled with grief at the impending sentence, takes a sad farewell of her old sweetheart ere he leaves his cell to be executed, and—

awakens. Overjoyed to find that her terrible experiences were but the fancies of an overwrought mind, she welcomes Terence upon the occasion of his next visit with open arms, and we see, as the picture closes, that it will not be long before Terence leads to the altar his Kathleen Mavourneen.

Released April 19th.

Length 2,000 feet.

"FOG." (Edison.)

Cast :

Liz, the coster girl Mary Fuller
 Lady Cecily Miriam Nesbitt
 The Hon. Jack Penderberry, Marc MacDermott
 Lord Malvern Robert Brower
 Slogger Bill, Liz' father Harry Eytinge
 "The Rat" John Sturgeon

We are introduced to Liz, a vendor of vegetables, and we see her driving her "moke" through the East End of London. The next scene shows Lady Cecily, of Park Lane, breaking a pearl necklace which the Honourable Jack



Penderberry offers to have repaired for her. As the Honourable Jack leaves the house and travels past Hyde Park Corner and down Piccadilly, a London fog begins to fill the air, and soon he finds himself wandering helplessly in its obscurity. A member of the underworld, familiarly called "The Rat," who has been talking with Liz and her father, hears a sound in the distance and, following the scent, comes up behind the Honourable Jack and knocks him down with a blow on the head. The handsome young man falls at the feet of Liz, and when "The Rat" comes to complete his work and rob his victim, Liz, who has been struck by the looks of the stranger, protects him. Her father backs her up, and "The Rat" is sent about his business, while Liz and her father take Jack home and nurse him back to health. They find that he has entirely lost his memory of the past, and Liz decides that she will make him learn to love her, so she hides the pearls in what she considers a safe place, and Jack begins a different life, which continues until Lady Cecily joins a slumming party one night and stumbles into a restaurant where Jack and Liz are having supper. Then the cloud clears from Jack's mind, but Lady Cecily, seeing him with Liz, cannot understand the situation, and refuses to hear any explanation. That night in the wharf cottage, Liz realises that she has really lost the man she loves, and that his happiness depends on her making his peace with the girl he loves. She makes the sacrifice, and, finding Lady Cecily at home, tells her how it all happened. There is a sensational scene in the cottage, in which Jack's life is saved from an attack by "The Rat," and Liz completes her self-sacrifice.

Released April 30th.

Length 1,000 feet.



ELITE SALES AGENCY, LTD.,

99, CHARING CROSS ROAD, W.

'Phone: City 8463.

Releasing:—ELITE, DUSKES, CONTINENTAL, EIKO, BB,
and SKANDINAVISK Films.



"BOBBY'S STRATAGEM." (Elite.)

Bobby, at the mature age of ten, has serious affair of the heart. He falls deeply in love with Elsie, a little maiden one year younger than himself, and the two playmates go on many skating expeditions together. Alas! the path of true love is proverbially difficult, and the "powers that be," in the form of fathers and mothers, sometimes veto the best-laid arrangements of little sweethearts. So it is that Bobby receives a note from his little friend, in which she addresses him "sweetheart," and signs herself "Your Little Mouse," telling him that her parents will not let her out that day. Bobby is very disappointed, but is not very careful with his love letters. He leaves the note lying about on the table, whence it accidentally gets into his father's pocket later in the evening. During dinner Bobby has a mishap with his soup, some of it being splashed on his father's coat, which his mother takes away to sponge, and while doing this she discovers the love letter in his pocket. Putting the worst possible construction on the matter, the unhappy wife flees from the house, and returns to her parents. Meanwhile Bobby and his father are at a loss to account for her absence. Eventually the husband finds a note in his wife's room, telling him to find consolation in his "little mouse with the illiterate handwriting," and that she herself has returned home, never to see him again. The bewildered husband, on visiting his wife's parents, is confronted with the incriminating letter found in his pocket. Of course, his denials fall on deaf ears, and the poor man returns home to face a hopeless situation. Meanwhile Bobby has been confiding in his little sweetheart, and the precocious little maiden advises him to sham illness, so that his mother will return to nurse him. This the youngster does, and the mother returns and nurses her boy, who during the supposed illness receives a further note from his "little mouse." This the mother recognises, and the whole misunderstanding is made clear, and the family is again happily reunited, thanks to Bobby's stratagem.

Released April 27th.

Length 1,500 feet.

"THE EXPLOITS OF DANDY JOE." (Elite.)

"Dandy Joe," to give him the name by which he was known among his Apache associates, was the son of a servant in the family of a nobleman, and received his education together with the son of the house. His criminal propensities showed themselves early, and he was eventually expelled from home, gradually drifting into the companionship of the worst criminals. Among these he quickly became a kind of leader, and his childhood associations and education enabled him to follow a career of crime in the disguise of a polished gentleman. The ingenious subterfuge

by which he escapes arrest is peculiar. He was able to fold his ear up in such a manner that it appeared deformed. This he would do when actually undertaking one of his daring coups. If he was seen, the police would naturally look for a man with a deformed ear, whereas "Dandy Joe" invariably appeared in public with his ear in a natural condition. One morning, as he was entering a fashionable restaurant, he observed a lady drop her glove, and, in restoring it to her, he introduces himself as Baron von Wedel. His suave manner made him such an agreeable companion that he was invited to the home of the lady, whose father is a rich banker. It is, of course, only a matter of time for him to arrange a robbery of the family jewels, which, aided by his companions in crime, he manages to obtain possession of. While escaping, however, he is seen by the banker's daughter, who does not recognise in him her admirer, owing to the deformed ear. The next evening he is invited to a social gathering at the banker's house. He indulges a little too freely, and in an absent-minded moment unconsciously turns in his ear. At this moment he is recognised by the banker's daughter as the burglar who entered the house the evening previous. He is immediately arrested, and the secret of his disguise penetrated.

Released April 13th.

Length 2,346 feet.



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"THE ROAD OF TRANSGRESSION." (Essanay.)

Cast:

Richard Wayman.....E. H. Calvert
 His Wife.....Ruth Stonehouse
 Her Father.....Joseph Allen
 The Woman.....Lily Branscombe
 Proprietor of Joss House.....Chas. Hitchcock

Richard Wayman leaves his home. His wife undresses their child and puts him to bed. Wayman, dressed in evening clothes, visits an opium den. He smokes the fatal pipe and dreams. He imagines himself in destitute circumstances, and being a fiend for the drug inhabits the lowest kind of opium dens. He is refused admittance to one. He enters another, where he is about to be thrown out, when a woman comes to his assistance. She gives him some money, which he gives to a Chinaman. The Chinaman then has him put out. Knowing where he will pass, the woman awaits his arrival. He is about to stab her when she tells him of her love. Returning home Wayman discovers his wife is giving a card party. Mrs. Wayman's father enters the room where Wayman is staggering under the effects of the drug. He gives him a glass of whiskey to brace him up. Wayman then decides to dress for the party. During his absence, the woman of the underworld he had met in the opium den climbs through the open window. She robs the desk of several hundred dollars. Hearing footsteps, she hides behind a screen. Wayman enters and discovers the loss of the money. The woman jumps from behind the screen and pulls a revolver on Wayman. Seeing his face, she realises that it is her lover. She tries to persuade him to leave his home. A quarrel ends with Wayman being killed. At this point Wayman comes out of his dream. Rushing from the joss house to his home, he greets his wife and child and promises never to smoke again.

Released April 13th.

Length 998 feet.

"BRONCHO BILLY'S LAST DEED." (Essanay.)

Featuring G. M. Anderson.

Broncho Billy is seen smoking a cigar in a general store in the far West. An Indian enters, and tries to force his attentions on a young girl. The Indian is ejected by Broncho. The Indian swears revenge. That same day, Old Cy Jenners and his wife receive a letter from the bank, stating that their note must be paid at once. Further, it states that Jenners' son is a rich man and to get the money from him. Jenners and his wife call on their son, Clarence, and are told by the latter that he will give no assistance whatsoever. They leave their son's home and find Broncho Billy lying in the road, suffering from a bullet wound in his chest, inflicted by the Indian. They carry Broncho to their humble home and dress his wound. The following day Clarence Jenners calls on his old and feeble parents and tells them he has made arrangements for them to go to the poor house. Broncho Billy, in the next room, overhears the conversation. He gets up from the big chair he has been placed in, and walks to young Jenners' home. He pleads with Jenners to come to the assistance of his aged

father. Young Jenners orders Broncho Billy from the house. Broncho returns to Cy Jenners' home. He is about to enter the house, when he is presented with a note. He opens it and reads, that should he carry out his threat to shoot young Jenners, the latter will pay a big reward for his capture. Broncho Billy goes to the doctor and is informed that he will not be able to live more than two days. Broncho Billy shoots young Jenners. That afternoon, Broncho sees a reward notice of \$5,000 for his capture. He goes to old Cy Jenners' home, tells the former that he must take him to the sheriff's office and claim the reward. This he does. The old man is given the sack of gold and Broncho Billy is thrown into jail.

Released April 20th.

Length 998 feet.

"THE MELBURN CONFESSION." (Essanay.)

Cast:

Godfrey Melburn E. H. Calvert
 His wife Dolores Cassinelli
 His father John Steppling
 Their son Master Calvert
 The reporter Ruth Stonehouse
 The cousin Bryant Washburn
 Mabel, Godfrey's sister.....Frances Mason
 The Burglar Augustus Carney

Godfrey Melburn quarrels over his wife's extravagance and reprimands her for it. That night a burglar enters their home and kills Mrs. Melburn. Melburn is arrested for the murder of his wife. Melburn's father, an aristocratic gentleman, tells his daughter, Mabel, that if his son is guilty, he will disinherit Godfrey's baby son, in favour of his cousin. The cousin, a shrewd lad in his twenties, calls on Godfrey in his cell at the county jail. Godfrey gives him a statement declaring that he, Godfrey, is innocent of the charge against him. Desiring the inheritance, the cousin forges the confession and gives it to Mabel. The reporters call at her home. Mabel substitutes the confession for a plain piece of paper. Reading an imaginary confession or statement to the reporters, Mabel becomes aware that they are suspicious of what she is reading and throws it into the grate. She leaves the room and the reporters depart. One, a young girl, thinking she has been misled by the loyal sister, returns and is met by the cousin who gives her the forged confession. At this point, the sister returns and pleads with the reporter for the return of the false document. The reporter, with a heart of a loving mother, seeing Godfrey's infant son, destroys the paper. Mabel is then notified that her brother has been found guilty of the murder and will be electrocuted at midnight. The electric chair is put in preparation. Five minutes of twelve, Steve Hicks, the burglar murderer, confesses his guilt to a judge of the high court. The judge immediately telephones the death chamber and Godfrey Melburn is set free. He returns to his home, where he is met by his loyal sister and infant son. Godfrey falls weakly into his sister's outstretched arms and thanks God for his narrow escape.

Released April 24th.

Length 989 feet.

GAUMONT CO., LTD.,



5 AND 6, SHERWOOD STREET, W.

'Phone: Gerrard 5966 (Four Lines).

"CARDS—AND A GIRL." (Gaumont.)

Having dropped into a café for some light refreshment, the young Baron Beljambe chances to meet an old friend in the person of Jean Dupont. The latter, however, being newly married, is in a great hurry to get home to his wife, and leaves his card so that his gay young companion can give them a call. With the entrance of a very American-looking gentleman and his daughter, Beljambe quickly recovers from the disappointment of not spending the night in Dupont's company, for the daughter proves to be a distinctly pretty girl. The susceptible baron quickly falls a victim to her fascinating glances, and he is overjoyed to find that she returns his look of admiration with a sweet smile. Beljambe seizes the opportunity to scribble a few words upon a visiting card begging for an appointment. In his hurry, however, he does not observe that the card he has

band is accused of having tried to make the acquaintance of another lady without being introduced, promptly believes the story, and departs without delay for her mother's. Dupont, rushing out after her, meets Beljambe on the doorstep, explains where he is going to, and engages another taxi-cab. The baron, feeling that something is wrong, follows in a third. Further down the street the American, awaiting the return of his seconds, recognises Beljambe as his car goes by, and his party give chase in another taxi. The procession of cabs thus continues until the house of Dupont's mother-in-law is reached. The young wife commences to sob out the story of her husband's infidelity, when the crowd of followers rush in. Beljambe explains matters, and the American, tickled by the humour of the situation, relents on learning his true identity.

Released May 4th.

Length 870 feet.



used is Dupont's, nor does he observe that the girl's father is carefully watching him from behind his newspaper. As he makes his way out he places the card near the girl's elbow, but her father, anticipating the manoeuvre, surprises him in the act. Hot words follow, and the unlucky baron receives a glove in his face. The distressed Phyllis strives to soothe her irate parent, but all to no purpose, and the scene ends in disorder. The next day two gentlemen call on Mr. Jean Dupont—the American's seconds have come to arrange a duel. The mystified Dupont soon loses his temper over their persistency, and finally decorates one of them with a black eye, letting the other off with an upper-cut. The noise draws his wife's attention, and learning that her hus-

"SIMPLE SIMON AS A BOXING CHAMPION." (Gaumont.)

The well-known Mr. Jonathan Tart bases his local fame upon the fact that he is a thorough sportsman as well as a keen business man in haberdashery. Keenly interested in a sensational boxing match which he is directing between the well-known champion, Sam Biff, and Bill Slosner, he receives a terrible disappointment when the last-named telegraphs at short notice that he cannot fight, as both his arms have been injured in a sausage machine. Now Simple Simon is an employee in Tart's haberdashery shop, and is madly in love with Kiki, his daughter. Kiki's father has

sworn that she shall marry nothing less than a champion boxer, but her affections are already centred on Simon. In his embarrassment, Mr. Tart offers his daughter to anyone who will save the situation by meeting Sam Biff, and Kiki persuades Simon to be a sport and accept the chances. Simon subsequently goes to a boxing professor for lessons. He covers himself with glory and bruises, but fails to get Mr. Tart to regard him as a possible challenger. The resourceful Kiki is undaunted, however. She reads in a newspaper of the quick methods invented by a scientist for filling balloons at an instant's notice. A large volume of hydrogen is compressed into tiny tablets, which can be expanded simply by the heat of the hand. She unfolds a plan to Simon, and he at once throws all his energies into stern practice. Shortly before the match the famous Sam Biff receives a note. It is signed, "One of your lady admirers," and the writer states that if he wants to win the match he must place the enclosed tablets in each glove. Sam Biff,

Now that she is happily wedded she desires the return of the letters, full of loving sentiment, which she had written when they were lovers. Madame appeals to her old sweetheart not to meet her again, and to send her the letters. In a letter written the next morning he promises to obey her wishes, but begs her to come to his house for them herself, so that at least he may see her before the final good-bye. This madame agrees to do, and makes an appointment for four o'clock the following afternoon. Thus the first step is taken which leads to a time full of anxiety. Intimating that she is going to visit her poor friends, Mme. Ambricourt leaves home on foot, and having paid a hurried visit to one poor family, hastens to Count Robert's. In her haste to leave, Madame leaves her gold hand-bag behind in the tene-ment, and this is discovered by the out-of-work husband, who subsequently endeavours to sell it to a jeweller. So as to prevent gossip Count Robert has sent his servants out, and receives madame alone. Agitated and distressed by her



always ready for a tip, readily does so. The match commences. The first round, save for a desperate clinch, in which Simon puts the half-nelson on his opponent, is a walk-over for Sam Biff. Simon is vigorously fanned by his seconds, and gets ready for the second round. Sam Biff tip-toes to the centre. A mighty swipe from Simon sends him yards into the air. The gas has commenced to expand, and time after time the champion is lifted off his feet. He is powerless to do anything against the nimble Simon, and finally he is declared knocked out. The return home is one long triumphal march for the victor, and Simon experiences the feelings of a Roman gladiator when decorated by the populace after his conquests.

Released May 1st.

Length 760 feet.

"ANGUISH." (Gaumont.)

M. and Mme. D'Ambricourt are invited to an At Home at the residence of Mr. and Mrs. Bulton, American residents in Paris. The excitement of the hurried preparations induce symptoms of heart trouble on the part of madame, and the doctor advises the husband to see that his wife is spared all excitement. The reception is a brilliant affair, and Mme. D'Ambricourt unexpectedly meets Count Robert Farona.

hurried walk, she asks for the letters, which the count proceeds to fetch from an adjoining room. While taking the letters from a safe he hears a sharp cry of pain, and, rushing back to the drawing-room, finds his visitor lifeless in the chair. Alarmed at the prolonged absence of his wife, M. D'Ambricourt makes anxious inquiries of his household, when the Commissioner of Police calls him on the telephone and imparts the information that a man has been arrested with madame's hand-bag in his possession. The distracted husband hastens to the police office, where he confronts the man who has been arrested for unlawful possession of the bag. He declines to believe the explanation the man offers, and accuses him of having killed madame in order to rob her. Meanwhile, the anguish endured by Count Robert paralyses his mind. He cannot call in assistance without compromising the woman he loves, and at all costs her honour must be saved. With mind unhinged, he digs a grave in the woods and returns to the house distraught. By this time madame has recovered from her heart attack, and, to the count's bewilderment and great grief, is able to proceed on her way. She returns home and declares that a heart seizure struck her down as she was walking in the woods, where she had lain for hours unnoticed.

Released May 4th.

Length 2,050 feet.

THE GENERAL FILM AGENCY, LTD.

58, DEAN STREET, SHAFTESBURY AVENUE, W

Phone: Gerrard 94.

"BEYOND THE GRAVE'S MYSTERIES." (Milan.)

Lord Edward Milton is very much attracted by the goodness and modest charm of a pretty young girl. Miss Victoria on her side sees in Lord Edward the realisation of her girlish dreams of happiness. The wealthy young man's fancy is allured by the glamour of a life full of pleasure and distraction. One evening he finds himself at the house of the Duke of Worth, among members of the aristocracy, and right in that whirl of pleasure he had so long dreamt about. Carried away by the tide, he allows a charming siren to attract and dazzle him. The irresistible beauty

apparent death. He promises to put Maude's love to the test by making Edward assume the appearance of death, and then calling him back to life as soon as the test is over. Lady Milton is duly informed of her husband's death. She hastens to find out if there is a will, but, to her astonishment, she finds that Lord Milton has left everything to the Rajah, who is also appointed sole executor. Maude soon forgets the man who a short time ago had fallen a ready victim to her charms. Now she is free, and at liberty to indulge in what pleasures she likes. She has no regret for her husband, but, on the contrary, would even



of Countess Maude de Villeneuve completely captivates his whole being. The formal betrothal is shortly to be announced. Poor Victoria's dream is ended. About the time of the marriage the daily papers are publishing reports of the first successful efforts of daring aviators. The young couple are invited to attend the trial flight of a new monoplane. Countess Maude, now Lady Milton, is surprised to recognise in the pilot a friend of her youth—Emil Dupont, who is invited to call upon her and her husband. Before long Lord Edward is a prey to the torments of jealousy. He fears that Maude's love is no longer his alone, and finally persuades himself that his dream of happiness is, after all, only a delusion. Kritznave, the Rajah of Oude, who is being right royally entertained at Lord Milton's house, notices a change in his host's demeanour. Edward cannot live without Maude's love, and finally takes the Rajah into his confidence. Kritznave's penetrating glance possesses a strange and irresistible power. Edward is dumbfounded when the Rajah gives him a proof that what he claims to know is no idle boast. Kritznave, indeed, knows the secrets of the Indian fakirs and the mystery of

like to blot out his memory. The inanimate body of Lord Milton is removed from the family vault. The mysterious art of Kritznave soon brings him back to life. The Rajah's words are, "She has been a curse to your happiness, and she is utterly unworthy of your love." Maude, disinherited, but as dazzling a beauty as ever, now tries to captivate the Rajah, but all in vain. One day, knowing his mysterious power, she asks him to call her husband from the dead, and the Rajah promises to do so. The scene that follows is thrilling in the extreme. Maude suddenly hears a familiar voice: "O, curse on you, infamous woman!" Maude, horrified, staggers back; then, seized by a mad terror, she rushes out into the park towards the lake. A splash, an ever-widening circle on the surface of the water, and Maude has expiated her folly. Who could have told Lord Milton that there was one still faithful to his memory, for that was the meaning of the daily bunch of flowers on his grave. Did he ever think of the gentle Victoria he once loved? The Rajah instinctively guessed Victoria's secret, and he it is who brings the two lovers together again.

Released May 15th.

Length 2,305 feet.

THE HEPWORTH CO.,

2, DENMAN STREET, W.

Phone: Gerrard 2451.



"AT THE PROMPTING OF THE DEVIL." (Hepworth.)

Including Mr. Alec Worcester, Mr. Harry Royston, and Miss Flora Morris.

Jim Dowling is engaged to Alice, the belle of the little country village in which they both live. Her beauty attracts the attention of Harry Beecham, a Londoner, who happens to be in the village on his holiday. He attempts to kiss Alice, and she is only rescued from further insults by Jim's timely arrival. The two are married and go to live in London, but Jim gets into bad company, staying out very late, instead of coming home, and spending much of his wages in drink. One day his wife is remonstrating with him and endeavouring to prevent him going out to the



public house; he throws her roughly on one side, and her head, striking the corner of the mantelpiece, she falls senseless to the floor. Jim, being unable to restore her to her senses, thinks he has killed her, and half mad with terror and remorse flies into the country. He sinks to the utmost depths of poverty and despair, and is finally arrested and sent to gaol for stealing a loaf of bread out of a baker's shop. Meanwhile, Alice, who has only been temporarily



hurt, waits in vain for his return, and finally has her home sold up for arrears of rent, and is forced to take a place as a servant. Jim, on being released from prison, goes to his old home and finds it empty, and it is then that he meets for the second time Harry Beecham, who is in reality a thief and tries to persuade Jim to join in his nefarious enterprises. At first Jim will have nothing to do with him, but at last, driven by hunger and want, he consents, and the two plan to break into Lord Everskigh's mansion on the following night. The house is empty, and left in charge of the old butler and two maid-servants, so that they anticipate an easy task. The night comes, and Jim is at work breaking open the safe, when he hears footsteps, and, turning round, finds himself confronted by his own wife. The recognition is mutual, and Jim's shame at being caught in this position is outweighed by the joy of finding his wife alive after all; but other footsteps are heard, and he is forced to fly or be taken. The incident, however, forms the turning-point in his life, and we finally see him, a reformed man, living with his wife in a second home, which he has got together as the result of honest toil.

Released April 27th.

Length 2,025 feet.

"THE LOVER THAT TOOK THE CAKE." (Hepworth.)

Including Miss Alma Taylor.

Two lodgers are both sweet on their landlady's daughter, and are anxious to make a good impression both on her and her mother. One day the landlady makes some mutton patties, the pastry of which is so hard that they are quite uneatable. One of the men complains, but the other is too wily, and in order to please the landlady pretends he has eaten the patty, whereas in reality he has taken it outside and thrown it away. This ruse succeeds very well the



first time, but on the second occasion he happens to throw it over a wall, where the daughter and the other lodger are sitting making love to one another, and it falls right into the lap of the astonished pair. The girl immediately takes this back to her mother, with the result that the perfidious lodger, who has previously been the favoured suitor, is now sent flying, whilst the girl is permitted to become engaged to the man she loves.

Released May 1st.

Length 600 feet.

A. E. HUBSCH AND CO. LTD.,

29A, CHARING CROSS ROAD, W.C.

'Phone: Gerrard 9264

"EMILIA GALOTTI." (A. E. Hubsch and Co.)

The Prince of Guastalla, Heltore Gonsaga, is devoted to Emilia Galotti, the daughter of a Colonel Galotti, having met her in a theatrical company. For the sake of the beautiful girl he neglects his affairs of state. He confides, in consequence, in his valet, Marinelli, and the latter undertakes to win Emilia for him. Emilia is, however, engaged to Count Appiani. The wedding is to be at an early date, and to be celebrated on the Sabionetta estate. Emilia's father will not recognise the Prince; therefore, Marinelli tries to get Count Appiani, Emilia's fiancé, a post as ambassador, in order to postpone the wedding. The Count declines; therefore, Marinelli tries a new scheme. He takes the Prince to Dosalo Castle, and bribes a bandit, Angelo, to commit a treacherously planned deed. The carriage which is bringing Appiani with Emilia and her mother, and when near the Castle, is attacked. Appiani is shot, and the Prince's servants from the Castle hear the reports, and bring the ladies to safety. Marinelli's plan would have succeeded if Claudia had not heard the murderer's name. The Count is dying, and sends for Emilia to confide in her. Emilia tells her mother the evil tidings, and realises the reason of the murder, and the Colonel also hears of the affair. He hurries to the Castle, and meets there the Countess Orsina, one of the Prince's favourites, who, through a spy, has learnt the whole of the affair. She is consequently jealous, but is not allowed to see the Prince. The Colonel learns the whole series of events, and in bitter revenge he tries to get on intimate terms with the Prince, in order to try to encompass his death. He, however, endeavours to protect his daughter before everything else. Marinelli is compelled to change his plans, and, as he does this, while acting as a friend of Appiani, asserts that a fortunate rival has killed the Count; and, in order to prove this, he orders that Emilia must be arrested and brought to the Courthouse, where the trial takes place. Odoardo desires his daughter to be placed in a convent. This is opposed, and Emilia is taken to the house of the Chancellor, Grimaldi, for there, so thinks Marinelli, the Prince can see her always and speak to her. The father sees through the new intrigue, and when Emilia herself comes openly and confides in him, he must not leave her in the clutches of the Prince. She would rather die than consent to his overtures. The father hesitates, then takes up a dagger, and stabs her. Emilia bows herself over his hand, and comforts her horrified father, who now realises the extent of his madness and his loss. She breathes the words, "A rose broken, before it is blown to pieces by the storm." The Prince is horror-stricken when he realises the result of his machinations, and in revenge turns upon Marinelli, and comforts himself with an assurance that "Princes are but human, after all."

"BEER: THE NATIONAL BEVERAGE OF THE GERMAN PEOPLE." (A. E. Hübsch and Co.)

It must be of interest to everyone to learn how this great industry is carried on. With this object we have set ourselves the task to illustrate in the film the various processes gone through in the brewery trade, which in the course of ten years has become such a source of enjoyment to all classes of the nation. We see, first, the germinating of the barley, and how the malt resulting from it is boiled in large brewing cauldrons. Then the cooling process in the wooden vats, and the storing of the beer in the enormous casks and tanks. Extremely interesting are the purifying machines for the casks and bottles, also the apparatus for filling them. The last picture shows us the extensive export trade of a modern brewery. This film was taken in the famous Fürstenbergisch Brewery of Donaueschingen. The brewery has been for the last 200

years owned by the Fürstenbergisch family. It is not only interesting, but instructive, to learn how the beer is made, and, therefore, this film, which is of first-class photography, will be sure to meet with the approval of the public. The barley, the chief ingredient of the beer, is cleaned, crushed, and taken to the malting room for germinating. The germinated malt is dried at a temperature of from 50 to 100 degrees. The bruised malt is mixed with water, boiled in great casks, and the hops are added. Out of the brewing cauldron the beer is put into great shallow cooling vessels, and then into wooden vats. The beer is then put into casks of over 100 hectolitres in size, or in tanks of enamelled iron of from 200 to 400 hectolitres, where it is stored ready for export. For transport the loose hoops of the casks are fixed on by machine. The casks are cleaned, tested, and the corks removed from them. To make the beer keep longer, the insides of the casks are treated with boiling pitch, which adheres to the sides of the casks. The old pitch is removed by means of hot air, and new pitch put in. The transport of the casks to the cooling cellar. Through a pump the finished beer is pumped out of the storing cellar into the filling room. The casks are filled and loaded. The bottles are cleaned, filled, and the labels are attached. In the brewery yard. The loading of the export casks in the railway carts belonging to the brewery.

Released May 11th.

Length 580 feet.

"MOUNTAIN CLIMBING." (Express.)

A new world is disclosed to us in this film, which shows us the **technics** of climbing in connection with a highly interesting climb in the Dolomite Mountains in a set of magnificent pictures. The climb in the Dolomite Mountains is especially difficult and dangerous, as the Dolomite stone is rotten, and crumbles. Over steep precipices the road climbs to the "Kletterwand." We see large and distinctly the ascending ropes, and the ascent through a so-called "chimney," in which one moves up chiefly by means of axes and poles. The climb up the steep rock is very interesting, as is the crossing of a rock on a small ledge at a tremendous height. In detail we see the use of a wall hook and the ring bolt, which is used for descending, and the descent from dangerous heights by means of ropes. This film is extremely interesting, and should have first place in every programme. Over steep precipices to the "Kletterwand." Ascending ropes and the ascent. "Chimney climbing." Climbing up a steep rock. Ascent through a gap in the rocks. Traversing a steep rock on a small ledge. Use of the wall hook and ring bolt for descending. Descent with "Kletterschluss." Inseparable friends.

Released May 8th.

Length 362 feet.

"THE UPPER BAVARIAN MOUNTAIN LAKE."

(A. E. Hübsch and Co.)

Our film shows us the beautifully situated Upper Bavarian mountain lake, and we first pay a visit to the Walchen Lake, the deepest of the Bavarian lakes (about 200 metres deep). From there one can see the lovely scenery and characteristic fisher huts. The Schlier Lake (the home of the world-renowned Village Theatre), the Chiem Lake, with its picturesque island, Frauenwörth, and the Teger Lake, the most beautiful of the Bavarian lakes, pass before our eyes in the most wonderful pictures. On the Walchen Lake, the deepest of the Bavarian mountain lakes (about 200 metres deep). On the Schlier Lake, the home of the world-famous Village Theatre. On the Chiem Lake and the picturesque island of Frauenwörth. The inhabitants of the island are fishermen. On the Teger Lake, the most beautiful of the Bavarian lakes.

Released May 8th.

Length 362 feet.

INVICTA FILM CO.,

7, RUPERT COURT, W.

Phone: Gerrard 4818.



Releasing:—BISON 101, GEM and VICTOR Films.

"REGIMENTAL PALS." (Bison.)

Jack and Dan are young soldier boys and inseparable friends. Both love Elizabeth. She is fond of both of them, but her real love goes to Jack. Although Jack does not know it, Dan is soon aware of the fact, and nurses his grief. Troop "A," of which they are members, is deputed to ten days scouting duty on the desert. The troop splits into fours. Jack and Dan leave their companions, arranging to meet them later. They dismount to investigate the remains of a camp fire, and their horses, becoming restless, run off. The boys believe that their companions will find them, but the latter, thinking that Jack and Dan have preceded them, return to camp. Both boys suffer terribly from thirst—Jack the worst. He falls exhausted. Dan spies a water hole through his field glasses. He is too weak to carry his pal, and Jack cannot walk. Dan is at his wit's end, and conceives a plan. Taking Elizabeth's portrait and watch and chain from Jack, he taunts him, and tells him that he, Dan, will claim and marry Elizabeth. Love and jealousy do the work, and Dan gradually leads his comrade near the water hole by taunts and showing his sweetheart's picture. Dan finally staggers to the water hole, and this revives Jack and himself. They are rescued by the anxious troopers, and eventually return home, where Dan is rewarded by hearing Jack tell of the trick played upon him, and by receiving the caress from Elizabeth. He goes, bearing a sore heart, but comforted by the knowledge that his two best friends love him well.

Released May 7th.

Length 1,010 feet.

"A NORTH COUNTRY ROMANCE." (Gem.)

Jem White, whilst out hunting, is lost in the snow. He fires his gun in the hopes of his being rescued, and is luckily heard by Ethel Stanley and her mother in a hut close by. Ethel and an admirer of hers immediately set out and rescue Jem. Jem becomes infatuated with Ethel. Her former admirer discloses his true nature by refusing to lend Jem his horse when Ethel's mother is taken seriously ill and requires a doctor. Jem, however, forces him to hand over his horse at the point of his revolver. Jem is successful in obtaining a doctor, but upon his return is accused of horse-stealing, and is sentenced to death. Meanwhile, Ethel has a vision, and sees Jem about to be hung. She at once starts out to rescue him on her sleigh, and is successful in releasing him and obtaining for herself a happy future.

Released April 30th.

Length 988 feet.

"A FRONTIER PROVIDENCE." (Bison.)

Bill French, a ranch owner, determines to press his suit with Edna. He goes to where she is drawing water, and proposes. Edna refuses, and Tom comes up and interferes, and there is a rough and tumble fight, in which Bill gets a bad mauling. Bill is furious. He goes to the village with ugly feelings, and insults an Indian squaw who inadvertently gets into his way. He goes into a saloon, and after an altercation with an Indian chief, who wants a drink, Bill throws him out of the saloon. The old man awaits him, and accosts him upon his appearance. Young Bear, the chief's son, tries to pacify his father, but the old man, goaded to madness, draws a knife, and Bill shoots him. Young Bear, now chief, determines upon vengeance, and his followers are eager for war. They set out to exterminate the palefaces. Tom sets out to get stock, and bids Edna and her parents farewell. The latter start for town in a wagon. Tom reaches the brow of the hill, sees the Indians, and dashes back to warn the Lees. The horses attached to their wagon run away, and the father is thrown

out and sustains a broken leg. They get him back to the cabin, and Tom elects to stay and defend the old people whilst Edna rides for assistance. Tom barricades the windows and doors, and the Indians attack. Young Bear gets impatient, and climbs to the roof himself. Tom shoots first, and the Indian falls to the ground inside the room. Tom disarms him and throws him aside. The defenders have held their own, and look anxiously for Edna's return for help. Whilst all this has been going on Edna has spurred her horse until the poor beast is lame. Bill rides up and gloats over her misfortune. She implores him to let her have his horse in order to get assistance to rescue her people. Bill says he will help her if she will marry him. She entreats. He is adamant. She consents in despair, and they ride to a Justice of the Peace and are married in haste. They secure the help of troops and ride in haste to the cabin in time to effect a rescue and to drive off the Indians. Bill announces his marriage, and Edna hangs her head, but Young Bear sees his vengeance at hand, and creeps up behind Bill, and, with a last effort, kills him with a knife thrust. Tom and Edna pass out hand in hand, awed by the terrible retribution.

Released May 3rd.

Length 1,680 feet.

"SUNNY SMITH." (Victor.)

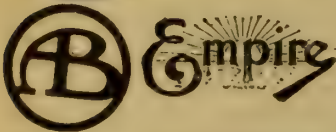
Jack Jones and Albert Brown were but rivals for the hand of their boarding-house keeper's daughter. Jack was the favourite of the mother, as well as of the boarders. Jack could sing, and he and Mary, the daughter, would sing and play, to the delight of all. Many times was Albert forced out of the conversation by his rival, and he decided to get even. He was going along the street when he saw two seedy-looking pieces of humanity, and it was then that a thought struck him to get even. Taking one of them by the arm, he took him to his room, dressed him up in his clothes, and introduced him as a friend, a count from Paris. The boarding-house keeper told Jack to give up his place to the count. Not being used to such a nice maid, "Happy," as he was called, proceeded to make love to the maid, but was called down by Albert and soon turned his attentions to Mary. As soon as the meal was over he ordered a touring car and took them all out riding. This, of course, was Albert's money, and he, not daring to refuse, had to go along. Next he took them all to dinner, and it was Albert's money again. So he went on spending money lavishly. Albert, in the meantime, was getting tired of his bargain, but the landlady and her daughter had already begun to like the "Count" for himself alone. Finally, when he used all of Albert's money, it was time for Albert to say something. Coming into the room where the count was talking to the housekeeper and her daughter, he started to tell them who the count was, but they would not hear of it. He had already become engaged to Mary, and was the pride of the whole boarding-house. Jack and Albert were sick at heart, and went to their room to "die in despair," for "Happy" had beat them at their own game.

Released May 3rd.

Length 1,000 feet.

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Releasing:—AMERICAN BIOGRAPH, B. AND C.,
H. AND B., EMPIRE, KALEM, LUBIN, and WELT.



"A CHANCE DECEPTION." (A.B.)

The jealous husband, returning suddenly to his home, finds a gentleman crook hiding in his wife's room. The crook



leads him to understand that he is the wife's lover, and the husband in anger orders the wife from the house. The shock of the unjust accusation brings on aphasia, but the wife's memory is restored when the crook, repentant, confesses his ruse.

Released May 1st.

Length 1,006 feet.

"THE HIGHER DUTY." (Lubin.)

Marie, a young nurse, is called into the house of a friend to nurse her year-old baby. During the wife's absence, the husband is attracted to Marie, and her care for the baby



when it is sick moves him to declare his love. Marie tells the wife that she must leave, and the husband is made to realise the higher duty.

Released May 4th.

Length 1,009 feet.

"THE SANCTIMONIOUS SPINSTERS' SOCIETY." (B. and C.)

The girls decide never to marry, but tell their boys that they will reconsider their decision if they can secure from



them the signed document of their Bachelor Girls' Society. The boys plan a "hold-up," but fail. Then, dressed as old maids, they visit the girls, and introducing themselves as the Sanctimonious Spinsters' Society, secure the precious document.

Released May 1st.

Length 605 feet.

"TIGHTWAD'S PREDICAMENT." (A.B.)

Tightwad's wife, because he has refused her money, sells all his clothes. Tightwad's suit being damaged, he calls a cleaner to his house and gives it to him, afterwards discovering that he has no other clothes to wear. The arrival



of his wife with some lady friends places him in a predicament, from which his wife extracts him on promises of future generosity.

Released May 1st.

Length 531 feet.

"ART AND HONOUR." (Lubin.)

Arthur James, a young artist, goes to the Southern home of a wealthy planter to paint his wife's portrait. The planter leaves on a business trip, and, during the painting



of the picture, Arthur falls in love with the planter's wife. The love is mutual, but, on the planter's return, Arthur fights the battle between love and honour, and leaves the home.

Released May 1st.

Length 1,014 feet.

"THE UNWELCOME GUEST." (A.B.)

The miserly wife secretes her money beneath the false bottom of a trunk, and dies with her secret untold. Her old husband goes to stay with his son, but, being badly treated, runs away, accompanied by a little workhouse girl, whose circumstances are equally unfortunate. They are almost starving, when the welcome discovery of the hidden money provides for the future of both.

Released May 4th.

Length 1,012 feet.

"PANIC DAYS IN WALL STREET." (Kalem.)

Angered at her father's ruin in a Wall Street crisis, Edna Harding obtains employment with Thomas Gregg, a rival stockbroker, whose secrets she betrays to other firms. As time goes on Edna, falling in love with Gregg, regrets



her treachery. The young broker, almost ruined, is saved by a friendly capitalist. He forgives Edna, and they enter into a life of partnership together.

Released May 4th.

Length 1,018 feet.

"THE FEMALE DETECTIVE." (Lubin.)

Fisher, a train robber, is jealous of Kitty's sweetheart, Tom, and decides to rob him. He is frustrated by an old fortune-teller, and later, when he kidnaps Tom, the for-



tune-teller again comes to the rescue, and Fisher is captured. At the sheriff's office the old woman removes her disguise, revealing her identity as a young lady detective.

Released May 4th.

Length 722 feet.

"THE FAVOURITE FOR THE JAMAICA CUP." (B. and C.)

Doris overhears Lopez plotting with Headway to wreck the train in which is her sweetheart's horse. She is kidnapped, but escapes, and rides with her brother to the railway points where Headway has overpowered the signalman. In a hand to hand struggle Headway falls from a high railway bridge into the river, Doris saves the train, and her sweetheart's horse wins the race.

Released May 4th.

Length 976 feet.

"THE FIRE COWARD." (Kalem.)

Jim Houston, a revenue officer sent into the mills, makes friends with Dot Hillman, not knowing that she is the daughter of the moonshiners' chief. Jim is branded as a coward during a forest fire, and to prove his courage he



determines to capture the moonshiners. Finding that Dot's brother Tom is a moonshiner, he struggles against his love, and duty triumphs.

Released May 1st.

Length 1,008 feet.

NEW AGENCY FILM CO.,

81-83, SHAFTESBURY AVENUE, W.

'Phone: Gerrard 6331.

Releasing:—AMBROSIO, PASQUALI and SVEA Films.

"THE BEGGAR PRINCE." (Pasquali.)

The Princes of Norville pride themselves on the association of the early members of the family with the great Charlemagne. The present-day representative of the line, Prince Albert of Rochefort, one day speaks of the proud history of his house to a party of friends who are his guests at dinner. Among other things, he tells them that the actual Golden Seal of Charlemagne, together with a parchment proving its authenticity, has been handed down to him from his ancestors, one of whom received them from the great Emperor himself on the battlefield. He is offended to observe some incredulity indicated on the faces of his companions, and to convince them goes to his private safe to obtain the precious heirlooms for their inspection. A bitter surprise awaits him—the safe has been forced, and seal and parchment are missing. The unbelief

whom the Prince recognises as one of the most prominent and wealthy members of the highest circles. Among other articles, begged or stolen, handed in by the members, the Prince is delighted to observe his own seal and parchment. The mysterious president of the beggars, known in society as Ralph de Chavry, is in love with the only daughter of the Duke of Derade, and, finding his suit ill-received, determines to abduct the girl, with the aid of the hundreds of ruffians always at his beck and call. The girl charitably gives a dinner to a number of beggars at her father's house—and they reward her kindness by seizing a favourable opportunity to overpower her and carry her to the secret treasure chamber of the Association of Beggars. Meanwhile the beggar girl, Mirella, whom Albert has helped, learns his secret, and swears to help him to recover the heirlooms. She knows the secret of the treasure chamber, and is concealed there with the Prince when the insensible



of the guests is still more openly expressed, and Albert, piqued at their lack of faith, tells them that he will exhaust all possible means to recover the jewel, and invites them to come again to his house in a month's time to see it. When the police are called in they discover from a sign marked on the pavement that the crime has been committed by the Association of Beggars—a union of all the mendicants and bad characters of the city, whose power, under the control of a mysterious chief believed to be a member of high society—is such that the police are powerless against them. The Prince is strongly advised to give up his valuables as hopelessly lost, but he is made of sterner stuff, and determines to fight the Association and its powerful head single-handed. Giving out that he is going abroad for a long pleasure trip, the Prince secretly establishes himself in a broken-down house at the back of his own mansion, to which he constructs a secret passage. All day, disguised as a ragged beggar, he parades the streets, in the hope of securing admittance to the Association, and at last is successful through the instrumentality of a beggar girl whom he has protected. He is duly made a member of the Association, which meets secretly in a deserted church, and sees all the mendicants of the city hand in their takings to the president, a good-looking man clad in evening dress,

body of the kidnapped girl is brought in. De Chavry finds the girl's spirit stronger than he expects. She still refuses to marry him, though he threatens death if she persists in her opposition. Finally, in a fury of passion at her coldness, he drags her to a cellar adjoining the strong room, and tries to hurl her into a pit dug there. Prince Albert has at last free access to the seal and parchment, but, dear as the possessions are to him, the call of humanity comes first—he batters down the door of the cell and rushes to the assistance of the helpless girl. De Chavry is hurled into the pit he has dug for his victim, and the Prince and the girl succeed in making their way to safety. The valour of the apparent beggar causes the girl to be inspired with a love for him which she does not fear to confess, and when she learns his real station her delight is unbounded. Prince Albert, happy in the affections of the beautiful girl whose life he has saved, reconciles himself to the loss of the seal. But the faithful Mirella has not failed him—a package is delivered from her—it contains the seal and parchment, which she has secured at the risk of her own life. . . . On the day appointed for his guests to inspect the heirlooms, Prince Albert is able not only to fulfil his promise, but also to present to his friends the wife he has won while seeking for the means of removing their scepticism.

"FOUR-IN-HAND COMPANY AT 20." (Ambrosio.)

Rodolfi is a skilful wooer. He is one of quite a troop of young men who wait upon the footsteps of the dainty Miss Louise, but whereas all the others assiduously ply her with flowers and other gifts, Rodolfi artfully affects an attitude of indifference, with the natural result of stimu-



lating her interest, so that when the lady finally declares that they will all take a trip to a rock in the sea and there picnic, and that she will there choose her husband, Rodolfi cleverly arranges that, disguised as a fisherman, he should row in the boat in which Miss Louise takes her way to the rock—the others being mortified to see them drift off together in the craft, while they are left stranded and lamented.

Released April 24th.

Length 740 feet.

"MERRYPIMPLE IN THE ARMY." (Ambrosio.)

Merrypimple is one of the unfortunates upon whom the lot falls, under the system of conscription, to serve with the colours. When he arrives at the barracks, full of the simplicity which might be expected in a villager torn from his home for the first time, he finds life anything but a bed of roses—in the dormitory his bed is let down under



him, a pot is poised on the door so that its contents deluge him, he gets rough treatment in the riding school, and when he attempts to retaliate on his tormentors the water douche catches the officer instead, and all the party find themselves ordered off to the cells, where the others work off their energy by tossing Merrypimple in a blanket.

Released April 27th.

Length 682 feet.

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Releasing.—S.C.A.G.L., AMERICAN KINEMA, THANHOUSER, BRITANNIA, COMICA, THALIE,
IMPERIUM, and PATHE Films.

"THE COQUETTE." (*Valetta*.)

Paul, an artist, rescues the Countess Locketa from a dangerous position in the mountains, and later agrees to paint her portrait. The two become very friendly, and a photo of them kissing is secured by Jean. The latter loves Lucy, the girl whom the artist really adores, and he destroys her faith in Paul. The artist lashes the countess with his tongue, and she, humbled, determines to bring the two young people together again. She eventually does so, and finally Jean is exposed in his true colours.

Released April 26th.

Length 2,301 feet.

seeing that the man's clothes are drenched with water, he gives him as many of his own as he can possibly spare. It happens that Max meets his banker. He tries to borrow this gentleman's coat, but the business man refuses to be generous, and informs poor Max that his account at the bank is overdrawn. Our hero is now in despair. How can he gain more money? As he ponders, a note arrives inviting him to attend a dance. Each guest is requested to come dressed as an apache. Max has an idea. On the day of the ball he pretends to forget the regulation regarding costume. All the other guests are in apache garb. Stealing into another room, he rings up the police. "Quick,



"A FOOL AND HIS MONEY." (*Pathé*.)

Featuring Max Linder.

Max develops exaggerated bumps of benevolence. He stops a crowd of children on their way to school, and, mounting on a tub, he distributes his surplus wealth. On his way home he sees a crowd of beggars outside a church. Max cannot resist their appeals for charity. Having already come to an end of his money, he now gives away coat and hat, and even boots. A little farther on he sees a fisherman caught by a fish. He saves the unfortunate, and

my house is attacked by desperadoes." While his host and friends are being conducted to prison, Max disguises himself as the banker and proceeds to rob the safe. Hearing a sound, he rushes to the ballroom, and twisting a rope round his hands, pretends he has been attacked. The merry revellers soon reveal their true identity to the police. They return home to find Max almost purple in the face with his sufferings. The next morning Max takes his morning walk. Armed with a fresh supply of banknotes, he again visits his beggar friends.

Released April 26th.

Length 797 feet.

"THE LINK WITH THE PAST." (*Thanhouser.*)

John Adrich is suddenly attacked by hooligans, and rescued in a fainting condition by a Mr. Goring and his daughter. The accident causes John's memory to completely desert him, and every remembrance of his little motherless daughter vanishes. The poor child is taken to an orphanage, from which she one day manages to escape. John falls deeply in love with Ellen Goring, and as she is not indifferent to him, they have no cause to be unhappy. By a strange coincidence Ellen finds Maggie in the street. The poor child is almost fainting from want of food, and, pleased by her pretty manners, Ellen takes her home. She resolves to ask John to allow her to adopt the child who has come into her life so suddenly, but, to her amazement, when she brings them together, John's lost memory suddenly returns, in answer to Maggie's joyous cry of "Father - oh, I have found you at last!"

Released April 23rd.

Length 908 feet.

"SISTER ANNE." (*S.C.A.G.L.*)

Delamarre is a bargee possessed of a violent-tempered wife. A relative dies and leaves her two children to the care of the couple. Madame Delamarre goes to fetch them,

the door than she is attacked by an apache. Paul comes to her rescue and is stabbed. Anne promises to lay the criminal by the heels, for she has recognised in him her friend of the past. She successfully lays a trap for him, but at the last moment discovers that it is her own brother whose liberty she has imperilled. Now she seeks to aid his escape, but failing, meets her own death.

Released April 23rd.

Length 2,554 feet.

"BILLYBOY AND THE CINEMA." (*Electric.*)

Billyboy is a sturdy young gentleman of six, and when his father receives a letter asking if his son may take part in the production of a film, Billy very quickly settles the question himself. But during the performance, when, dressed as an apache, he is busily engaged in plundering a vegetable shop, the police arrive with a notice of warning against bogus cinema theatricals, and the whole company are escorted to prison. By a clever ruse Billy manages to insert a postscript to the official document, to the effect that should a talented young artist of his personal description be met with, he is to receive every possible assistance. The inspector, taken in by the plot, offers every reconciliation, and the scene ends amid friendly explanation.

Released April 23rd.

Length 665 feet.



but on her way back the boy, terrified, slips away. He is found and adopted by gypsies, who lead him into a life of crime. The girl, Anne, is condemned to a life of drudgery, but at length she rebels and escapes. She is aided by a young rough, but when the years pass it is to find the girl a smart serving maid. Her young master, Paul, asks her to send off a telegram, but barely has she set foot outside

"A WOMAN'S WIT." (*Duskes.*)

France is on the verge of war with another nation, when certain important documents are stolen from the Foreign Minister's office. Rosalind, a female detective, is assigned the task of recovering the papers, and the film shows how she accomplished her task.

Released April 26th

Length 1,543 feet.

"THE ALTAR FIRE." (Italian Art.)

Amid charming Venetian surroundings, the Count Clugni and his newly wedded bride make their home. Their palace is the scene of many happy gatherings of a growing circle of influential friends. One day there arrives the Duke of Rossi. This visitor is destined to awaken memories of an almost forgotten past. He was a former lover of the Countess. Count Clugni being called away, an opportunity presents itself for the man who still loves her to conduct her ladyship to the moonlit balcony. Protestations of love prove unavailing, and the man who has so abused the hospitality of the Count Clugni seeks to gain his own ends by infamy. By a villainous scheme the husband is entrapped into a flirtation with another woman, and after a note has been used to estrange him from her, the plot is carried out in a fiendish manner by the unscrupulous usurper. It becomes easy for the wife to be shown her husband's failing, and in an angry scene the two are parted, each to go their own way. The wife joins her one-time lover, but her husband, seeing the folly of his indiscretion, refuses to recognise longer the object of his fleeting fancy. The inconsolable Count henceforth leads a lonely and unhappy life. After a divorce, applied for by the wife, an announcement appears in the news columns: "The Countess Clugni, who was recently divorced, has now become Duchess of Rossi, and with her husband is on a visit to her father." By a turn of fate, the Count Clugni happens to visit the same place, and suddenly comes within sight of his former wife. His love, strong as of old, is too much for him, and, despite a resolve to pack and leave the city, he makes once more for the old-world garden, where he knows his wife will surely go during the day. They meet, but she repulses him, only to receive later in the day a note, reading: "In spite of your mistake, I love you still. Will you not return to me? I will make amends for the past." A day or two later Count Clugni gains admission to the house, and again beseeches his love to return. She is at first obdurate, until, just as she is about to consent, her judgment wavering between the two, the Duke enters, and forthwith challenges Clugni to a duel for daring to intrude upon the home he has provided for his bride. The meeting is arranged, and, during a conversation between the seconds, a stray sentence catches the ear of the woman. Stricken by remorse, she resolves to travel to the meeting-place, and there prevent the encounter. The seconds wait upon each of the parties, and the meeting takes place. Pistols are chosen. Back to back the two men stand, six paces apart, and turn. They face each other now. One tense moment, and a shot rings out, to find its billet in the breast of the woman who would have prevented murder for the sake of the man she had so bitterly wronged. Happily the wound is not mortal, and the Duke, knowing that she can now never be his, leaves her in the arms of his rival.

Released April 16th.

Length 1,551 feet.

"A REDMAN'S FRIENDSHIP." (A. K.)

Jack and Mary bandage the wound of a redskin, Eagle Plume, who promises to repay the debt of gratitude. Some time after Jack is caught and sentenced to death by the Indians, but he begs to be allowed to bid good-bye to his wife. Eagle Plume offers to go bond for him. Jack rides to his wife, but she shoots his horse so that he cannot return. That night preparations are made to sacrifice Eagle Plume, but at the last moment Jack staggers in. About this time Eagle Plume is made chief, and he forthwith liberates his white friend.

Released April 23rd.

Length 1,183 feet.

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Releasing:—LUX, NESTOR, POWERS and SAVOIA Films.



"THE MOUNTAIN CLIMBER'S DOG." (Savoia.)

Clara, rich and pretty, receives a proposal of marriage from an adventurer, who seeks to acquire her wealth.

chances of success, goes to Oliver, and bribes him to push Paul over the precipice during the ascent of the mountain next day. The next day the ascent commences. Paul



Paul, the man she really cares for, intends to scale the Alpine heights the next day, accompanied by Oliver, an Alpine guide. The adventurer is rebuffed, and, being convinced that it is Paul who stands between him and his

decides not to take Rover, his faithful dog—but Rover begs so prettily that at last he gains his end. Up in the mountain the guide pushes Paul over the cliff, and, leaving the cold and the wolves to finish his dreadful work, goes to

Clara, and tells her that a terrible accident befell them. Whilst he and the adventurer are consoling Clara, the faithful Rover comes running home with Paul's handkerchief. Convinced that Paul is not dead, Clara organises a search party, which is led by Rover to his injured master. Directly the news that Paul is found reaches the adventurer, he hastens away, and thus Clara is left to share her future happiness with Paul, who soon recovers, and the faithful Rover.

Released May 3rd.

Length 1,300 feet.

"A MIGHTY HUNTER." (*Lux.*)

A bold and daring hunter recounts his wonderful adventures in the jungle to his admiring sweetheart. That day a wild beast makes a raid upon the farm, and the hunter is called upon to prove what he can do. Discretion overpowers him, and he decides that he is safer in bed than sitting up a tree awaiting the advent of morn and holding himself in readiness to be served up at any moment as a dainty morsel to a hungry lion. The wonderful way in which he hunts the lion shows him to be a mighty hunter, but a mightier—!!!

Released May 3rd.

Length 470 feet.

"THE SHANGHAIED COWBOYS." (*Nestor.*)

The foreman of the O. D. Ranch is having a bad time with his cooks. The last edition leaves of her own accord, while in her usual ursober condition. The foreman plans a treat for the boys and engages a real live French cook. The boys are expectantly awaiting results and have brought a large appetite with them. M. Caspar is introduced and greets one or two of the boys in enthusiastic style, leaving them wiping their faces in disgust. The course dinner is served in small portions and the finger bowl water duly drank and the boys ask for something to eat. Caspar is enraged, and goes. The boys adjourn, drink long and deep and hie themselves to an empty goods van on the railway to talk it over. Deep slumber overtakes them and breaks up an interesting debate. When next they awaken they find themselves in a seaport town. The captain of the "Nancy Lee" is over particular about the polishing of his deck and brasses. The seamen don't like the job and they desert in a body. The captain and the mate go ashore. They cannot sail without a crew. Disappointment drives them to a saloon, and there they find a bunch of mystified cowboys trying to find out where they are and why. A bright idea strikes the captain, and for a slight consideration the bar-keeper adds something to the boys' grog, which sends them into dreamland once more. When they awake they are confronted by the captain and his mate, are forced to don sailor togs and wash down decks and clamber into the rigging. They do it unwillingly and ungracefully. The boys concoct a plan. They wait their chances and lasso the captain and the mate and force the man at the wheel to steer for terra firma. Arriving, they take the first train home and are received with open arms by the puzzled foreman and two delighted girls, who are assisting the repentant and reinstated cook in the culinary department.

Released May 7th.

Length 950 feet.

"HER YESTERDAY." (*Powers.*)

Flo, a village milliner, goes to the city and mingles with a fast set. She is living with Dick in luxurious apartments. She writes her parents that she has a position in a millinery store at a small salary. They write that they are coming to visit her and she is alarmed. She rents a cheap room and introduces them to it as her home. They leave and she accompanies them to the station and then

returns to the humble apartments and thinks of her deception, the shame of it all and the life she is leading, and she is obsessed by a desire to reform. That night she meets her gay companions at a café and tells them that she has decided to forsake the immoral life and return home. They greet her decision with jeers, but she leaves. She is followed by Dick to their apartments, but she repulses him and returns to her native village. There she meets Anson, a minister, who loves her. She loves him in return, but cannot bring herself to mate with the good man. She meets Dick on the street and he forces her to meet him, saying he must have money and she must assist him to get it. The building committee of the village church meets and the money is entrusted to Anson. He passes the isolated spot where Flo meets Dick. Dick secretes himself and Anson shows Flo the money, Dick being a witness unbeknown to the minister. The preacher goes and Dick rejoins Flo and tells her he is going to rob him. Flo forestall him by gaining entrance to the study of the minister through a window, armed with a revolver. Anson is seated in an adjoining room. Dick enters through the door and is covered by Flo with a gun. She demands him to go and not rob the church, but in her fright she weakens and Dick knocks the gun from her hand, the noise of which arouses the minister and he grapples with Dick, overpowering him. Dicks thinks he has the solution and orders Anson to release him or he will tell the world the shame of Flo. She tells the preacher to hold him and then Dick tells of Flo's past life. When Dick has finished, the minister points to the door, bids Dick go, and takes the trembling girl in his arms. He is willing to forget her past life.

Released May 7th.

Length 950 feet.



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"THE GOVERNOR'S DAUGHTER." (Selig.)

Cast:

Hoe Carey Harold Lockwood
 Mrs. Carey Eugenie Besserer
 Kate Millbank Kathlyn Williams
 Governor Millbank Lem. B. Parker
 Antone Galvez Henry W. Otto
 William Barnes William Hutchison

Jim Carey finds an old prospector dying in the desert, and is entrusted with his treasure as a reward for hastening



for help. This good act is witnessed by Galvez, who harbours revenge against Carey. He finds Carey's knife, finishes the old man in the desert, and charges Carey with the crime. In his wild ride for the doctor Carey saves the stage from a hold-up and rescues the governor's daughter. In the plea for executive clemency made by his mother to save him from the scaffold she shows his picture to the governor, and it is recognised by his daughter which established his alibi, and brings his accuser, Galvez, to justice.

Released May 4th. Length 1,004 feet.

"THE EMPTY STUDIO." (Selig.)

Cast:

Dave Burson, Jr., an artist.....James Fowler
 David Burson, Sr., his father Mac Barnes
 Marie Loomis, an Italian girl...Adrienne Kroell
 Mrs. Casey, a washerwoman...Lillian Leighton

David Burson, Sr., a wealthy business man, makes strenuous attempts to induce his son Dave to take up a business career. Dave, however, cares nothing for business and stubbornly follows his natural bent, that of painting. In exasperation, his father finally disinherits Dave, and the young man is left to his own resources. A price of \$500 is offered by the Atala Art Club for the best picture on the subject of tragedy submitted by a certain date. Young Burson decides to enter the contest. He rents a cheap studio with his last money and starts work on his masterpiece. He finds himself at a loss, however, for a subject and is almost despairing when, one day, he chances to witness a pathetic automobile accident in which a beautiful young Italian girl's baby brother is killed. The expression on the girl's face at this time suggests to young Burson the subject for his painting of "Tragedy." He

seeks out and engages the girl for his model. She, unknown to him, is also an artist. Three days before the contest is to close, and just as Dave's picture is nearing completion, he meets with an accident, and is unable to reach his studio. Marie, the model, alarmed at Dave's disappearance and almost frantic for fear that he won't be represented in same, takes things into her own hands and, donning his blouse, completes the painting. Some days later, Dave, upon returning to the studio, finds that his painting has won the first prize. Explanations follow and Dave repays Marie by placing an engagement ring upon her finger.

Released May 4th.

Length 1,033 feet.

"HER ONLY SON." (Selig.)

Cast:

Jack Temple, a country lad...Harold Lockwood
 Ned Willet, a city lad Herbert Rawlinson
 Mrs. Temple, Jack's mother ...Orma Hawley
 Geo. Adams, manager of a department store

Henry W. Otto

Edward Jones, superintendent of the packing Department William Hutchison

Jack Temple starts from a small town to find a fortune in a big store in New York. He is steady and industrious, but yields to the superior cunning of the dishonest idler, who shoots dice and spends evenings in the billiard halls. Young Temple starts to send his mother part of his weekly earnings, but soon gives it up and when he loses his position stops writing altogether. He drifts down from bad to worse as an idler in a great city. His poor mother comes to the city, tortured by the agony of apprehension, and visits his employers. Fortunately, at this time young Temple daringly rescues a young woman from drowning, and becomes a hero overnight through the medium of the newspaper. He has learned his lesson and returns to his mother a credit and is later restored to the confidence of his employers.

Released May 8th

Length 1,008 feet.

"HOW IT HAPPENED." (Selig.)

Cast:

Dan Ryan William Duncan
 Pete Daniels Lester Cuneo
 Grace Daniels Myrtle Stedman

Honest Dan Ryan is in love with Grace Daniels, the exceptional daughter of a drunken saloonist. This unworthy



threatens to shoot Dan on sight if he continues his attentions to his daughter. This young woman intent upon keeping the peace and saving her lover, empties her father's gun, but carelessly throws the cartridges in the stove. When the old man lights the fire he gets a bullet for his pains. The wound proves fatal and the blame is laid at Dan's door. He escapes the avenging posse and eventually marries the

girl. The intrepidity and vigour of the West make this playlet convincing and picturesque.

Released May 4th.

Length 1,000 feet.

"A LITTLE HERO." (Selig.)

Frank Farral, rancher	Thomas Santschi
Bud Farral, his son	Roy Clark
Tec, cowboy	Frank Clark
Hal Stuart, cowboy	Eddie James
Bill Ewart, cowboy	William Scott
Mrs. Farral	Bessie Eyton
Ruth Farral	"Baby" Lillian Wade

"Buddy" Farral, the son of a ranchman, is left in charge of his little sister when his parents go to town for supplies.



The cigarette stub of a careless cowboy starts a prairie fire that mows down everything in its path. The boy gallops to the ranch house, finds his sister asleep, awakens her,



lowers her into the well, and then slides down the rope to safety. How they are discovered and restored to their agonised parents is a most effective play in pictorial sensations.

Released May 8th.

Length 837 feet.

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Releasing:—ITALA, TYLER, and AMERICAN STANDARD Films.

"THE MISSING MAN." (Tyler.)

Clara is engaged to Albert, Count Santerra. Her brother Guido, an army surgeon, is coming home for the celebrations. When he arrives, brother and sister visit the Santerra's. Zacconi takes the part of Guido. He is introduced to the family, and Dora, Albert's sister, takes him to see her little private menagerie. Amongst the many pets she keeps is a little monkey. It had a companion which died; the survivor is in a dying condition. Dora asks the doctor if he can do anything for it. He approaches the animal, which bites his finger. However, he thinks nothing of the incident, and takes the little creature away with him to see if it can be treated. When he arrives in his laboratory he discovers that the monkey is dead. He decides to carry out a post-mortem to discover the cause of death. Examining the lungs with a microscope, he discovers that the monkey has died of tuberculosis. A magnified image of a portion

again inspects the handkerchief, then with an angry, unbelieving gesture flings it on the table. But his mind is not easy, and picking the handkerchief up again he inspects it in his laboratory through a microscope. His worst suspicions are confirmed; he has to recognise that he has been infected with the dreaded disease. After a sleepless night, through which a battle has been waged between the lover's heart and the conscience of the doctor, he enters the morning room and begins to write to Count Albert, explaining what has happened. Voices fall upon his ear, and rising from the table he walks to a window which looks upon the conservatory, where he sees Albert and Clara together. It dawns upon him that if he sends his letter the Santerras will probably not believe his story of accidental infection, that they will suspect Clara of being affected, and that the marriage will not take place. For the sake of his sister he decides to disappear, and explain things after the marriage.



of the diseased lung is projected on the screen. The title guarantees that they are genuine photo-micrographs. Having satisfied his curiosity as to the cause, he is clearing his apparatus away, when suddenly he remembers his bitten finger. He pauses, and reflects for a few moments, but recalling that he has disinfected the wound, and that infection through the arteries is extremely rare, he dismisses the subject from his mind. All goes well, for the doctor becomes engaged to Dora, and a double wedding is approaching. At a social gathering, the doctor, drinking wine, chokes, has to beg to be excused, and rushes from the room coughing violently. The coughing fit over, he notices on his handkerchief a dreaded symptom. Astonished and horrified, he can hardly believe it; but friends are approaching, and he hastily crams his handkerchief into his pocket and returns to the house. Arrived at his own home he

Destroying the first note, he writes another to Albert, explaining that Government orders compel him to depart at once, and that the marriage between himself and Dora cannot take place. This surprising news bursts like a bomb-shell upon the family; Albert seeks out Guido to demand an explanation. The explanation is apparently not satisfactory, for the doctor prefers to suffer the implication of dishonourable action rather than wreck his sister's happiness. The discussion grows heated, and the men are only prevented from doing violence to each other by the entrance of Clara and Dora. Guido does not wait to explain, but dashes from the room, and his preparations having been previously completed, he disappears. As a result of this the impending marriage between Clara and Albert is also deferred, but thanks to Dora's good offices, the estrangement is removed, and the marriage takes place. Guido's old ser-

vant watches the procession as it leaves the church, and carries news of the incident to Guido in his secret retreat. Having accomplished his purpose, and feeling himself doomed, Guido writes a farewell note explaining everything, which he despatches by his servant to Count Albert. Then the climax of the film is reached. Guido decides to destroy himself by taking strychnine. He takes the bottle



from his bureau, shakes a few grains on the palm of his hand, looks at it reflectively, then after one or two hesitating movements he gulps down the poison and takes a drink of water. It is a piece of extraordinarily affecting acting. Not that there is much in the way of gesture or emotion; the power lies in the mastery of facial expression. His last letter reaches the guests at the wedding ceremony. Swiftly the news passes from lip to lip. Clara with the family hurry away to Guido's lodging. They are, however, too late, and the curtain rings down on a poignant scene as they enter to find Guido's body on the floor. Depending, as this subject does, for its success upon the way in which emotions are mirrored upon the countenance, this film shows us another side of a great actor's powers.

Released April 20th.

Length 2,760 feet.

"SUNDERED TIES." (Broncho.)

Colonel Stevens writes to his son Jack telling him that as war is soon to be declared, and the South will need all her loyal sons, he is to come home. Now, Jack is a cadet in the Northern Army. He asks for and obtains furlough. The old folks are delighted to see him, as also is Eugenia, the daughter of a neighbour. Before the war breaks out, Jack and Eugenia become engaged, but the engagement is severed when on the proclamation of war, Jack announces

his intention of serving with his comrades in the North. The scene in which father and son confront each other provides a bit of splendid acting, the old man sternly declining to shake hands or say so much as good-bye to the son he regards as a traitor. The scene shifts, Colonel Stevens is leaving at the head of the troops for an engagement, and Jack finds himself on familiar ground, for the battle is raging in the homeland. Shells are flying and bursting in the air, and the stress of the engagement is at its height. From the Stevens' house the colonel's wife and little boy anxiously watch the fortunes of the day. The boy stimulated by the scene gets possession of a rifle, and hiding himself in the trees, picks off some of the Northern men. Although he does not know it, the boy is firing at a group of which his brother is chief. Incensed by the attack, Jack sends two or three soldiers to silence the concealed foe. Unaware of his identity, they shoot the boy, then carry him back to Jack. There is a profoundly pathetic scene when Jack recognises his little brother. Five months later the war is over; and Colonel Stevens, impoverished and ruined, takes up his quarters with his friend, Eugenia's father. Jack returns to visit the old home; he finds merely a charred ruin. Leaving the old spot regretfully, he comes upon a tremendous clamour. In the centre of a group of angry farmers is the old family negro servant, who has been caught red-handed stealing a fowl. The poor old fellow had intended this to be a little luxury for his mistress on her birthday. Jack pays for the fowl, and learns of the poverty of his father's situation. With the negro he goes to the store and buys a quantity of good things, which the old man joyfully takes home. The sight of such unusual luxury arouses questions, and finally it is discovered that Jack is the donor. He enters just as dinner is being served, and a reconciliation takes place between him and his father, and, of course, the lovers find themselves in the same happy position as they were in before the war.

Released May 8th.

Length 995 feet.



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Releasing :—ECLIPSE-RADIOS Films.



"A PLUNGE FOR A FORTUNE." (*Urbanora.*)

Betty and Bill are discovered in their cosy little farmstead. The black servant from a neighbouring farm enters with a note for Bill. His old friend, O'Connor, is dying, and wants to see him without delay. Bill hastens to the bedside of the dying man, who gives him his will, in which he appoints Bill as executor, leaving all his wealth and possessions to his niece, a girl of sixteen, and disinheriting his nephew, Jim Sullivan, who has disgraced the family name. A week later Sullivan disputes the will, and declares it is unauthentic. The judge adjourns the case for a month, and tells Arizona Bill to bring the heiress, Miss May Hobson, and the will before him by 2 o'clock on March 23. That evening Bill and Betty send a letter to May Hobson, inviting her to spend the next month with them, and informing her of the contents of her uncle's will, and the dispute which has arisen. A few days later the young girl arrives, and is greeted affectionately by Betty. Two Dagos, who have been told off to watch the farm, tell their employer, Jim Sullivan, of his cousin's arrival, and a plot is formed to kidnap the girl and steal the will. On the eve of the 23rd a visit is paid to the stables adjoining the farm, and the harness cut in several places. Next morning Bill gets ready to take May to the judge's house; to his dismay he finds the harness broken, and rides off to get it repaired. The two girls wait for him in the porch, when, without warning, a lasso is dropped over Betty's shoulders from above, and she is violently thrown to the ground. The Dagos seize May, extract the will from a dispatch-box in the wagon, and, leaving Betty bound securely, make off with all speed. When Bill returns he at once connects the abduction with Jim Sullivan. He and Betty start off on their horses in pursuit, and, after a hard ride, come in sight of the desperadoes. Two of the latter take a different course, when they find Bill is overtaking them, the one carrying May over his saddle keeping straight ahead. Quickly Bill makes up his mind. Giving Betty a revolver, he tells her to follow May's captor and save her, while he attends to the other two, who carry the will. Betty overtakes the Dago, shoots him, and takes May back to the farm, where she leaves a note, in case Bill returns, telling him they have gone to the judge's house. Meanwhile the other Dagos, hard pressed by Bill, seize a train, but Bill is too smart for them, and, galloping alongside the train, which is travelling at a good speed, he leaps from his horse into the last car. A fierce struggle takes place. The Dagos blow up the lever, which stops the train, and it seems that Bill must die like a rat in a trap. He, however, has regained the precious will, and, finding the time appointed by the judge is very near, he determines to take a terrible risk. As the train rushes over a bridge beneath which is a

swift stream, Bill takes a leap from the roof of the car, and plunges into the water, missing the bank by a few feet only. Now to get to the judge in time. He borrows a horse, and gallops home, to find Betty's note, then on to his destination at break-neck speed. At two o'clock precisely he bursts into the room, and presents the will, thus saving the fortune for May in the nick of time.

Released April 30th.

Length 1,855 feet.

"THE PERSEVERING CABBY." (*Urbanora.*)

Brown, a poor old jehu, is desperate. Taxi-cabs take all his customers, and he cannot get a fare of any kind. He resolves to obtain customers by force, and commences by stopping a pedestrian, who, with his bag, is hurrying to the station. Heedless of his protests, the cabby bundles him into the old four-wheeler, and drives off with him triumphantly. At the station more unwilling passengers are seized, and soon a dozen or more have been packed into the cab, but the crazy old vehicle cannot stand the weight, and as the horse struggles up the hill, the shafts break off, and the cab and its contents are hurled to the bottom, where the passengers crawl out from beneath the ruins, much shaken and bruised, while the old cabby leads off his horse, feeling that luck has deserted him for ever.

Released April 30th.

Length 375 feet.

"SCENES IN THE TYROL." (*Urbanora.*)

Street scenes in Bozen on market day. On the banks of the river Eisach. The 'Rosegarten,' a range of peaks, the road winding ribbon-like beneath them and a calvary in the foreground. The beautiful chateau, Hohenschwangau, and the Eggental Valley. The Dolomites panoramic views of wonderful beauty and grandeur, with glorious cloud effects. Ascending the Marmolata, the height of which is 11,000 feet. A most interesting series of splendid photographic quality.

Released April 30th.

Length 375 feet.

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"THE SMOKE FROM LONE BILL'S CABIN." (Vitagraph.)

Cast:

Mary Miss Mary Charleson
Lone Bill Mr. Fred Burns
The preacher Mr. Charles Bennett

To settle her homestead claim, in a new and unsettled territory, Mary is obliged to take a long ride over the plains

with the hammer and saw. Bill and Mary grow very fond of each other, and he declares his love for her. Mary thinks the matter over, and finally decides to go back home, leaving the following note: "Dear Bill,—It is true that I love you, but I fear my love is not strong enough to endure the life out here. I leave on the 7.20 train. Forgive me and forget your little pal Mary." Bill calls over to see her shortly after she has gone, and finds the note on the door. He hastily jumps on his horse to catch the train. Mary, on



to locate her newly acquired property. When she reaches her destination it is nightfall. She looks about for a shelter. She has almost come to the conclusion that she will have to pass the night alone, using her blanket as a mattress and her saddle as a pillow. In the far distance, she sees smoke suddenly belch from the stovepipe of Lone Bill's cabin. It is a welcome sight, and she hastens to ask for a night's lodging. Bill is only too willing to give up his bed and sleep outdoors himself. The next morning, when he starts to prepare breakfast, Mary gives him a hand, and as they sit down together at the table, Bill says to himself: "This is something like I have dreamed of for years." Mary is obliged to build a cabin upon her property, which joins Bill's, and he volunteers to put up the house for her. He starts in, and Mary proves quite apt

her way to the depot, meets a parson, and tells him that she has decided to go back to her claim and marry Bill. Bill, who has taken a short cut to the station, gets there just as the 7.20 train is pulling out. Sad and lonely, he turns back. As he approaches his cabin he sees smoke arising from the chimney. He sees a pair of gloves on the table, and recognises them as Mary's. He kisses them. Mary slips from behind the curtain of the door and covers his eyes with her hands, saying, "Guess who it is." Bill turns about and beholds Mary. He cannot understand until the preacher steps out from the other room. Too happy for words, he seizes Mary's hand, and in less time than it takes to tell it, they are married. Bill is no longer "Lone."

Released May 8th.

Length 932 feet

"THE TWO PURSES." (Vitagraph.)

Cast:

Mr. J. P. Warren, wealthy and well known
 Mr. Maurice Costello
 Miss Warren, his sister Miss Leah Baird
 Miss Gray Miss Lillian Walker
 Mrs. Globbs Mrs. Kate Price



Young, handsome, and wealthy, Warren goes shopping with his sister. On their way a particle of dust blows in his eye, and he is obliged to stop at an oculist's to have it removed. To alleviate the pain, the doctor gives him a pair of green glasses to wear. At the department store he and his sister get separated. Through his obscured vision he sees a young lady with a set of furs exactly like his

takes the young lady in his auto to her modest home. He learns her name is Miss Gray, and asks the privilege of calling to see her. He calls to see her many times, and one evening he accidentally sees an open letter she has been writing, which discloses that she is in straitened circumstances. He proposes to her, and after some hesitation she accepts him. His sister invites her to visit her, preparatory to their marriage. Through the two purses two souls are made happy, and Warren's sister is more than pleased.

Released May 10th.

Length 780 feet.

"AND HIS WIFE CAME BACK." (Vitagraph.)

Cast:

Johnny Bun Mr. John Bunney
 His wife Mrs. B. F. Clinton
 Miss Finch, an old busy-body Miss Flora Finch
 The widow Mrs. Kate Price

In the flat opposite Bun's, just across the air-shaft, lives a very attractive widow. Bun flirts with her, and is caught in the act by his wife, who is just going to the country. He tacks down the shade and promises that it will remain that way during her absence. She bids him a fond farewell, but she is no sooner on her way when Bun unfastens the shade and continues his flirtation with the widow. This continues for two or three days, when an old maid, living in another apartment of the house, sees their goings on, and considers it her bounden duty to notify Mrs. Bun of the proceedings. She goes to the telegraph office and sends his wife a wire, advising her to come home at once. Upon receipt of the telegram, Mrs. Bun loses no time in packing her grip and starting homeward. That same morning John



sister's, and carrying the same kind of hand-bag. She lays her bag down, he picks it up, and tells her to hurry. A shopwalker seeing him pick up the bag, and noticing the young lady's surprise accuses him of stealing. His sister returns and his explanation sets matters straight. Warren

tries to cook himself a little breakfast, but makes a mess of it, and is doomed to go to business without eating. The widow is solicitous about his comfort, and calls to him across the shaft. He goes to the window, and she shoves a board from her window over to his. She spreads a table-

cloth on it, and he, with the aid of a cane, and she, with her parasol, manage to serve an excellent meal. Just as he is in the midst of its enjoyment, his wife comes back and catches him. She berates the widow and eloquently tirades John. She calls in a carpenter and has the window boarded up, for ever shutting out all communication between her husband and the widow.

Released May 8th.

Length 1,020 feet.

"NONE BUT THE BRAVE DESERVES THE FAIR."

(Vitagraph.)

Cast :

Professor Bluff, elephant trainer

Mr. Harry T. Morey

Jim Hardy Mr. Leo Delaney

Farmer Green Mr. James R. Waite

Flora, his daughter Miss Dorothy Kelly

Combining business with pleasure, Mr. Hardy takes his daughter Flora and her beau, Jim, to see the circus when he gets an order to deliver milk there. Professor Bluff, the elephant trainer, charms Flora by his pretended bravery. He becomes the idol of her dreams, and her love for Jim grows cold. Jim denounces the professor as a fake and a gay deceiver. Flora will not listen to him. A few days later Flora is in the barn collecting eggs, and she suddenly finds herself surrounded by four elephants, who have escaped from the circus and find the barn, with a stock of hay, a very comfortable and attractive place. Flora is at first alarmed, but the elephants are so friendly she gradually learns that they are very docile and affectionate. She pets them, and is getting very well acquainted with them when Professor Bluff comes upon the scene with a great deal of gusto and many apologies for the intrusion of the beasts. He tells her to fear not; he is their master! With an air of bravado he drives them from the barn and poses as a hero. Flora sees through his false pretences, and disgustedly expresses her opinion about "bunk" heroes in



red coats and gold trimmings. The fallen hero can scarcely recover from his chagrin. When he does, he seeks a reconciliation with Flora. He finds her walking with her first and true love, Jim Hardy, who fondly has his arms entwined about her waist. The professor pleads with her, but the two lovers pay no heed to him. As they enter the garden gate they close it in his face, leaving poor Bluff a pitiable object of wilted and fallen grandeur.

Released May 8th.

Length 1,023 feet.

"WHEN BOBBY FORGOT." (Vitagraph.)



Cast :

Bobby Kenneth Casey

His father Mr. Tefft Johnson

Jane Adele de Garde

Her parents

Mr. Harry Morey and Edith Storey

Among his Christmas presents Bobby received a cowboy and an Indian suit, and becomes inspired with the Wild West fever. He induces his young playmate, Jane, to play Indian with him. They go out to an enclosed lot, which they enter by crawling through a hole underneath the fence. He then arranges a drama in which he is an Indian chief, captures her, ties her to a tree, and holds her prisoner. He tells her he will hold council with his tribe, and decide what will be done with her. He wanders off and he forgets all about Jane. Jane's parents become anxious about her non-appearance at supper-time. They go in search of her, and inquire further at Bobbie's home. The boy suddenly remembers Jane's captivity. He runs to the lot and releases her. His father is very much inclined to chastise him, but Jane's parents intercede for him, and Jane herself forgives him for his thoughtlessness.

Released May 10th.

Length 594 feet.



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Releasing :—MAJESTIC, RELIANCE, THANHOUSER and ANNEX Films.



"TOPSY-TURVY LOVE AFFAIR." (*Reliance.*)

At the seashore, Grace Winters and her pretty young aunt meet two charming gentlemen, Dick Van Allen and his guardian, Paul Deacon. The gentlemen teach the ladies to



swim, and one day Dick rescues Grace. However, Dick thinks his guardian too attentive to the pretty aunt, and a quarrel ensues. They decide to settle the matter by a duel. The clerk is requested to act as second, but he refuses the honour, and the French chef is suggested. The chef accepts quite pleased. Dick and his guardian (as the time for the duel draws near) becomes suddenly terror-stricken at the sight of any object resembling a gun or pistol. The clerk and the chef get together and devise a scheme by which the pair can fight their duel, but without result. They replace the lead bullets with bread crumbs. The chef directs the duel, and at the command of "fire," both discharge their guns and fall, believing themselves mortally wounded. But they discover the truth, and as aunt and Grace rush up, have occasion to thank the chef. A minister who had been in attendance is pressed into service, and a double wedding takes place.

Released April 30th.

Length 995 feet.

"THE WONDERS OF SURGERY." (*Majestic.*)

Little Bobbie Ashley, after meeting with a serious accident, lies in a critical condition at a big hospital. The doctors, after further examining him, decide that only skin grafted from another can help him. His parents willingly offer theirs, but the professor refuses the sacrifice, telling them that it will be necessary to have the skin of a child about the boy's own age. Little Alma Ashley hears the talk about skin grafting, and gets her nurse to explain all about it. When she realises what is to be done, she begs to be permitted to give her own skin to save her little brother. Her parents will not permit this for a moment—for with one child lying so close to death they do not want to take any chances with the other. They finally select a healthy little girl of Alma's age, and for a consideration of \$100 she

promises to be at the hospital in the morning. Alma decides to outwit them. So before little Mary Murphy arrives, Alma goes to the doctors and says that she is the little girl who is selling her skin. She is believed, and placed in the boy's room. The operation takes place, and when the parents are permitted to see the boy, their surprise at finding Alma there is very great. They are worried at first,



but the doctor soon convinces them that both children are all right, and that Bobby, owing to Alma's sacrifice, will soon be well.

Released May 3rd.

Length 995 feet.

"THE OTHER HALF." (*Thanhouser.*)

A labourer, who lived with his family in a New York tenement, was in a better financial condition than most of his associates. Misfortune came upon the man, however, and as the result of an accident, his arm was amputated. When he recovered and applied for his old position, he was turned down because he was physically unable to perform the work. Desperate and hopeless, he soon degenerated into a common drunken tramp, while his family were on the verge of actual starvation and his wife was very ill. Indiscriminate charity aided this man, but the coins that were tossed to him went for drink, and his family did not benefit. Then he came under the attention of organised charity and matters soon assumed a better aspect. Investigations were made, which developed that he was weak, rather than worthless, and with proper encouragement might be expected to really reform. His sick wife and several of the children were taken to a country home, run by organised charity, where they speedily regained their



health and strength. The man was secured work he could perform; the wife and eldest daughter were taught how to keep their home in order, and in a short time the family was again on its feet.

Released April 23rd.

Length 1,000 feet.

grown woman. There was a big party of them that went to Coney Island, but, in the opinion of the visitor, there was no child present who would compare with the child she chaperoned. On their return to town, she spoke to the sister, told of the love for the child that had crept into her



"BIG SISTER." (Thanouser.)

They were two little orphans, one so small that she really couldn't work, and while the other girl was scarcely sixteen, and small for her age, she had to do the work of a full-

life, and offered to adopt the little one. "Big Sister" realised what the offer might mean to the baby, and consented to let her go, although with a heavy heart.

Released April 30th.

Length 1,000 feet.

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LONDON, W.C.—Well-fitted Theatre to Let, on a yearly tenancy. Rent £190 per week.—Box No. 357, THE CINEMA.

S.E.—Well-arranged Premises, comprising Hall seating 600, fully licensed, also smaller Hall, suitable for meetings, dances, &c. Balcony, sliding roof, lounge, and buffet connected with the larger Hall. Price for Freehold £5,860, including fixtures, fittings, &c. Large part on mortgage.—Box No. 117, THE CINEMA.

W.—Hall, holding 750. Rent £2,000 p.a. Term 6½ years. Price £2,000, or Leasehold could be acquired.—Box No. 359, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
41A, Oxford Street, W.,
have the following
TO DISPOSE OF.

	Seating.	Takings.	Rent.	Price.	Folio.
		£	£	£	
LONDON, S.W.	150	64	250	5,000	102
LONDON, W.	140	66	750	1,500	123
LONDON, S.W.	350	35	200	750	119
Suburb, W.	370	41	100	1,050	107
Suburb, W.	530	50	200	3,500	101
LONDON, E.	224	27	130	500	104
LONDON, S.E.	310	25	105	1,000	112
LONDON, E.	500	—	205	14,500	118
Suburb, W.	700	Closed.	300	1,500	121
LONDON, N.	202	Closed.	50	100	100
LONDON, N.W.	400	25-30	260	750	114
LONDON, E.	1,500	—	700	8,000	116
LONDON, N.	450	50-60	Low.	3,500	108
LONDON, S.W.	400	35	150	2,000	424

Further particulars of the above of

MESSRS. HARRIS & GILLOW, CINEMA PROPERTY EXPERTS, as above.

S.E.—Main road, densely populated district. Going Concern. Seating 450. Takings £50-£60 per week. Rent £700 per annum and rates. Price £1,000.—Box 113, THE CINEMA.

WEST-END.—Going Concern, beautifully decorated and upholstered. Price £18,000. Rent £475 per annum. Fine chance.—Box 103, THE CINEMA.

S.W.—Cinema Theatre, in fine position, for Disposal. Price £850. Rent £150. Long Lease. Good seating capacity. Well established, showing a net profit of £440 p.a. Good reasons for disposal.—Box No. 111, THE CINEMA.

LONDON, W.C.—Fully-licensed Theatre to Let. Seats 360. Rent £4,000 p.a., inclusive.—Box No. 358, THE CINEMA.

N.—Theatre, good position, seating 1,400. Fully licensed, bars, &c. Doing well. Premium for use of everything £2,000. Possession almost at once.—Box 435, THE CINEMA.

SUBURB, S.W.—Going Concern. Grand position, trams and 'buses pass. Net profits over £2,500 p.a., with room for improvement. Seating about 850. Lease for Sale at a moderate figure.—Further particulars by letter only to J. E., 887, Fulham Road, S.W. Fo. 438.

WEST-END. Small Theatre, midst of theatreland. Holding 220. Net profits £250 p.a. Price £550.—Box 437, THE CINEMA.

E.C.—Going Concern, holding about 600. Net profits about £500 p.a., under management. Tip-ups, Generator, Radiators, &c. Rent £260 p.a. Price for everything as a going concern, £500.—Full particulars apply, Box 466, THE CINEMA.

W.—Main road. Splendid position, beautifully decorated and luxuriously equipped. Net profits about £2,500. Will be Sold for a moderate sum.—Box 467, THE CINEMA.

S.W.—Cinema Theatre, holding about 250. Well-established. Net profits about £300 p.a. Price for everything as a going concern, £450.—Box 468, THE CINEMA.

LONDON, W.—This Theatre holds 1,000. Rent £900 p.a. Price £1,000. Leasehold would be Sold or lower Rent accepted and a percentage of the Takings taken in lieu thereof. Takings average £45 to £50 weekly.—Box No. 302, THE CINEMA.

S.E.—Well-fitted and furnished Theatre, seating 500, now for Sale. Price, Leasehold, £3,500. 95 years Lease. Ground Rent only £25 p.a. Now showing a net profit of about £15 weekly.—Apply, Box No. 405, THE CINEMA.

E.—Well-situated Theatre for Sale, Freehold. Seats 1,800. Price £10,000. A mortgage of £6,000 can be obtained at 5 per cent. Prices of admission, 2d., 4d., 6d., and 1s.—Apply, Box 418, THE CINEMA.

LONDON, W.—£150 will secure a good paying Concern, in main road, seating 150. Fine chance for a beginner.—Apply, Box 433, THE CINEMA.

W. SUBURB.—Fine position, beautifully decorated and luxuriously equipped Cinema Theatre, open 6 days. Sunday opening if required. Only needs personal supervision. Price for everything as a going concern, £4,100.—Further particulars apply, Box 495, THE CINEMA.

S.W.—Dramatic Theatre, also showing Pictures, in a magnificent position, main road. Buses and trams stop outside doors. Seating capacity 1,400. Rent £1,500. Premium £1,300.—Box 536, THE CINEMA.

BARGAIN. Well equipped, small Theatre, in main road, North Central London. Paying concern, £400. Good opportunity for beginner. Owner has other interests.—Apply, Box P.8, THE CINEMA, 39, Gerrard Street, W.

BUILDING SITES. LONDON AND SUBURBS.

HAMPSTEAD.—An excellent Site, with a frontage of 50 ft. to the main road, to be Let for 99 years at a Ground Rent of £100 p.a. Small premium. Marvellous opportunity.—Box 172, THE CINEMA.

SITE. busy thoroughfare in thickly-populated district. Price, Freehold, £850.—Box No. 164, THE CINEMA.

KENSINGTON.—A fine Site to Let, in a grand position, suitable for the erection of a first-class Cinema or Variety Theatre capable of seating 1,300. Area 15,000 ft. super. Lease 80 years. Ground Rent £2,250 p.a. Small premium required.—Box No. 303, THE CINEMA.

E.—Site, 50 yards from station, 36 ft. by 90 ft. Good position for a Cinema Theatre. Lease 99 years. Ground Rent £75 per annum, or price, Freehold, £1,500. Part could remain.—Box No. 167, THE CINEMA.

BUILDING SITES.

LONDON AND SUBURBS.—Continued.

BOLD Corner Site, at junction of two main arteries in Westminster. Frontage to main road of 104 ft. Area 5,650 sq. ft. Freehold would be Sold for £28,000, or will be Let on Building Lease subject to a Ground Rent of £400 p.a.—Apply, S. F. B., Box 156, THE CINEMA.

ACTON.—A very good Site to Let, on Lease. Frontage 130 ft., depth all that is required. Price 23s. per foot frontage.—Box 309, THE CINEMA.

N.W.—Site, in one of the finest positions. Frontage 80 ft., depth 40 ft. Price, Freehold, £4,200, or would Let on Building Lease at £200 per annum.—Box 153, THE CINEMA.

N.W.—An admirable Site, in a thickly-populated district, now occupied by house and stables. 36 ft. by 95 ft. Ground Rent £18. Lease 40 years. Price £1,050.—Box No. 177, THE CINEMA.

N.W.—Site, having a frontage of 108 ft. and a depth of 70 ft. Price, Freehold, £11,700.—Box No. 182, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
451A, Oxford Street,
have the following
FOR SALE.

District.	Frontage and Depth.	Ground Rent.	Lease.	Price or Premium.	Folio.
Bow Road	46 x 80	£ Free hold.	—	£ 3,000	129
Streatham	162 x 232	400 or Freehold.	—	10,200	134
W.C.	110 x 35	167	98	—	140
S.W.	70 x 115	402	—	10,000	142
E.	200 x 110	130 or Freehold.	—	2,400	142
S.W.	60 x 56	Free hold.	—	2,000	143
W.	—	4,500	—	—	147
W.C.	100 x 100	850	23	2,500	138
W.	42 x 100	350	—	—	144
E.C.	—	8	53	1,200	125
Suburb, S.W.	98 x 45	65 or Freehold.	—	1,250	133
E.	40 x 121	120	—	—	130
Suburb, N.	65 x 100	Free hold.	—	6,500	176
W.C.	52 x 175	750	99	—	131
Suburb, S.E.	52 x 220	Free hold.	—	1,800	137
W.	65 x 65	232	46	8,000	127
W.C.	215 x 61	1,600	50	—	141
W.	—	150	45	15,000	132
Hackney	—	250	—	500	146
N.W.	40 x 100	70	—	—	139
E.C.	35 x 235	500	80	—	183
S.E.	75 x 120	800	46	—	307
W.	46 x 360	70 or Freehold.	—	1,500	344
E.	83 x 450	Free hold.	—	800	343
E.	33 x 104	100	48	1,000	342
W.	50 x 45	1,800	40	—	340
S.W.	37	Free hold.	—	1,750	341
N.W.	10,000 area	—	55	8,500	339
S.E.	87 x 79	Free hold.	—	600	338
S.E.	50 x 147	11	55	1,250	337
S.E.	20 x 172	Free hold.	—	1,050	336
E.	44 x 106	30	—	—	335

Further particulars of
HARRIS AND GILLOW as above.

S.W.—Site, having a frontage of 130 ft. and a depth of 100. Situate in main road, very busy position. Ground Rent £14 7s. per annum. Price £2,000.—Box No. 175, THE CINEMA.

S.W. SUBURB.—Corner Site, 37 ft. 6 ins. by 87 ft. 10 ins. Price, Freehold, £1,000. No theatres in the vicinity. A good spot for business.—Box No. 185, THE CINEMA.

MAGNIFICENT position in very populous residential neighbourhood 25 minutes of Oxford Street. Premises specially adapted for a Cinema Theatre. Would cost about £1,500 to convert. Rent £300 p.a. A bargain.—R. H., THE CINEMA. Box 157.

S.E.—Site, situate in a main road. Area 7,800 square ft.; if desired adjoining Property could also be Purchased. Price, Freehold, £1,000, or might Let on Building Lease.—Box 151, THE CINEMA.

N.W.—A really good Site, situate in a main road, having a frontage of 120 ft. and depth of 160 ft. Rent £600.—Box No. 166, THE CINEMA.

IN what is undoubtedly one of the finest positions for a Cinematograph Theatre, 15 minutes from Marble Arch.—Site, 90 ft. by 100 ft. All necessary exits can be arranged. A net profit of at least £7,000 a year should easily be made from the Theatre. Ground Rent £600 p.a. Premium £3,000, payable on completion, and the balance in instalments spread over a term of years.—Box 308, THE CINEMA.

SITE, in a very fine position at Walham Green, 6,000 sq. ft., to be Sold or Let on Building Lease. At present let on lease for £380 p.a.—Apply, Box 152, THE CINEMA.

S.E.—An exceptionally good Site, in a fine position. Frontage 20 ft., widening to 43 ft.; depth 120 ft. Low Ground Rent.—Box No. 184, THE CINEMA.

ACTON.—In the main street, a very excellent Site frontage 42 ft. 6 in., depth 100 ft. Price, freehold, £2,000.—Box No. 188, THE CINEMA.

OXFORD STREET (just off).—Freehold Site, in a grand position, for Sale for £7,000. Frontage 58 ft. Area about 3,000 sq. ft. Part of the Site, with Buildings, at present let on Lease at £80 p.a.—Apply, Box 162, THE CINEMA.

ISLINGTON.—In one of the very best positions of a thickly-populated district. Frontage 40 ft., depth 70 ft. Price, Freehold, £7,000. Would be Let on Building Lease at a low Rent.—Box 168, THE CINEMA.

SITE, finest position in Hammersmith, thickly-populated district. Ample space to build a Hall with a seating capacity of at least 1,000. Handsome frontage to main road of 50 ft. Very moderate Ground Rent of £350 p.a. A bargain.—Box 135, THE CINEMA.

N.—A main road Site, especially suitable for the erection of a Theatre, being 110 ft. by 59 ft., with all facilities for necessary exits. Excellent position near station, and practically at the junction of four main roads. Will be Let on an 80 years' Building Lease for £50 per annum; or price, Freehold, £900.—Box No. 126, THE CINEMA.

S.W.—Site, having an area of 13,000 square ft., for Sale, Freehold. Price £5,000, or would Let on Building Lease at £250 per annum.—Box 155, THE CINEMA.

A VERY suitable Site, in Highbury, for the erection of a Cinema Theatre capable of holding about 450 people. No opposition. Price £500. Lease 21 years. G.R. £275.—Box 174, THE CINEMA.

TO LET, eligible Corner Site for Cinema, at Plaistow. Rent £8 a year. Surrounded by 10s. a week houses. Also eligible Sites at Woolwich and Plumstead.—Apply, 94, Herbert-road, Plumstead.

E.—Site to be Let on Lease or Sold Freehold. Price £600. Frontage 100 ft.; depth 160 ft. Ground Rent £40 p.a. Lease 99 years.—Box No. 345, THE CINEMA.

E.—Excellent Site, in populous neighbourhood. Price, Freehold, £3,550. Frontage 120 ft., depth 140 ft.; or frontage 41 ft. and depth 140 ft. On Lease. Ground Rent £150 p.a.—Apply, Box No. 346, THE CINEMA.

W.—Price, Freehold, £1,750. Good Site. Frontage 80 ft.; depth 333 ft. Situated in rising neighbourhood.—Box No. 347, THE CINEMA.

EALING.—Site, in good position, 28 ft. by 90 ft. Price, Freehold, £250, or Ground Rent of £10 per annum.—Box No. 180, THE CINEMA.

WEST-END.—Site, in one of the busiest thoroughfares in the West-End. Ground Rent £510.—Box No. 179, THE CINEMA.

A CAPITAL FREEHOLD SITE for Sale, at Cricklewood. Price £2,000. Frontage 90 ft., depth about 97 ft. Freehold land can be obtained at the rear, giving an exit, for £300.—Box No. 169, THE CINEMA.

SHEPHERD'S BUSH.—Site, 34 ft. by 75 ft. Lease about 18 years. Rent £180. Price £1,500.—Box No. 305, THE CINEMA.

A PROMINENT SITE, close to King's Cross. Frontage 32 ft., depth 123 ft. Price, Freehold £200 p.a.—Box No. 181, THE CINEMA.

N.W.—Site. Area 4,245 sq. ft. Price, freehold, £4,250.—Box No. 306, THE CINEMA.

W.—Site in a main road, frontage 52 ft., depth 140 ft. Price, Freehold, £1,850.—Box 170, THE CINEMA.

N.—Site in an exceptionally fine position. Trams and buses pass the front. Frontage 52 ft., depth 123 ft. On Lease at £225 per annum, or the Freehold would be Sold for £4,000.—Box 148, THE CINEMA.

SITE, in a much sought after position at King's Cross, about 6,000 sq. ft., for Disposal. Ground Rent £1,750.—Box 161, THE CINEMA.

S.W. SUBURB.—Site, close to main street. Low Ground Rent, on Building Lease.—Box No. 186, THE CINEMA.

N.—A splendid Site, in a really good position. Frontage 64 ft., depth 200 ft. No opposition to a picture theatre for a mile. Ground Rent £16 per annum. Lease 37 years. Price £650.—Box No. 149, THE CINEMA.

MAGNIFICENT position. Admirably suited for the erection of a high-class Cinema Theatre, in the Borough, with a seating capacity of 800. 60 ft. by 110 ft. Additional land could be had, making a total area of 8,000 sq. ft. Freehold would be Sold for the exceedingly low figure of £3,250.—Box 173, THE CINEMA.

S.W. SUBURB.—Situate in a main thoroughfare, populous district. Splendid opening. Frontage 50 ft., depth 160 ft. Price, Freehold, £3,000, or will be Let on Building Lease at a low Rent.—Box 171, THE CINEMA.

NORWOOD JUNCTION.—Freehold Site on main shopping thoroughfare, for Sale. Frontage 30 ft.; depth 100 ft.—Box No. 399, THE CINEMA.

LOWER EDMONTON.—Good position, opposite tram stopping place. Site especially suitable for a high-class Theatre. Will be Sold at a sacrificial figure.—Apply, Box 304, THE CINEMA.

PREMISES, at Kilburn, admirably suited for converting to a very handsome Cinema Theatre to seat 1,500 people. Alterations would cost about £3,000. Main road, crowds constantly passing. Ground Rent £30 p.a. Premium £3,000, or £1,000 and an increased Rent.—Mr. G. W. B., Box 128 THE CINEMA.

EXCELLENT Building Site, in a very fine position. The Freehold can be obtained for £4,500, the major part of which can remain.—Box No. 159, THE CINEMA.

S.W.—Suburban Site, with frontage of 53 ft., widening to 121 ft.; depth 450 ft. Price, Freehold, £1,150.—Box No. 352, THE CINEMA.

S.W.—Good Site. Lease 99 years. Ground Rent £50. Frontage 185 ft. and depth 100 ft. Faces roads on two sides.—Box No. 366, THE CINEMA.

S.E.—Site, in busy neighbourhood. Rent £250, or Price, Freehold, £3,500.—Box No. 368, THE CINEMA.

NE.—Site. Price, Freehold, £1,150. Frontage 47 ft.; depth 150 ft. Close to station, trams and buses pass door.—Box No. 369, THE CINEMA.

E.—Site, with an area of 5,500 ft., for Sale. Price, Freehold, £1,450.—Box No. 373, THE CINEMA.

W.—Well-situated Site, having a depth of 200 ft., with entrances into two roads. Price, Freehold, £4,000.—Box No. 374, THE CINEMA.

BUILDING SITES. LONDON AND SUBURBS—Continued.

PADDINGTON.—Fine Site, in main road, 'midst theatre-going population. Frontage to main road 43 ft.; depth 70 ft. Price, Freehold, £1,050.—Box 438, THE CINEMA.

HACKNEY. Main road, beautiful position. Frontage 60 ft.; depth 100 ft. Premium for long Lease £250.—Box 439, THE CINEMA.

E.—Grand position for Picture Palace. Area about 4,100 sq. ft. Moderate price. —Further particulars, Box 440, THE CINEMA.

SHEPHERD'S BUSH.—Fine position. Frontage 90 ft., area over 8,000 sq. ft. Price, Freehold, £1,250. Or will Let on a Building Lease for £300 p.a.—Box 471, THE CINEMA.

WANDSWORTH.—Corner Site. Main road, Excellent position. Fine frontage to main road of 36 ft., and depth 100 ft. Price, Freehold, £1,500.—Box 497, THE CINEMA.

N.—Grand position, admirably suited for a Cinema Theatre. Frontage 50 ft., depth 160 ft. Price to immediate Purchaser £650. Low Ground Rent.—Box 537, THE CINEMA.

THEATRES, HALLS, PREMISES, AND SITES.

HOME COUNTIES.

BUCKS. Busy manufacturing town. Population 20,000. Site, in a fine position, with frontage to two streets. 50 ft. by 150 ft. Price, Freehold, £850. Part could remain on mortgage. An opportunity not to be missed.—Box 194, THE CINEMA.

SURREY.—A bargain. Skating Rink, situate in main street, with trams passing the doors. Suitable for conversion into a first-class Cinema Theatre. Price £1,200. Lease 99 years. Ground Rent £125. Licensed for Music and Dancing. Advertisements produce £30 p.a., which could be easily increased.—Box 310, THE CINEMA.

HERTS. St. Albans.—Freehold Land and Buildings, in the heart of the city. 50 ft. frontage by 300 ft. deep. Comprising two large Dwelling-houses, with Shops and Stores. Gardens and yards at rear. Price £2,500.—Box 311, THE CINEMA.

HARRIS AND GILLOW,
CINEMA THEATRE EXPERTS,
have the following and many others
FOR DISPOSAL.

District.	Seating.	Takings.	Rent.	Price.	Folio.
Berks	200	£ 12	£ 22/12/0	£ 450	193
Middlesex	410	30	Freehold	2,525	191
Surrey	500	24	100	1,000	196
Bucks	350	22	Freehold	1,100	400
Herts	300	20	50	150	433
Surrey	400	—	220	300	499

Further particulars of
HARRIS AND GILLOW as above.

SURREY.—Site, near railway station. Frontage 41 ft.; depth 200 ft. Price, Freehold, £550.—Box No. 348, THE CINEMA.

SURREY.—Price, Freehold, £1,750. Site suitable for a Cinematograph Theatre. Frontage 90 ft.; depth 56 ft.; or Ground Rent £87 10s. p.a. Lease 99 years.—Box No. 351, THE CINEMA.

BUCKS.—Several Lots for Sale. Price from £5 a foot frontage. Frontages from 50 ft.; depth 110 ft.—Box No. 353, THE CINEMA.

HERTS.—Site, next to General Post Office, to Let or be Sold. Area 5,000 sq. ft. Price, Freehold, £900, or Lease 99 years, Ground Rent £40.—Box No. 364, THE CINEMA.

HANTS.—Excellent Sites, in busy street, having frontages of 16½ ft. each; depth 75 ft. Price, Freehold, £170 each.—Box No. 367, THE CINEMA.

SURREY.—Large town, population about 20,000. Cinema Theatre, seating 340, with facilities for enlarging, well and fully fitted, will be Let on a weekly inclusive Rent of £7 per week, or Rent £240 p.a. and Premium £400.—Box 441, THE CINEMA.

MIDDLESEX.—Site, fine position, main road. Frontage 68 ft.; depth 70 ft. Ground Rent £60 p.a.—Box 442, THE CINEMA.

BERKS.—Site, large town. Excellent position for Theatre, being in main street and near market-place. Population 12,000. Area about 9,400 sq. ft. Price, Freehold, £1,800.—Apply, Box 445, THE CINEMA.

HANTS.—Population about 7,000. Seating 250. No opposition. Rent £50 p.a., inclusive. Price for everything as a going Concern, £250.—Box 473, THE CINEMA.

KENT. Large town, with very few amusements. Picture Palace urgently needed. Site in a very good position, with an area of about 36,800 sq. ft. Could be divided. Price, freehold, £1,700.—Box 501, THE CINEMA.

SOUTH OF ENGLAND.

BRIGHTON.—Magnificent Site, in very busy thoroughfare near railway terminus. Frontage 30 ft., depth 100 ft. Would cost about £1,000 to convert. Price, Freehold, £2,500.—Box No. 198, THE CINEMA.

SOUTHAMPTON.—Site, in best part of the town, 40 ft. by 100 ft. Freehold, £1,000.—Box No. 204, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

KENT.—Site in a very well-known seaside town. A small Theatre has been erected on the site, but it is too small. Plans are prepared and passed by the Council for a new Theatre to seat 600. With the present outfit it would cost about £2,000 to rebuild and equip. Trams pass the door. Ground Rent £50, rising to £60. Lease 20 years, with option to Purchase. Fine opportunity.—Fo. 200.

KENT.—A fine Hall, in a well-known seaside resort. Seating capacity for 900. Rent, inclusive of rates and taxes, £150 per annum. Premium £150.—Fo. 197.

SUSSEX.—Well-known large seaside town. Site in a very prominent position on the front. Frontages to three main thoroughfares. Success to a Cinema Theatre absolutely certain. Price, Freehold, £6,500, or might be Let on a Building Lease.—Apply Harris and Gillow, as above. Fo. 203.

SOUTHAMPTON.—Premises, in the centre of the town. Owner will Sell the Lease or join the Purchaser in opening a Cinema Theatre. At present there is only eating accommodation for about 300, which can be increased. Rent £250.—Box No. 201, THE CINEMA.

SUSSEX.—Well-known seaside resort. Theatre, seating 650, rebuilt last Christmas. Licensed Cinema and Variety. Now making a net profit of £442 per annum. No opposition. Trams pass the door. Two pay boxes. Rent £360 per annum. Price £850.—Box No. 199, THE CINEMA.

SUSSEX.—Skating Rink, in a select seaside resort. Erected at a cost of £5,000. Easily converted if necessary. Rent £250 per annum. Price for the Building, &c., £1,500. Lease 7 years. A bargain.—Box No. 202, THE CINEMA.

HANTS.—Large town, population about 30,000. Going Concern, seating 260. Tip-ups, Motor Transformer, Steam Radiators, Kamm's Machine, &c., &c. Price, Freehold, £1,250.—Apply, Box 444, THE CINEMA.

SUSSEX.—Prominent Site, in seaside town. Frontage 78 ft.; depth 124 ft. to 154 ft. Price, Freehold, £3,000.—Box No. 349, THE CINEMA.

SUSSEX.—Well-situated Site, having a frontage of 100 ft. and a depth of 110 ft. Price, Freehold, £2,000.—Box No. 350, THE CINEMA.

MIDLANDS.

WARWICKSHIRE. Theatre, seating 2,500. Fully licensed. Ground Rent £100. Lease 94 years. Price £3,000.—Box 401, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst others
FOR DISPOSAL.

NOTTINGHAM.—Site, in magnificent position, having an area of 9,450 sq. ft. Photo and plan can be seen at any time.—Fo. 225.

BIRKENHEAD.—A very good Site, 165 ft. by 172 ft., with House built on portion of the property, from which a rental of nearly £300 is being derived. Price, £7,000, Freehold.—Fo. 231.

BIRMINGHAM.—Going concern, seating 800, now for Disposal. Rent £1,650 p.a., including Rates and Taxes. Price £500.—Fo. 226.

BIRKENHEAD.—In central situation. Area 23,000 square ft. Price £10,000.—Apply, Harris and Gillow, as above.

A BARGAIN. Birmingham. Magnificent Site, with an area of 8,000 sq. ft. Situate a short distance from the centre of the city, amidst a very dense working-class population. Price £2,600.—Box No. 230, THE CINEMA.

BIRKENHEAD.—Site, in a fine position, 12,000 square ft., frontage 72 ft. Price £6,400, or would be Let on Building Lease.—Further particulars of Harris and Gillow, as above.—Box No. 224, THE CINEMA.

WARWICKSHIRE.—Going Concern, seating 600. Licensed for Cinema and Dramatic. Takings average £58 per week. Rent £300 per annum. Lease 5 years, with option of further 7 years at £200 per annum. Price, to include everything as a going Concern, £850.—Box No. 227, THE CINEMA.

STAFFORDSHIRE.—Price, Freehold, £1,250. Well placed, in busy street. Frontage 36 ft.; depth 166 ft.—Box No. 355, THE CINEMA.

STAFFORDSHIRE.—Good Site for Sale. Frontage 27 ft.; depth 113 ft. Price, Freehold, £7,500.—Apply, Box No. 356, THE CINEMA.

WARWICKSHIRE.—Site, in good position. Price, Freehold, £600.—Apply, Box No. 362 THE CINEMA.

LEICESTER.—Freehold Site, with a frontage of 30 ft. and a depth of 120 ft., for Sale. Price £800.—Box No. 375, THE CINEMA.

WARWICK.—Large town. Population over 25,000. Site in excellent position. Freehold £3,000. Or a Building Lease would be granted.—Box 446, THE CINEMA.

NORTH OF ENGLAND.

LANCASHIRE.—Site, splendid position in large town. Area 7,200 square ft. Ground Rent about £900 per annum. Lease 28 years.—H. R., Box 214, THE CINEMA.

YORKS.—Good Site, large town, 14,000 square ft. Close to station. Freehold. For Sale at a low figure.—Box No. 215, THE CINEMA.

LIVERPOOL.—Site, 42 ft. by 65 ft., in one of the finest positions. Plans have been prepared and approved. Would cost about £1,000 to erect a high-class Cinema Theatre. Price for the Freehold and Licence £2,500.—Box No. 218, THE CINEMA.

HARRIS AND GILLOW,
CINEMA PROPERTY AGENTS,
have the following amongst many others
FOR DISPOSAL.

	Seatings.	Takings.	Rent.	Price.	Folio.
		£	£	£	
Yorkshire	1,100	60	78	3,100	223
Durham	500	16	130	200	217
Yorkshire	3,000	—	133	750	205
Yorkshire	700	—	—	2,600	208

Further particulars of
HARRIS & GILLOW, as above.

YORKS.—Large town. Bold four-storey corner Premises, in main thoroughfare, for Sale. Frontage 25 by 76 ft. Back entrance. Price £6,500.—Box No. 219, THE CINEMA.

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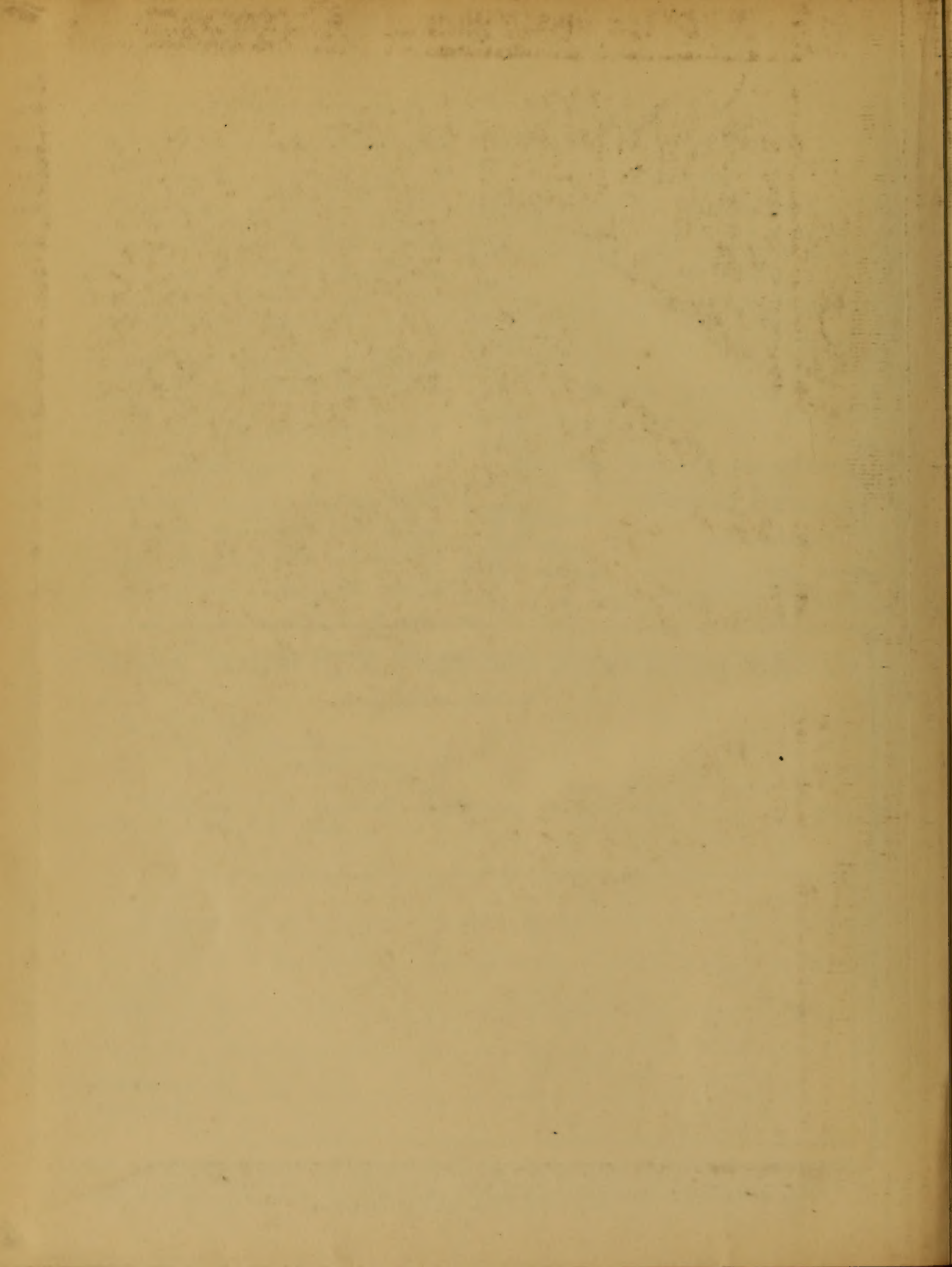
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